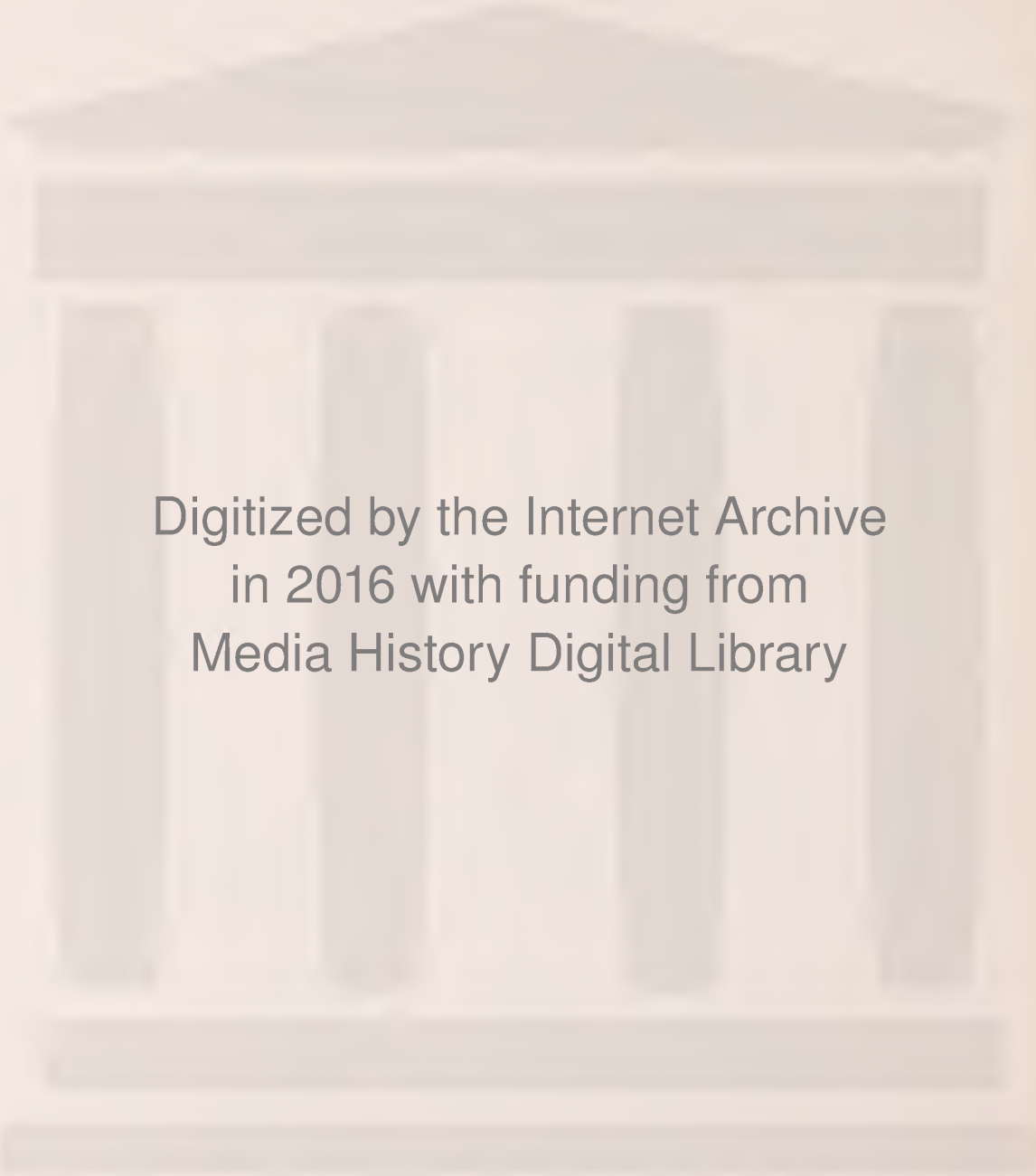




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IN THIS ISSUE

The End of Circulation Camouflage
Roxy Presents The New Theatre
Fox Seeks Full Key City Representation

MOVING PICTURE WORLD

OL. 85, No. 1

MARCH 5th, 1927

PRICE 25 CENTS

Play it like a **ROAD SHOW**;
it's **THERE** at the **box office**!

a leading exhibitor
exhibitors Herald—
of an avalanche of
enthusiastic reports on

HAROLD LLOYD

**6TH BIG
WEEK
AT THE
RIALTO
NEW YORK**

in

"THE KID BROTHER"

Produced by Harold Lloyd Corporation
A Paramount Release

Published by **CHALMERS PUBLISHING COMPANY**

516 FIFTH AVE.
NEW YORK CITY

This picture
is positively
the year's
sensation

That's some
achievement-to
break the record
of one of the country's
greatest theatres
that has played all
of the biggest
pictures

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201

SYMBOLS

BLUE	Day Letter
NITE	Night Message
NL	Night Letter
ICO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

METRO-GOLDWYN-MAYER

I AM PLEASED TO INFORM YOU THAT
TELL IT TO THE MARINES HAS
SMASHED ALL HOUSE RECORDS IN
HISTORY OF McVICKER'S THEATRE.
NOW WITH THIRD WEEK OF PICTURE
DOING MORE BUSINESS THAN SECOND
WEEK. BUSINESS FOR THIS PICTURE
BEYOND ALL MY EXPECTATIONS.

MAX BALABAN
BALABAN AND KATZ CHICAGO

Third week
bigger than second.
That's building!

Take a tip
from a great
showman.
He knows!

20,000,000

motion picture fans
listen in "when 19 Radio
stations broadcast the
big prize fight scene from

RICHARD DIX

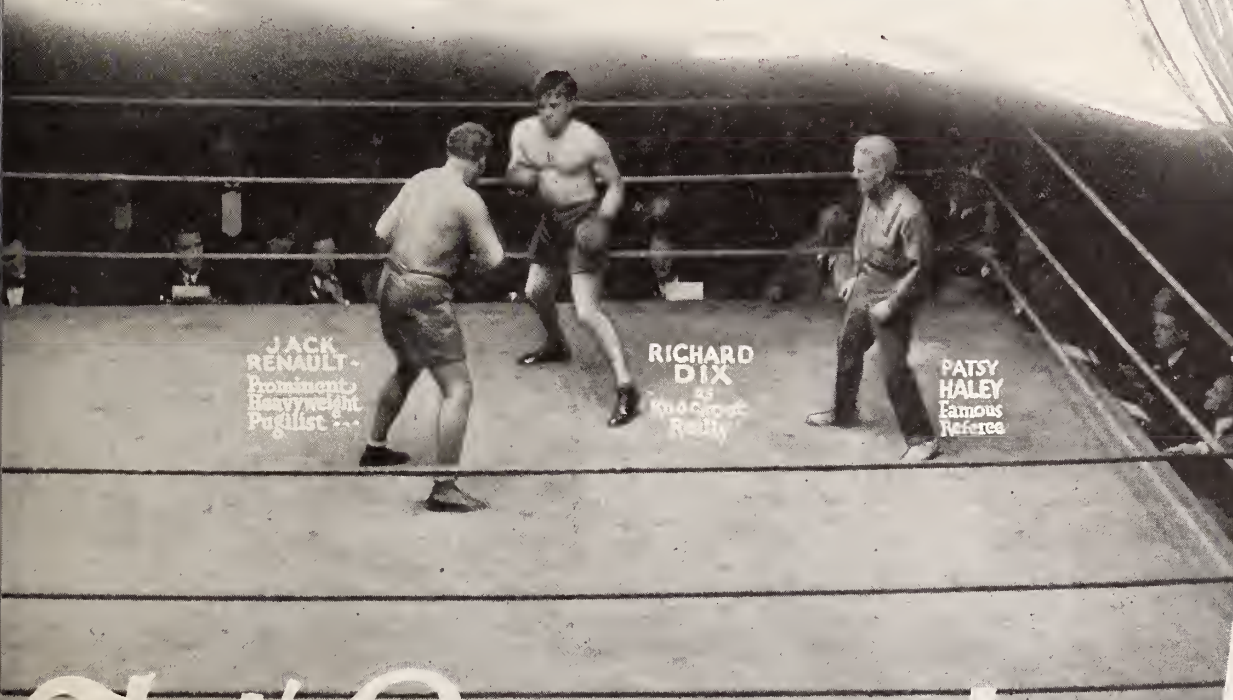
IN "Knockout Reilly"

and are eager to see
the picture!

You should see the
hundreds of letters
from "listeners in"!
The whole country is
fired to fever heat.



GRAHAM
McNAMEE
Broadcasting



JACK
RENAULT
Prominent
Heavyweight
Pugilist ...

RICHARD
DIX
as
Knockout
Reilly

PATSY
HALEY
Famous
Referee



WITH

MARY BRIAN,
JACK RENALT

A
MALCOLM ST. CLAIR
PRODUCTION

From the story "The Hunch"
by Albert Payson Terhune
Scenario by Pierre Col-
lings and Kenneth Raisbeck

WILLIAM LE BARON ..
... Associate Producer

That's Paramount SHOWMANSHIP!

TOP THIS ONE IF YOU CAN!

BORN TO BATTLE: Tom Tyler—I never did see a title fit like this one did. If he doesn't battle I have failed to ever see a battle, and to carry out the title the kid has a battle that absolutely sets the kids wild. Out of the 800 that is made every year I do not believe I could have selected anything that would have filled the bill as good as this one did. I used "Born to Battle" for the kids' Christmas morning, but I had oodles of adults ask me after the show if I wouldn't run it in the afternoon instead of "The Freshmen" which I was using. C. E. Longacre, Dixie Theatre, Dickson, Tenn.

Exhibitor Reports like th's are coming in on all the Tom Tylers! This boy is coming through with REAL ACTION WESTERNS every time!

Story by William Wallace Cooke

Directed by Robert DeLacy

Produced and Distributed by

GREATER F. B. O.



JOSEPH P.
KENNEDY
presents

**TOM
TYLER**

AND HIS PALS in

The **Sonora Kid**



"I SAW A WONDERFUL PICTURE TODAY!"



READ THIS!

—here's a valuable thought on "The Fire Brigade"

READ this interesting report on "The Fire Brigade" expressed recently by a guest at a dinner party. The opinion of an average group is the most valuable slant on a picture that a showman can hope to obtain. Therefore, we print this conversation as reported. It is typical of many similar tributes paid to "The Fire Brigade."

IN advertising this picture to patrons, remember that above all, the public loves a love story and "The Fire Brigade" is one of the greatest ever told on the screen!



"YOU must see 'The Fire Brigade'—it's a real picture," said the dinner guest. "Not only for the thrills which are marvelous, but even more for its beautiful love story.

"There are few romances on the screen that really have moved me so much. I think the public will rank it as one of the greatest of all love stories."

METRO-GOLDWYN-MAYER

ON THE EVE
of
MOVING
PICTURE WORLD'S
TWENTIETH
ANNIVERSARY

The Chalmers Publishing Company

takes this opportunity to thank the

EXHIBITORS OF THE COUNTRY

for AGAIN according

MOVING PICTURE WORLD

the honor and prestige of being their
favorite motion picture trade paper
as verified by the

AUDIT BUREAU OF CIRCULATIONS

The Twentieth Anniversary Issue of MOVING PICTURE WORLD out March 26 will be an authentic review of the progress of the motion picture industry over the past two decades. Nothing like it has ever appeared before. Because every issue will be carefully preserved for future reference it is the best advertised buy of the year. Get your copy in now.

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York

Moving Picture World

Cine-Mundial

Spanish and English Books



Playing
to
Capacity
both
matinee
and night

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N.L.
NIGHT LETTER	N.L.

If none of these three symbols appears after the check number of words, this is a telegram. Other words character is indicated by the symbol appearing after the check.

Form 1201

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TELEGRAM	BLUE
DAY LETTER	NITE
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NIGHT LETTER	N.L.

If none of these three symbols appears after the check number of words, this is a telegram. Other words character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATRING, FIRST VICE-PRESIDENT

Received at

FEBRUARY 24 LOSANGELES CALIF

SAMUEL GOLDWYN
UNITED ARTISTS CORPORATION
729 SEVENTH AVE
NEW YORK N Y

PERMIT ME TO CONGRATULATE YOU UPON THE NIGHT OF LOVE NOW
PLAYING OUR CRITERION THEATRE AND PROVING POSITIVE SUCCESS
PLAYING CAPACITY BUSINESS BOTH MATINEE AND NIGHT STOP
PICTURE SHOULD PLAY AT LEAST FOUR WEEKS TO BIG BUSINESS
KINDEST REGARDS

ABE GORE

The box office
sensation of the
day—

- 2 weeks—New York
- 2 weeks—Denver
- 2 weeks—Washington
- 2 weeks—Portland

The biggest on the
street—everywhere

SAMUEL GOLDWYN presents
The GEORGE FITZMAURICE Production
The NIGHT of LOVE
with RONALD COLMAN
and VILMA BANKY

From the original story by LENORE COFFEE

Released by UNITED ARTISTS CORPORATION





HAIR RAISING

Yes Sir—and
it'll raise your
bank balance
sky high — —

FIRST NATIONAL'S

Easy Pickings

WITH

ANNA Q. NILSSON

KENNETH HARLAN and BILLY BEVAN

Story by WILLIAM A. BURTON and PAUL A. CRUGER

Directed by GEORGE ARCHAINBAUD

Produced by FRANK GRIFFIN



Member of Motion Picture Producers and
Distributors of America Inc.—Will H. Hays President

First National's BIG THRILLER

\$2.00 MOVIES

12 years old this week. The six toppers, all shown over 600 times in New York are: "Birth of a Nation," "Ten Commandments," "Covered Wagon," "Ben Hur," "Way Down East," "Big Parade."

MOVING PICTURE WORLD

RAIN

Which recently inundated Hollywood now attributed to movie company's prayers. Unnamed (safety first) producer reported as wanting to depict a few scenes from Father Noah's Flood. He got 'em.

Vol. 85

New York, March 5, 1927

No. 1

David Schaefer Wins First Prize For Laugh Month

Scates Wins the Second, Mumson the Third

At a luncheon at the Hotel Lorraine, New York, on March 1, the members of the Laugh Month Committee entertained the trade press, Gordon White of Educational presiding, and after the luncheon the editors went over the entries in the Laugh Month competition and awarded the prizes.

After considerable deliberation the first prize of \$200 went to David Schaefer of the Central Theatre, Jersey City, who not only made an elaborate and far-flung campaign but was about the only one to sell the month rather than some section of that period.

Second prize of \$100 was awarded C. P. Scates of the American Theatre, Butte, Montana. He used two contests and a number of general stunts, but he made his drive toward the end of the month, centering his efforts on a four-day "Karnival."

Third prize of \$50 went to Clark Mumson of the Robey Theatre, Spencer, W. Va., who offered an extensive campaign.

Four prizes of \$25 each were awarded Frank V. Kennebeck of the Grand Theatre, Omaha; A. C. Raleigh of the Coliseum, Seattle; W. B. Franke, Strand Theatre, Humboldt, Iowa, and Bud Silverman, Arcadia Theatre, Pittsburgh, Pa.

Three prizes of \$5 each were awarded H. A. Giles, Royal and Pastime Theatres, Garret, Ind.; Guy Bayes, Globe Theatre, Buena Vista, Va., and S. N. McGregor, Walton Theatre, Walton, N. Y.

Late Chicago News

Lubliner & Trinz new Belpark Theatre opens March 12. The house seats 2,000 and represents twenty-fifth in the twenty-fifth house in the circuit.

Henry Atkinson and George Webb, theatre robbers, face long sentences for robbing the Desplaines, Elmhurst and Palace theatres.

Rutgers the Third

The publicity ranks received a lively addition last Saturday morning when young Rutgers Neilson, 3rd, arrived to greet a popular couple, Mr. and Mrs. Rutgers Neilson of Pathe. The young publicist reported at St. Ann's Hospital in New York where both mother and babe are doing right well.

Brown Buys Two Reeler

Colvin W. Brown, vice-president of F. B. O. in charge of foreign distribution, has purchased the United States, Canadian and United Kingdom rights to a two-reel subject entitled "Nothing But the Hours." A sample print is being shipped to New York.

Sue Over W. C. Fields

Philip Goodman, musical comedy producer, is suing Famous Players for \$100,000 damages for "enticing" William C. Fields into breach of contract. Fields recently was sued by Charles Walton on a similar allegation. Walton, a casting director, asked \$151,950.

A Clean Slate

The Oregon Legislature proposed bills on a 10 per cent. tax admission, a theatre seating tax and censorship, but none of them had passed when it adjourned on February 25.

Stanley Co. Gains Control Of First National Pictures

Wall Street Ticker Carries Report of Deal Between Two Powerful Banking Firms

By Sumner Smith

WALL STREET has information to the effect that the Stanley Company of America has gained control of First National Pictures Inc. The news of a secret meeting last Monday night in Philadelphia, which is said to have resulted in the change of power, came over the ticker. The banking firm of Hayden-Stone, which is interested in First National and West Coast Theatres, has relinquished control of the former to E. B. Smith, the Philadelphia bankers who are interested in the Stanley company.

However the change of ownership may affect the production policy of First National, which will spend between \$10,000,000 and \$15,000,000 on product this year, one probable result will be the development of a chain of theatres from coast to coast.

with the Stanley company dominating in the East and West Coast Theatres in the West. Spyros Skouras, the St. Louis magnate, attended the secret meeting and it is probable he will have much to say about the development of the chain in the Middle West.

The Stanley company now dominates the theatres of Harry Crandall, Moe Mark, Walter Hays, the Fabians, Nate Gordon, Jake Wells and Rowland & Clark. It is acquiring new theatres probably at a faster rate than any other theatre circuit.

The contract of Richard A. Rowland, general manager of First National, has a year to run after next August.

It's known that most of the members of First National have been in New York over a week. Some of them were to leave town this week on a trip to the South and the West Coast. Among them are John J. McGuirk, Moe Mark, Col. Fred Levy, Harry Crandall and Walter Hays.

Mr. McGuirk was not in New York today (Thursday) and could not be reached in Philadelphia. No statement was forthcoming from the First National offices.

Shallenberger Manages New Plaza Pictures, Inc.

Plaza Pictures, Inc., is the title of a new picture producing and distributing corporation just organized under the laws of the State of New York with temporary offices located in Loew's State Theatre Building, occupying Suite 1202. W. E. Shallenberger, one of the best known motion picture executives, has been appointed general manager.

For the first year Plaza will produce at least six comedies with well-known stars, directors and authors. Each will be over six reels in length. In addition, for the first year, two super specials will be made.

Paramount Will Concentrate Feature Production in West

In the future Famous Players will concentrate all feature production in its big new studio in Hollywood. The Long Island studio will become available for Publix Theatres, Inc., as space for the rehearsal of the unit shows which feature the weekly presentations throughout the country. The Paramount Short Features Department, now being organized for release next August, will be located here.

The announcement was made by Jesse L. Lasky, first vice-president in charge of production. Transfer of activities will be effected as each unit finishes

its current picture. About 25 per cent. of Paramount pictures have been made in the East. It is felt that all can be made in Hollywood, and made better. No reduction in the production schedule is anticipated, Mr. Lasky said.

One picture is now in production in the Long Island studio, W. C. Fields' next starring subject, and preparations have been completed for four others. As they are finished the units will be sent west.

The executive forces of the Long Island studio will be transferred to the West Coast.

To Handle Sales

Fred C. Quimby has been appointed to handle sales for Metro-Goldwyn-Mayer's Short Subject Department, under the supervision of Felix F. Feist, general manager of sales and distribution. For two years Mr. Quimby has supervised the Short Subject Department of Fox Films. The M.-G.-M. "shorts" will include a novel, ambitious news reel, the Hal Roach comedies and many novelty reels.

Some Bad Spots

The M. P. T. O. A. announces, after a survey, that business depressions exist in certain parts of the country, as follows: New England is suffering a curtailment of the textile trade, the hard coal fields of Northeastern Pennsylvania are "just staggering along" and a bituminous coal strike is threatened, and California is in the throes of a "terrific business depression, the worst in ten years."

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.



VOL. 85

NO. 1

French Film Exports Decrease During 1926

Exports of motion picture films from France during 1926 totaled 4,823 metric quintals, valued at 123,912,000 francs, as compared with exports of 5,210 metric quintals with a value of 187,560,000 francs in 1925. The 1926 exports included 3,310 quintals of impressions, or developed film, valued at 108,443,000 francs, and 1,513 quintals of sensiblisés, or raw film, valued at 15,469,000 francs. In 1925 the exports of the two classes of films were not reported separately.

710 Placements Daily

Seven hundred and ten placements a day have been the average maintained by the Central Casting Bureau for extras in Hollywood during the first year of its operation. More than 259,000 placements were made during the year. The supply of extras, however, far exceeds the demand. There are approximately 18,000 registered and of these only 710 can be used a day.

Admission Price Wasted

Twelve policemen stopped hundreds of people last Sunday as they tried to enter the Carlton Theatre, Red Bank, N. J., to attend an advertised performance. An open Sunday fight is raging in the city.

Mysterious Wealth

A box neatly wrapped and found to contain \$6,442 in bills, was received in the mail by Tom Arthur, manager of the Cecil Theatre, Mason City, Ia. The return address was a vacant lot in Dubuque. "Please accept this in payment of a debt of many years" is the way a note read lying on the cover of the cedar chest in which the money came. Mr. Arthur is "dumb" as to what it is all about.

Sings For Films



Raquel Meller, famous Spanish artist, who made a Movie-tone production, both record and voice, in the Fox-Case Laboratory before returning to Spain.

No Babies in Lobby

Baby carriages can no longer be parked in the lobby of any theatre in Troy, N. Y., as the result of a recent ruling on the part of the city authorities. All theatre owners and managers were notified last week by the chief of the fire department. One theatre is now using the rear room of a restaurant next door to accommodate the mothers.

Donald Keith Marries

Donald Keith, leading man, last Sunday married Kathryn Spicuzza, 21-year-old Los Angeles girl. Miss Spicuzza, a graduate of Manual Arts High School, Los Angeles, has never appeared in pictures nor seen her husband upon the screen.

Withers in Portland

Lee Marcus, general sales manager of F. B. O., announces that W. T. Withers has been made manager of the Portland exchange of Film Booking Offices, succeeding H. F. Moore, resigned.

Swanson Co. Renamed

Gloria Swanson has changed the name of her independent unit releasing through United Artists Corporation from the Swanson Producing Corporation to Gloria Swanson Productions, Inc.

McNamara Signed by F.B.O.

Tom McNamara, cartoonist, writer and globe traveller, has signed with F. B. O. as scenarist.

Roxy Opens March 11

The date of March 11 has been set for the opening of the Roxy Theatre, New York City. Tickets are very much at a premium.

Jean Dupont Now Scenarist

Jean Dupont, chief reader in F. B. O. scenario department, has been promoted to scenarist.

Ontario Abolishes Tax On Tickets to 25 Cents

Hon. J. D. Monteith, Provincial treasurer of Ontario, has abolished the amusement tax on theatre tickets up to 25 cents as collected for ten years, because of the prospect of a Provincial surplus during the current year. The cut in the tax means a loss to the Province of \$600,000 a year. The tax abolished had been one cent on tickets up to 15 cents and 2 cents on an admission ticket from 15 to 25 cents.

In Quebec the Legislature has adopted measures to provide for the collection of the tax on regular theatre passes and complimentary tickets which have largely escaped the levy.

Premier John Bracken of the Manitoba Government has announced at Winnipeg that important changes are due in the Manitoba Amusement Tax to afford relief for theatres and patrons in Manitoba cities.

Seven N. Y. Incorporations

Motion picture companies incorporating these days in New York State are holding up well, with each week showing an average of about seven and with capitalization substantial. Companies incorporating in the business this week included: Meyer Golden, Inc., capitalized at \$10,000, with Meyer Golden, Maurice Golden, Dorothy Lefkon, New York City; Lyons and Lyons, Inc., \$6,000, Arthur B. and Samuel T. Lyons, New York City; Frank J. Friedman, Brooklyn; Pearschal Theatrical Corp., \$5,000, Henry Pearlman, Emma Dresdner, Cora Fitzgerald, New York City; Lew Cantor, Inc., \$5,000, Sidney Kalfus, New York City; Frank J. Friedman, Bertha Safier, Brooklyn; Windsor Terrace Amusement Co., Inc., \$20,000, Hyman Winograd, New York; William W. Kapell, Milton B. Barnett, Brooklyn; Cortstate Corporation, capitalization not stated, Gloversville, Peter T. Dana, E. P. Keiner, J. G. Selmsler, Gloversville; Alldeno Incorporated, capitalization not stated, Anthony P. Uihlein, Frank Martocci, James V. Hayes, New York City.

No Title Change

Again companies are having trouble in avoiding duplication of titles. Johnny Hines' latest film, "All Aboard," will, by special permission, retain the name of Matt Taylor's story, though Fox used the title for a two-reel picture and P. D. C. had registered it for future use. Matters were straightened out through the courtesy of William Fox, Cecil B. De Mille and John C. Flinn.

Phil Dunas Promoted

Phil Dunas, sales supervisor of Reginald Denny productions for Universal, has been appointed to the sales directorate of that company and will headquarter at Cleveland. The following exchanges come under his authority: Cleveland, Cincinnati, Pittsburgh, Detroit and Indianapolis.

Willat Succeeds Reynolds

Carl Laemmle has selected Irvin Willat to complete "Back to God's Country," the James Oliver Curwood picture which was in production under the direction of Lynn Reynolds at the time of the latter's recent death.

COMING and GOING

Cresson E. Smith, general sales manager, Middle Western Division, of United Artists Corporation, left on February 20 for a fortnight's sales' trip through the Middle West. He will visit Chicago, Detroit, Indianapolis and other cities in his territory.

Moxley Hill, general sales manager, Eastern Division of United Artists, returned on February 21 from a two weeks' New England sales trip. Mr. Hill not only visited New England centers, but Philadelphia as well.

Wallace Beery will go to Hollywood next week.

Morris Safier, head of Warner Bros. Extended Run Department, after returning two weeks ago from a three weeks' trip, hit the trail again last week headed for Cleveland, Chicago, Indianapolis and St. Louis. He returned this week.

Lya de Putti, signed by Cecil De Mille, has arrived in New York.

Max Reinhardt sails this week for Europe.

Alice Joyce leaves shortly for the West Coast.

Owen Davis, who conferred over a story with Thomas Meighan in Florida, has returned to New York.

Jack Cohn, treasurer of Columbia Pictures, left this week for the company's West Coast studios, where he will remain for several months. Harry Cohn, vice-president in charge of production, will, upon Jack Cohn's arrival in California, close options on several books, stories, stars and directors to be used in the company's production plans for the season 1927-28.

F. W. Murnau has finished editing "Sunrise," his first American motion picture, and he plans to leave Hollywood March 8 for New York. He will sail for Germany later in the month. His colleagues in Hollywood gave a farewell luncheon in his honor on March 3.

Olga Printzlau, who did the scenario on United Artists' "Camille," has returned to New York from Hollywood.

Samuel Goldwyn left with Mrs. Goldwyn for Los Angeles on Thursday. Gilda Gray, whom he has signed, will follow him westward the first week of April.

C. C. Pettijohn of the Hays office has returned from a tour of several cities.

M. H. Hoffman, vice-president of Tiffany, left last Saturday for Miami, and after a few days there will proceed to Hollywood via Chicago.

Ed J. Smith, general sales manager of Tiffany, left last Wednesday for an official visit to the Tiffany exchanges in the Middle West. He will also make a detour to the South.

Film Review of Motion Pictures Vastly Improved

National Review Board Makes Changes

Following the suggestion of Moving Picture World and other publications, the National Board of Review repeated, in more permanent form, its historical compilation, "Thirty Years of Motion Pictures" at Carnegie Hall on February 28. This was a benefit performance designed to raise the funds to make this a permanent record of motion picture progress.

The picture shown was largely different from the original fourteen reels, amplifying many features and correcting many errors. Fuller credit is given the real developers of the cinema and misplaced credits made in the earlier release have been withdrawn.

The section devoted to the earlier short subjects has been greatly amplified by Jean A. Leroy, one of the pioneers who includes the French cavalry picture that was the earliest "knockout" of the Lumiere Cinematograph and the Black Diamond Express; the Edison equivalent of the Biograph's original hit, the Empire State Express.

Throughout the long showing there have been many changes to make even stronger the photographic record, but the selections have not always been made with the best judgment. For example, the cuts from "Moana" are far from being from the most interesting phases of that picture, and the "Nanook" section runs a little too long.

Brandt Names A. Schneider

Joe Brandt, president of Columbia Pictures, has promoted Abe Schneider to the position of assistant secretary to the company. The appointment makes Mr. Schneider the youngest executive in the company. Six years ago he was graduated from high school.

Goldwyn Signs De Sano

Samuel Goldwyn has signed Marcel De Sano, 28-year-old Rumanian director, to direct a series of four Samuel Goldwyn presentation for release through United Artists Corporation. Mr. De Sano's last direction was done for Metro-Goldwyn-Mayer.

Royster Manager

Nat L. Royster, well known theatre manager, will be general manager of a chain of picture theatres being formed in North Carolina by the Southern Amusement Company. Mr. Royster has completely recovered from his illness of several weeks. He recently resigned from the Auditorium Theatre, Charlotte.

Quits The Shimmy



Gilda Gray, signed to a five-year contract by Samuel Goldwyn, will play a nun in a film of Edward Knoblock's play, "Marie Odile," when her husband and manager, Gil Boag, completes negotiations with David Belasco for the screen rights. Gilda will be starred in one Goldwyn-United Artists picture each year for five years.

E. B. Hatrick Explains M-G-M's New Newsreel

The statement that Metro-Goldwyn-Mayer will issue a newsreel and that this newsreel will be made by the Hearst organization has caused some confusion in view of the fact that International Newsreel, released by Universal, is made by the International Newsreel Corporation, owned by William Randolph Hearst.

A statement issued by E. B. Hatrick, who has full charge of all Mr. Hearst's film interests, clears the atmosphere.

"The Metro-Goldwyn-Mayer newsreel," said Mr. Hatrick, "will be made by the Hearst News Service, Inc., and will be operated as independently from the International Newsreel as it will be from any other newsreel in the field. The M.-G.-M. newsreel will have an entirely separate camera and editorial staff. It will, of course, be organized along the same lines as International Newsreel, as these lines have proven to be the most successful."

New York Legislature Delays Action on Picture Measures

No action has yet been taken on the part of the New York State Legislature on the two bills of much interest to exhibitors. The bill seeking to amend the general city law in fixing daylight saving time in cities and villages of New York State is still dormant in committee. This bill would not allow daylight saving to start earlier than May 15, nor later than September 15.

At the present time, daylight saving in New York State can begin as early as the last Sun-

Fox Will Erect Big Theatres Wherever Poorly Represented

Grainger Leaves on Survey of Greater Part of Country—To Rush Building Plans

WILLIAM FOX has sent James R. Grainger, general sales manager, on a tour of southern, middle western and western territory with the avowed purpose of learning the exact strength of Fox pictures in key cities and of planning to immediately build Fox theatres in any weak spots that Mr. Grainger may discover.

The statement is made that "in those key cities in which Fox Film Corporation is now receiving adequate and fair representation from existing theatres, Fox will not build in opposition to those theatres, no matter how tempting a proposition it might be to put a Fox theatre into operation against such theatres."

Opens New Home

With the opening this week of his new home, the Casa Grande del Monte, one of the most magnificent estates in the Beverly Hills film colony, Carl Laemmle, president of Universal, definitely established his permanent home on the West Coast. This does not mean that the Universal chief will not spend considerable time each year in New York, in Europe and elsewhere, but that he plans to spend most of his time where he can keep his finger-tips on the studio.

Naked Truth Dinner to Boast Many Celebrities

A host of screen celebrities will attend the Naked Truth Dinner, acceptances for the annual film frolic on April 2, at the Astor Hotel, have already been received by Walter Eberhardt, president of the A. M. P. A., from Richard Dix, Ben Lyon, Lois Wilson, George Walsh, Robert Kane, Sam Hardy, Ruth Dwyer, Forrest Halsey, Leland Hayward, Joseph Boyle and Andre De Seguro.

Abie the Agent will be a distinguished guest and right now he is doing his bit to make the affair a success. Harry Hirshfield, famous cartoonist, creator of Abie, is making some special drawings.

"Second, that in those first-run centers in which Fox product is unable under existing conditions to secure adequate representation, Fox Film Corporation will build the most modern theatres of the largest seating capacity as quickly as it can formulate plans and put them into effect—and this despite any existing combinations or theatres, chains of theatres, producer-exhibitors, or like conditions."

Action on this policy, announced by Mr. Fox two years ago, is forced at the present time by the various competing theatre combinations and by the block-booking of product other than Fox pictures.

Mr. Grainger's tour will take three or four weeks, possibly even longer. His objective is the West Coast studios where he will consult with Winfield R. Sheehan, general manager, who for more than a year has been in Hollywood in charge of production. It is now probable that Mr. Fox will join Mr. Sheehan and Mr. Grainger in the West during April.

Mr. Grainger's itinerary will take him through the South, where he will visit Atlanta, New Orleans, Dallas and other points before going to Hollywood. There he will spend a week in conference with Mr. Sheehan, then make a general tour of first-run centers west of Chicago, especially visiting those points in which Fox is building theatres or where he contemplates building in the near future.

The trip will have nothing to do with selling. Mr. Grainger said specifically that he will do no selling while on it. He will study first-run conditions and prepare a last-minute report for presentation to Mr. Fox upon his return east.

Pommer in M-G-M

Metro-Goldwyn-Mayer has signed Erich Pommer, prominent German film executive, to serve as associate producer under Irving Thalberg. Pommer came to this country last year and has been studying American methods of production. His first unit assignment for M.-G.-M. has not yet been decided upon.

Try Bus Service

A theatre bus service has been inaugurated in Watertown, N. Y., in order to bring additional business from the surrounding territory to the theatres in that city. The idea originated with the Schine brothers, who recently took over three theatres in Watertown and who now have about seventy-five houses in New York State. The theatre excursions are to run into Watertown from ten nearby villages each Sunday and Thursday nights, with special rates, including a ticket, as an inducement. Theatre parties will be arranged in these villages each week.

Charge Misrepresentation

Representatives of various social agencies in Minneapolis last week sent a telegram to Will Hays protesting the continued showing of "It," which was being exhibited at the State Theatre, Minneapolis, a Finkelstein and Ruben house. The telegram, which was signed by the president of the Minneapolis Council of Social Agencies, the general chairman of the Community Fund and the presidents of several other social organizations, declared that "picture misrepresent social workers" and that it contains scenes which "undermine the support which the unfortunate of the nation must have."

Chicago Forms League

The Balaban and Katz circuit has organized a basketball league. There will be eight teams from the B. and K. houses and four from the Lubliner and Trinz circuit in the league. W. J. Dubach, manager of the Service Department, is in charge and Roy Bruder of the Chicago Theatre is coach. A team will also represent Balaban & Katz in the Chicago Industrial League tournament.

Join F. P. News Reel

In his building of a strong organization for the production of Paramount News, Mr. Emmanuel Cohen, in charge of Paramount's short features production department, has appointed Albert J. Richard news editor of the semi-weekly service and William C. Park, make-up editor.

Last Minute News Flashes

Union Theatres, Ltd., Australia, has contracted with First National, P. D. C. and F. B. O. for 24 of their first-runs a year for three years. The price is put at \$1,250,000.

* * *

Taylor Holmes will quit the stage to play leads in two-reel domestic comedies produced by Gaiety Pictures. Amedee J. Van Beuren, president. Leander de Cordova will be in charge of production.

Rembusch Broadside Sent to Atty. General

Frank J. Rembusch, president of the Indiana M.P.T.O., is continuing his fight against motion picture producers and distributors, inaugurated when House Bill No. 341 was introduced in the Indiana Legislature, by writing letters to Attorney General John Garibaldi Sargent of the United States and Senator Hodges and Representative Fabius Gwin of Indiana.

His letter to Attorney General Sargent says that "we are amazed that the Government now seems to approve of the despotic, unfair dealings" of the producers and distributors, since "your department concurs in the practice of inflicting penalties, cash deposits, etc., by the film companies on their buyers" and "even prescribes the amount."

Mr. Rembusch adds: "You surely do not understand, or else Mr. Hays' influences your department very well. Why need a billion dollar trust be given security by the government when every picture that we use must be paid for before it leaves an exchange?"

Mr. Rembusch cites only one or two specific instances of alleged procedure.

Miss Griffith With United

Corinne Griffith has been signed by United Artists as an independent producer of her own films. She is now en route from Europe to begin her first United Artists picture, which will be made in Hollywood. This will be her next film, as she has completed her First National contract. Probably it will be "The Garden of Eden," a European stage success now playing in Berlin and soon to be opened in London. It will be produced in New York City soon after the return of Arch Selwyn from Europe.

Pola Negri to Travel

Immediately following the completion of her next Paramount vehicle, "The Woman on Trial," which has just gone into production under the direction of Mauritz Stiller, Pola Negri is planning to take a vacation trip to Europe. The star expects to leave Hollywood the first week of April.

Ahead of Schedule

Twelve of the eighteen feature productions distributed by Sterling Pictures for the production year 1926-27 have been completed, according to Henry Ginsberg, president of Sterling, who is now in the West conferring with I. L. Walestein and other production officials.

Transfer Bailey to Boston

Tom Bailey, formerly branch manager at Paramount's San Francisco branch, has been transferred to the Boston territory as district manager. John D. Clark, supervisor of the Western division, has promoted J. J. Patridge to manager of the Golden Gate office.

Signs Long Term Contract

Metropolitan Pictures has signed Marie Prevost to a new long-term contract by the terms of which the popular comedienne will star in a new series of pictures for release by Producers Distributing Corporation.

M-G M Stockholders Elect Officers and Directors

At the annual meeting of the stockholders of the Metro-Goldwyn-Mayer Pictures Corporation, the following directors were elected: Marcus Loew, Nicholas M. Schenck, David Bernstein, J. Robert Rubin, David Warfield, Edward Bowes, Arthur M. Loew, David L. Loew, Messmore Kendall, F. J. Godsol, Leopold Friedman, Edward Schiller, Felix Feist, E. M. Saunders and William Braden.

The directors met subsequently and elected the following officers for the ensuing year.

President, Marcus Loew; executive vice-president, Nicholas M. Schenck; vice-presidents, J. Robert Rubin, Louis B. Mayer, Edward Bowes, and Arthur M. Loew; treasurer, David Bernstein; assistant treasurers, Charles K. Stern and David L. Loew; secretary and general counsel, J. Robert Rubin; assistant secretaries, Jessie T. Mills, Leopold Friedman, S. S. Braunberg and Hattie Helborn.

Celebrate Silver Wedding

M. H. Hoffman, vice-president of Tiffany, and Mrs. Hoffman celebrated the twenty-fifth anniversary of their wedding on February 25 by giving an informal dinner at their residence in Midwood Manor, New York, to relatives and friends. The executives and office force presented the couple with a magnificent pair of antique Sheffield silver candlesticks.

Consolidate Branches

The New York and New Jersey branch offices of Pathe Exchange, Inc., located at 1600 Broadway, New York City, have been consolidated as the "New York Branch," under the management of W. E. Raynor. Charles Stombaugh, who has been manager of the New Jersey branch, has been appointed special representative at the home office.

M.-G.-M. Signs Shrock

Raymond Shrock, formerly general manager at Universal City and well known as a scenarist and associate producer, has signed a contract to write for Metro-Goldwyn-Mayer. He will adapt a story he recently completed in collaboration with Edward Sedgwick. It is a starring vehicle for William Haines and will be directed by Sedgwick.

Arthur Convalescent

Johnny Arthur, star of Educational-Tuxedo Comedies, underwent a successful nasal and throat operation at the Manhattan Eye, Ear and Throat Hospital, New York City, February 28. Arthur probably will leave the hospital in a week or ten days.

To Star Billie Dove

Billie Dove will be starred by First National Pictures next season. It is probable that her first starring vehicle will be titled "The American Beauty."

Miss Morris With Warners

Virginia Morris, who for four years has been director of advertising and publicity at Preferred Pictures, has joined the publicity department of Warner Brothers.

Our Stock Market

The quotations used in this summary are compiled daily by Newburger Henderson & Loeb, 100 Broadway, New York City, exclusively for the Moving Picture World.

Little change can be noticed in the general condition of the market. The talk is still very bullish and every effort is being made to attract public participation. The railroad shares are still going strong, and if one only knew the right stock to get into and then out of in a hurry a nice little profit might result. However, the thing to watch in this kind of a market is that you don't get in at the peak and then find the entire market condition changed over night.

You have one of two choices if you get caught in such a mess. Either hold your stock for a long time if you can or sell out at a loss. Neither is very agreeable, especially when the prime object of buying was to make money. Just now it is wise to be cautious. All the so-called big business men seemed to agree around the first of the year that 1927 would not be as good as 1926.

American Seating was active this week and made a new high for 1927. Trading in this stock has been fairly heavy this year with a fluctuation of between 42% and 46%.

Famous Players held the rise made last week.

Previous to the meeting of directors, Loew's, Inc., eased off. The turnover was good but all offerings seemed well taken. Of course, the recent rise in the stock was based upon the belief that the directors would raise the dividend rate. This they failed to do, declaring only the regularly quarterly dividend of 50c a share, payable March 31 to stockholders of record as of March 19.

Warner Bros. showed no activity again this week, either in price changes or amount of turnover. The trading in these stocks has dropped off greatly. It is most likely being allowed to drift for itself for the present.

Universal Chain Theatres declared the regular quarterly dividend of 2 per cent. on the first preferred payable March 15.

More Promotions

Harry Scott, general sales manager of Pathe Exchange, Inc., announces additional promotions in the Sales Department. S. C. Jacques becomes Central Division sales manager, R. V. Nolan becomes assistant branch manager at Chicago. W. A. Aschmann becomes manager at Milwaukee and Henri Brunet and J. E. Cashman divide the former duties of L. S. Diamond in the Sales Statistical Department, as head booker and manager, respectively.

Everything But The Picture

The Universal Invention

WITHIN the memory of a man not yet past his biblical three score and ten, there have come into use the most vital inventions which make our modern life so different from that of the cave man. Within this period there have been developed the telegraph, telephone, electric light, phonograph, motion picture and radio.

Each has served its purpose in the betterment of mankind and the development of civilization, and not the least of these has been the motion picture, which has carried in its most assimilable form the developments of civilization to those least civilized.

And now, in the talking picture we have an assemblage of practically all but two of these mighty forces.

Without the electric light the motion picture never would have attained its far-flung appeal, though the picture, of course, would have been possible with the calcium or other illuminant. The arc lamp and the cinematograph are of one flesh.

But in the talking picture other factors are added—the phonographic sound record and the telephonic transmission of the vibrations to the radio amplifier—so that in one single device are blended five of the world's greatest inventions.

No other development embodies into a single whole so many basic inventions as the Vitaphone. Even the elimination of the phonograph in some forms of the talking picture still leaves this device the child of more master minds than have been required in the perfection of any other machine.

Every perfection of the inventor seems to find some useful purpose in cinematography. And it is not wholly implausible that further developments eventually will permit audiences in theatres throughout the country to watch the battles of some future world war. To not only see the actual conflict, but to hear the roar of the artillery, the rattle of machine guns, the hum of the airship propellers and all the other sounds, at the moment of happening.

And having carried imagination thus far, it is not without the bounds of possibility that color may be added to complete the illusion. The cinema seems to be the most catholic and adaptable of all great inventions, since it swallows each in turn.

QUITTING

Coming to the End Of a Campaign Of Wilful Circulation Camouflage

A. B. C. Audits are not merely perfunctory statements that a newspaper prints an announced number of copies, "more or less," nor even an official assurance that an announced number of copies actually have been printed. A. B. C. Audits are an analysis of the circulation that goes deep below the surface. They assure to the advertiser—the purchaser of circulation—a guaranteed distribution of a definite and positive value. No imposition or evasion is tolerated, and shifty, lying, padded circulations are detected and exposed. The A. B. C. Audit bears the same relation to advertising that the English hall-mark does to silver. If the Audit says "sterling," it means that the circulation has stood the analytic inspection of men specially trained to detect and expose all subterfuges. It is 100 percent true.

That is why MOVING PICTURE WORLD is pleased to announce that its own audit has been checked up without a single rejection. MOVING PICTURE WORLD does not have to lie about its circulation. The truth speaks more eloquently for itself.

Announcement is made that Motion Picture News has resigned from the Audit Bureau of Circulations as of April 7, 1926. This was officially announced by the auditor's report just issued, covering the six months' period ending June 30, 1926.

If you are a buyer of circulation, it might be interesting to know the history of the participation of the trade papers in the A. B. C.

For many years it was not necessary for MOVING PICTURE WORLD to use the A. B. C. It was so manifestly alone in its field that there was never any question nor room for questions, since it was practically the only publication.

But the inevitable competition, attracted by the prosperity of MOVING PICTURE WORLD, was bound to come, and it did come. Today there are three weekly papers in the field. That is by no means the number of weeklies, but the others are such negligible factors that they do not count.

Naturally, competition brought in its train that other inevitability—boosted circulation figures. It was as easy to claim 10,000 circulation as to announce 5,000. It would have been as simple a matter to claim 50,000 had any been found to credit this absurdity.

For its own protection, and for the assurance of its advertisers, MOVING PICTURE WORLD took the only step that would assure absolutely truthful reports. It joined the A. B. C., forcing the others to follow suit.

Motion Picture News did this, after a fashion. For a time they qualified in the audit, but in 1924 the News was "suspended" from the audit, "for lack of adequate circulation records" for the year 1923.

The News had been a member of A. B. C. long enough to know precisely what was required. It knew that for every subscription claimed, proof of proper payment must be presented. It knew from experience certain names would be taken for a check-up.

For reasons best known to its publishers, these records were not presented by Motion Picture News.

The inference is obvious.

The suspension was continued in 1924 for the same cause. The News, for some reason, could not face the situation.

It was not until the last half of 1925 that the auditors were able to obtain material from which to work.

UNDER FIRE

That audit showed an exhibitor circulation of 6088.

This was more than two thousand less than the circulation which they had been claiming while unable or unwilling to face the audit.

In October, 1925, Motion Picture News reduced its subscription price to below that of the already low price of MOVING PICTURE WORLD and Exhibitor's Herald. It also accepted subscriptions at less than fifty percent of the advertised price—the minimum permitted by the A. B. C.

Before the resignation of April 7, 1926, could become effective, under the rules of The Bureau it was necessary to file a final report.

The News waited until both the reports of MOVING PICTURE WORLD and Exhibitor's Herald were published for the first six months of 1926, before they filed their statement claiming an exhibitor circulation of 7114.

This was done in the period immediately preceding the merger proposition, which now has passed into history.

The Audit just made has reduced these figures to 6585, or 752 less than MOVING PICTURE WORLD. Once again the News was proved to have less exhibitor circulation than they had claimed.

Furthermore, their percentage of subscription renewals, certainly the truest test of readers' preference, was the lowest of the three papers.

MOVING PICTURE WORLD's percentage of renewals is twenty percent higher.

MOVING PICTURE WORLD's renewals are easily the highest in the field, proving that subscribers feel that MOVING PICTURE WORLD has delivered the goods.

And in this period the circulation records of MOVING PICTURE WORLD were proven by audit to be correct *as submitted*.

MOVING PICTURE WORLD stood behind every name on its list with authentic documentary proof. For three years not a figure in the Audit has differed from our own submitted figures.

MOVING PICTURE WORLD can face its advertisers. It can point to the largest and best exhibitor circulation in the country. It goes to the greatest number of exhibitor readers and it is read by them because it is truthful, dependable and always fair.

It does not have to resort to resignation to evade the truth.

It does not have to wait for the other statements to learn the figures in order to doctor its own to seek to make a little better showing.

It has been; it still is, delivering to the advertiser the greatest paid circulation of any paper in the field. It puts that circulation where it will do the advertiser the most good. It does not mail out free copies in the faint hope that this will pass unnoticed. It does not surreptitiously cut its rates below those permissible.

It leads the field in Paid Exhibitor Circulation

It leads the field in Paid Renewals

It leads the field in Exhibitor Confidence.

It can face the issue squarely because it is delivering the goods.

It has readers who have been constant subscribers for periods up to *nineteen* years of its existence;

Because it is honest and reliable;

Because it does not have to resort to subterfuge;

Because it is MOVING PICTURE WORLD.

Other Members of Audit Bureau of Circulations

MAGAZINES

Saturday Evening Post
Pictorial Review
Ladies' Home Journal
Good Housekeeping
World's Work
Cine-Mundial (A Chalmer's Publication)
Liberty
McCall's Magazine
Hearst's International and Cosmopolitan
Vanity Fair

NEWSPAPERS

New York Times
The World
New York Sun
New York Telegram
Chicago Tribune
Los Angeles Times
Washington Post
Boston Evening Transcript
Public Ledger
San Francisco Examiner

BUSINESS PAPERS

Moving Picture World
Exhibitors Herald
Iron Age
Hardware Age
Motor
Dry Goods Economist
Printers' Ink
Power
Electrical World
Coal Age

ADVERTISING AGENCIES

N. W. Ayer and Son
Hanff-Metzger, Inc.
Barton, Durstine, and Osborn, Inc.
George Baltan Co.
Joseph Richards Co.
Frank Seaman, Inc.
Ruthruff and Ryan, Inc.
Frank Presbrey Co.
Newell-Emmett Co.
Lord and Thomas and Logan

Luxury Theatre Follow Films

By
*Epes W.
Sargent*



"HOWDY, STRANGER"—Little Billy Butts meets Dale Fuller, through William Beaudine, directing them in Thomas Meighan's Paramount production, "The Canadian."

WHILE scientists are still engaged in research to determine whether the first hen was hatched from an egg or the first egg was laid by a hen, thus establishing the question of priority, there seems to be no room for argument as to which came first, the luxurious film or the film in luxury. In this instance the honors clearly go to the film and the splendors of the Paramount Theatre, the luxury of the Roxy, the magnificence of the Saenger house in New Orleans and the hundred and one other palaces of the cinema are all directly to be traced to the pictures which have made their erection possible.

Before the coming of the modern photodrama the mere fact of motion was sufficient to interest the public, but that interest

was waning when the discovery was made that the amusement public would absorb films of greater length than the fifty or seventy-five feet of the early days.

Around 1903 the pictures had progressed to the point where a moderate production of drama—any drama—sufficed, and even in 1910 the play was still the thing.

In the one-reel days, costs had to be kept down. Until the coming of the General Film Company; the exchange phase of the Motion Picture Patents Company, the once-hated "trust," all film was sold outright. The price was ten cents a foot, less ten per cent. discount, which brought it to nine cents flat. A full reel sold for \$90.

The market in those days ran from 16 to about 40 prints, which meant an income of

from \$1,440 to \$3,600 per subject, and it was customary to figure that anything above twenty prints represented a profit; though that did not necessarily mean that the sixteen print order represented a loss, since the companies with so small an order generally trimmed their expenses to meet the condition.

Ordinarily, however, the average company figured on spending between \$300 and \$400 on a release, and the difference between that sum and the gross income represented the cost of the mechanical departments, the overhead on the general studio work, sales promotion (largely confined to trade paper advertising) and the net profit.

Now and then Biograph would spend as much as a thousand dollars on a single reel, and the officials declared that they were always glad when Griffith announced he was going to spend that much, since it meant a better seller. Vitagraph also went over the top now and then, but the others generally reprehended this scandalously spendthrift policy. Most of them got a bulk of their profits from the foreign market sales at six cents per foot.

Things got a little better with the advent of the two-reeler, but the initial idea of the two-reel picture was that it sold for twice as much as a single and cost only half as much again.

Probably it was Cecil De Mille who first realized the cash value of sumptuous settings. He realized that the picture patrons were hungry for glamor as well as romance. They wanted to lose themselves in the darkness of the theatre and to visit, for a brief hour, society as they imagined it.

The more discriminating critics scoffed at the over-lavish De Mille sets, at the wicker birdcages, the chaise longues, the twenty-foot ceilings and all the rest, but about eighty per cent. of the picture patronage reveled in the luxury of the surroundings, and marble bath tubs, retinues of servants, the wonderful lingerie and all the rest was food for their starved souls.

It is to be questioned whether the first elaborate theatres were built with a full understanding of the real reason for their appeal. Probably no owner consciously reacted to ornate pictures. The suggestion, if any, was purely subconscious.

Their success led to others, even more ornate, until the last word seems to have been reached in the Paramount with its gleaming marble staircase, its art treasures in paint and marble, its luxurious lounges and smartly uniformed service corps.

Many persons go to the Paramount purely for these features, and without particular regard for the film features; many of which have been of no unusual strength. They go to steep their souls in luxury, to feed their starved minds on the splendor, the magnificence, the atmosphere denied them in their daily lives. For less than a dollar they can put drab existence behind them and revel in the luxury of both the house and the screen productions.

E. F. Albee could have told the picture managers all this, for thirty years ago he brought into existence the Keith Theatre in Boston, which for long stood in a class by itself. The pronoun is used advisedly, for while the house bore the magic name of Keith, it carried in its every aspect the stamp of the Keith general manager.

To have gone to Boston in those days and not to have visited Keith's was much the same as to have visited New York without

(Continued on page 69)

Roxy Shows The Roxy To The Press

By C. S. Sewell

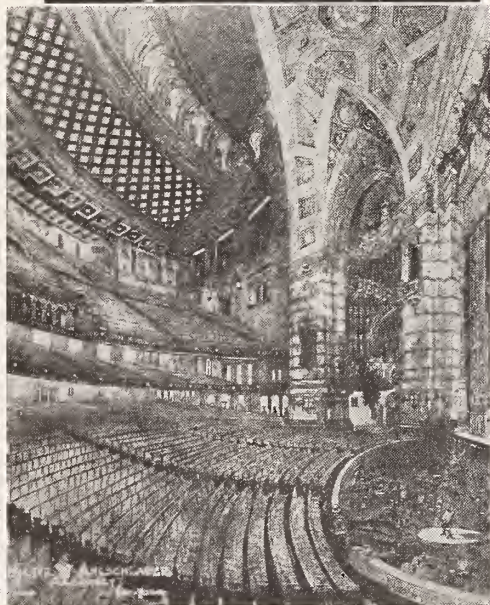
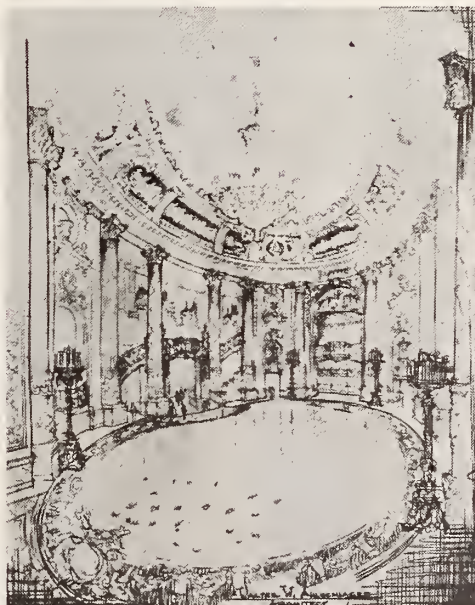


S. L. ROTHAFEL, "Roxy," is apparently oblivious to the Friday hoodoo, for on Friday, February 25, he was host to representatives of the press at a luncheon in the Hotel Manger and a personally conducted tour of the new Roxy Theatre from "cellar to garret," and Friday, March 11, has been set as the date on which it will be formally opened to the public with "The Loves of Sunya," a United Artists' picture starring Gloria Swanson.

In building his own theatre, Mr. Rothafel has embodied every improvement that his years of experience in successfully and successively managing several of the leading motion picture palaces has suggested or that the skill of architects, engineers and other experts in their respective lines could devise. It therefore stands unique in many respects, and so much has already been written about the Roxy that we will only refer to a few of the most striking features pointed out by Mr. Rothafel.

Apart from its size, with a seating capacity of 6,200, probably the most extraordinary feature is the stage construction. Instead of being square or rectangular with the back wall parallel to the proscenium, it is built in the form of a triangle with the two side walls coming to a point in the rear at the centre of the stage. This effect, which is as if the stage had been built across a corner of a five-sided building, is designed to increase the acoustics by eliminating the sound pockets at the sides. To further improve the acoustics a parabolic cyclorama resembling a section of an oval wall has been built of special compo-board covered with linen, this construction permitting it to be raised up into the flies when not needed. With this arrangement, ordinary conversational tones can be heard in the top balcony.

The orchestra pit which can be raised and lowered by means of an elevator will accommodate 110 musicians, and the three consoles of what is said to be the world's largest organ; and the only one to be played simultaneously by three musicians. This is accomplished by means of a main console with five manuals and an auxiliary console of three manuals on each side. In addition, there is a three manual solo organ in the grand foyer, a special broadcasting organ in the broadcasting studio and a concert grand piano playable from the organ console. A distinctive feature of the big organ is the fact that the organ pipes have all been placed under the stage instead of at various parts of the house. In addition, there is back stage a sound effect room in which is stored a motley array of every conceivable kind of sound producing apparatus, completely indexed, for use in connection with the orchestra for simulating various noises from a lion's roar



S. L. Rothafel ("Roxy") and views of the new Roxy Theatre. At left: The Grand Foyer, which will accommodate 4,000. At right: Views of Auditorium which will seat 6,200 persons.

to a clock's tick. In charge of the orchestra will be a staff of conductors consisting of H. Maurice Jacquet, a noted French conductor and composer, Charles Previn, Erno Rapee and Frederick Stahlberg.

Deserving of especial mention is the enormous switchboard said to be several times the largest ever constructed for a theatre. It has over 1,000 switching levers. It is 22 feet long, weighs over fifty tons, uses current sufficient to light 2,000 homes and is operated by four men. It is equipped with a periscope enabling the chief operator to at all times see exactly what is going on on the stage. The manipulating levers on the switchboard are so arranged that the operation is similar to that of a pipe organ. This is the remote control board and the heavy currents are operated from a fireproof enclosure in the basement.

At each side of the stage in another unique feature, a series of boxes and smaller balconies at different levels, resembling the usual proscenium boxes. These, however, will be used by the performers for ballet and tableaux effects in connection with presentations, and are reached by a choral stairway in the back. Another unusual feature of the proscenium is the fact that the stage apron is depressed so that the feet of the performers can be seen at a distance of eight feet in front. The stage itself is about two stories below the street level

and from all points of the house, even the orchestra pit, the audience looks down on the stage.

The projection room is equipped with a battery or Simplex projectors and in addition is fitted with the requisite devices for presenting "talking" pictures by means of Vitaphone and also the Spoor Natural Vision or so-called "stereoscopic" pictures. There is also a projection machine in the rear of the stage for presenting panoramic and scenic novelties on a translux screen. The projecting room is located in a recess at the front of the balcony, and, despite the size of the house, the throw is only 100 feet at only a ten per cent angle. The screen is the exact size of the picture and will be surrounded by color effects in keeping with the mood of the picture, and this, together with the house lighting, will enable patrons at all times, except when dark effects are desirable for presentations, to read their programs with ease. This is also aided by the color scheme which is entirely in different shadings of dull gold with no clashing colors and the fact that there will not be a single uncovered light in the house.

Just one more of the many other points of interest is the grand foyer, which will accommodate 2,000 persons. An idea of its size may be gained from the fact that the carpet weighs six tons.

ONE of these days, perhaps, just before the millenium starts in, good will, common sense and principle are going to be among the important factors which will motivate the numerous business transactions that make up this complex industry from day to day.

BIG executives and men of affairs are slowly coming to the realization that the best way to develop this great business of ours and at the same time get their fair share of the profits, is not by gouging these profits out of their smaller competitors and each other, by means that often are questionable and methods which are frequently so unfair that there is no question at all about them, but by endeavoring to adopt a policy of live and let live.

THEY are beginning to see that the temporary advantage of one company, at the expense of the others, in the end operates to the disadvantage of all.

A FEW executives, whom we know, have already come to this conclusion, but the majority, it is to be feared, still think that the motion picture business is a "game" in which the only way to win is to "skin" or be "skinned."

THE responsibility for this brand of thought and practice, however, does not lie with any group of men or companies in this industry, but instead may fairly be said to be shared in by nearly all, in every branch of motion picture activity, who through selfishness, fear or kindred reasons, have tacitly, if not actually, accepted these rules as a guide for their own conduct.

THE State Right market, for example, has become so hazardous that only a bare half dozen companies remain, where a score or more existed and prospered a couple of years ago, while of the national distributors, only two or three are left, who have not been forced to enter the theatre field to protect themselves and insure an outlet for their product.

GRANTED that economic and legitimate competitive conditions have played a large part in bringing this about, it is no less true that fear of theatre competition by the larger companies and a shortsighted disposition on the part of many an individual exhibitor to take price advantage of the smaller competitors of these companies, in making their bookings, obviously a stupid and unfair policy, have also had much to do with the present situation.

WHAT the ultimate results are going to be, it is difficult now to predict, although the elimination of independent production initiative and creative ability, which has to date taken place is already sufficient to be seriously felt, for never yet have the great companies, themselves, been enabled to develop from their own organizations all the talent and producing brains, which their expanding activities demand and require.

HERE is a growing situation, which inevitably must affect all the industry to its hurt, and the exhibitor, first of all, to which all should give honest and earnest consideration.

by the way

More Good Will and Common Sense Needed, If Industry Is to Prosper

Responsibility For Present Practices Shared By All, Not By Few Only

M-G-M's "Big Parade" Heading For Brand New Record Broadway Run

\$1,000,000 Profit For Warner Brothers Anticipated By August 31, 1927.

RECENTLY, at an A. M. P. A. luncheon, Mr. Edmund Goulding, then newly from Hollywood, expressed concern at the dearth of new brains and new talent in the production end of the industry, accentuating the fact that a few high-powered and over-worked big executives were carrying the whole burden and necessarily often slurring their work because of the great demands upon them.

MR. GOULDING did not mention — perhaps, because he did not know it — that practically every one of the really important production executives, now making pictures, came from the independent field originally, nor did he state where he thought their successors might come from.

WHAT we need is a little loosening up all around, more of a spirit of give-and-take and the realization that good will, common sense and principle applied to our everyday business of buying and selling pictures is *good business* and not mere phrasing.

METRO-GOLDWYN-MAYER'S "Big Parade" ended its 67th week last Monday at the Astor Theatre, with a gross of slightly under \$1,300,000, the evening performance on Monday last marking the 935th showing of this amazing attraction.

ALREADY the record holder among motion pictures for length of run on Broadway, "The Big Parade" now only gives priority to two legitimate attractions, "Abie's Irish Rose" and "Lightnin'", and it is freely predicted that the great M-G-M feature will eventually pass the latter, which has a record of 1,291 consecutive performances and give first place only to "Abie's Irish Rose," which on Monday, Feb. 28, passed its 2,050th performance and is still going strong.

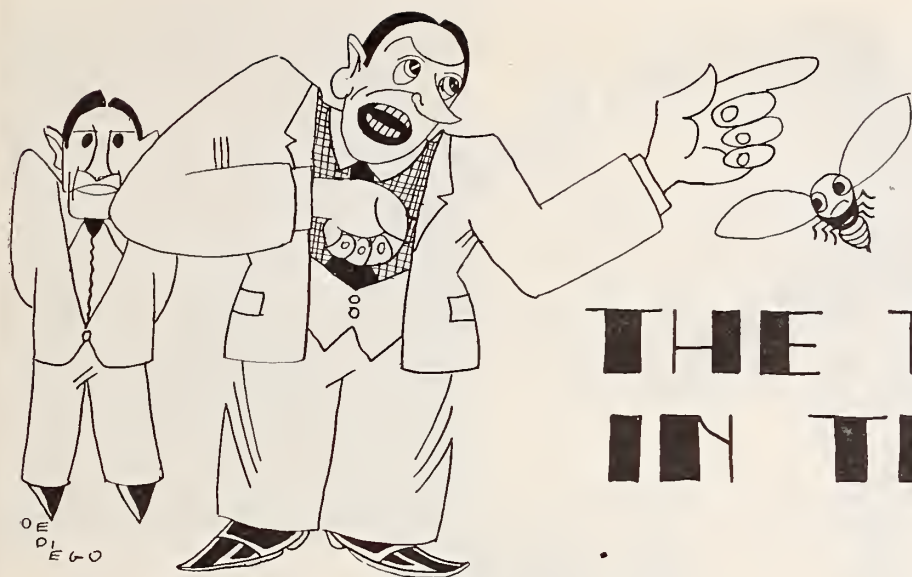
SURELY a marvelous showing for a motion picture.

WARNER Brothers' report for the first three months of their fiscal year, ending Nov. 27, 1926, shows an operating profit of \$40,192, but a net loss due to interest and other charges of \$109,085, a trifling sum, when it is recalled that their reported deficit for the year ending March 31, 1926 was \$1,337,826, due to costs incidental to establishing their own distribution system and production.

RENTALS from Great Britain, alone, where Warner Brothers is distributing its own product, for the first two months of this fiscal year were in excess of \$800,000, with a total of \$2,000,000 expected for the year.

ALL of which makes it appear as if 1927 is going to be a big year for Warner Brothers, so that the recent announcement that a profit of not less than \$1,000,000 is to be expected by Aug. 31, 1927 does not seem to be over-sanguine.

Merritt Crawford



THE TALKIES IN TEMPLETON

by Eper W. Sargent.

TEMPLETON was what the Templeton Topics described as all agog. Templeton was the first city in the state, outside the capital, to have the talking pictures, and Billy McPherson, of the Grand, wore a smile as broad as his waist measure. He reserved his seats and sold them at a dollar a head, but even at that he was unable to supply the demand. He had played to good houses with a number of road shows at fifty cents top, but there had been plenty of kicks at the advanced price where they were fighting to pay twice as much for the privilege of saying they had been at the first night of the talkies.

Billy McPherson did not have to run after the Topics for space, for once in his life. Tim Bronson, owner, editor and star reporter, fairly lived in the theatre office, getting stories about the new device, and when the workmen came to install the apparatus, he had his lunch sent in. He was not missing a trick.

Naturally the stories fanned the excitement still further and had a Presidential Election or a referendum come along just then, either would have played to no quorum in Templeton.

The Independent Company of the state militia turned out to escort the first load of material to the theatre, escorted by the Templeton Fire and Police band, the Boy Scouts, the High School Cadets and the K. K. K., and to this parade was added a half dozen fraternal organizations when the first shipment of films was made, about a week before the opening.

Only Bronson, McPherson and Frank Farley, his projectionist, were permitted to remain in the theatre when the films were tried out. McPherson was not going to have the edge taken off the pictures by premature showings. Farley did get a few clippings of the film to show to his admiring friends, and he spent his leisure hours showing the narrow band of sound impressions that represented the voice. He early learned all about it from the men who were installing the machine, and he could rattle off a complete lecture by the end of the second day. Mrs. Belding, with whom Farley boarded, declared that he even talked in his sleep, and that she had a dozen complaints from the other boarders.

Then came the big day. For a third time the paraders turned out, escorting half a dozen empty film cans all over town, and the Grand gave no matinee to take the attention from the night show.

By eight o'clock there were 1,100 persons in the 800-seat house and the Mayor, who was to be the orator of the evening, had to come in through the fire escape, since it was impossible to force a passage down the aisles. It was a clear violation of the fire laws, but the Chief had a seat in the front row and McPherson could have hung them from the rafters for all he cared.

Pompously the Mayor made the opening address, with spreadeagle allusions to "our distinguished townsman, William Farish McPherson, to whose unflagging energy Templeton owes its present proud position," and Billy blushed far below his collar line as the audience broke into thunderous applause.

He was followed by the technical engineer who had made the installation, with a brief explanation of sound photography, illustrated by a special reel of film.

Then the band struck up the National Anthem, with the entire audience coming in strong on

"The land of the free and the home of the brave."

Then the lights were slowly dimmed, and the hush was so marked that when Deacon Stivers dropped a peppermint losenge on the floor the sound was distinctly heard in the lobby.

The light went up on the screen and the stillness was broken by a wild scream that scared the children and shook their elders. The selection was supposed to be a soprano solo, but it went something like this:

"Tis th wow rose of wheeeee lef wowwow ing alo wheerrr wow wheeeee aded and gon wheeeeeeee."

The picture stopped abruptly while Farley nervously rethreaded the film, thinking that perhaps he had it hooked up wrong, though it always had gone right at the rehearsals.

He tried it again, but the result was the same. The picture was steady as a rock, but the sound section was a total loss. Someone shouted "static," which brought a laugh from the radio enthusiasts, and someone else urged that the cat be put out for the night, which brought an even louder roar of approval.

By that time the engineer had made his way to the projection room, desperation giving him the energy to work his way through the dense crowds which packed the aisle.

The house was in an uproar. Half of those present wanted their money back and the other half demanded the delivery of the goods.

On one side of the tiny stage before the screen the Mayor begged for order. At the other McPherson vainly sought to make himself heard.

Neither was successful, and the riot grew until, without warning, the lights went out again and another picture flashed on the screen.

This time it was a jazz orchestra and the crowd looked suspiciously at the orchestra pit to see if the musicians were supplying sound for a silent picture, but the members of the band were as interested as the pay patrons, and not a single instrument was to be seen.

A soloist followed, entirely without "static," and McPherson slumped back into his corner, satisfied that the crisis was over.

Three more reels were run, without a break and then the lights went on for a moment before the feature picture, which was supposed to round out the program.

The talkies were over, and over like a load of brick. Everyone was enthusiastic and the Mayor was moved to make a second speech, in which he lauded the device, the inventor, the artists, "our enterprising manager," and congratulated the audience upon having been permitted to be present at "this epoch making incident in the fair history of our beautiful city."

Then he subsided once more and the feature and comedy went on.

Once more the lights went on, but this time it was the technical engineer who stood on the platform, and his raised hand commanded the silence of those who had already started to move toward the entrance.

"I feel that perhaps it is only fair to our device," he began easily, a smile playing about his lips, "to explain that the somewhat unfortunate results of the first reel are in no way attributable to any defect in the machine or its recording."

"Your young friend, Mr. Farley, the projectionist of this beautiful house, naturally feels an intense interest in this invention, and has communicated his interest to his friends. He tells me that last night, following the rehearsal, he took one of the reels to show some friends, and unfortunately did not return the film to its can, leaving it exposed overnight."

"These warm days naturally encourage insect life and I regret to say that the machine was playing—er—the flyspecks."

EVERYBODY has been writing so much about the **Roxy** that there is little more to say about this—for the year 1927 at least—greatest of motion picture theatres. Next Friday the **Roxy** will open its doors, the orchestra will strike up, **Roxy's Gang** will tell the waiting radio millions outside all about it and the big show will be under way for all time.

Those who will be on the inside by invitation will have cause to congratulate themselves, for **Roxy**, who always does things differently than most, decided that he will not follow the usual precedent and send out general invitations to Tom, Dick and Harry in and out of the trade. Why should he?

Instead, many were glad to have seats reserved for them at the fancy box office prices, which prevail for the opening night, for every one will want to be there



and big as the **Roxy** is, there will be no trouble filling it for many weeks to come.

It has been said, that a lot of bets have been laid that the **Roxy's** first week will pass the \$125,000. mark and by selling most of the seats for the first night at \$10.00 top, plus war tax, this may easily be done.

In any event **Gloria Swanson's** "The Loves Of Sunya," which forms the piece de resistance of the bill, will undoubtedly break all first week grosses on any picture ever filmed.

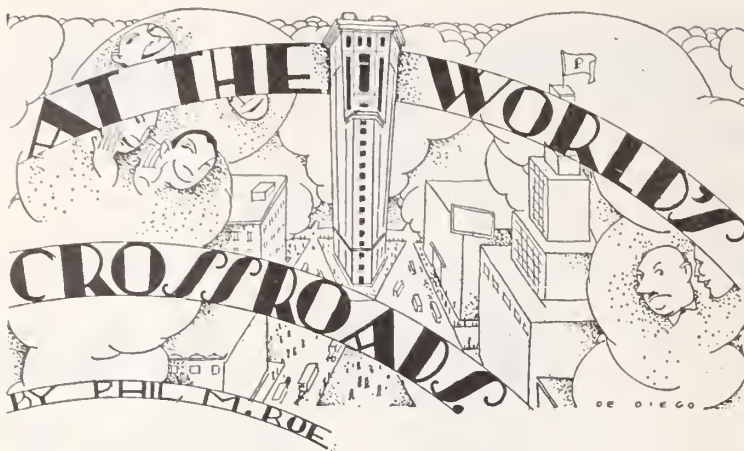
Good luck to **Roxy** and **Gloria**, both—they're making motion picture history.

*

Charlie Chaplin is finding that troubles sometimes bring rewards. Everywhere he goes he gets an ovation and a sympathetic reception, that must make him realize how close he is to the hearts of the American public, no matter how a few fanatics may seek to cry him down and injure him.

The great comedian's screen popularity grows, seemingly, in the face of all the recent up-roar, instead of lessening. Witness the fact, that but for a last minute change in plan by one theatre, there would have been no less than three Chaplin re-issues playing at leading New York houses during the past week, to say nothing of the numerous presentations in neighborhood theatres all over the city.

The crowds at the **Strand** where "Shoulder Arms," newly re-edited, was presented with **First Na-**



tional's "An Affair Of The Follies" and at the **Fifth Avenue**, where "Carmen," one of his oldest comedies, formed an important part of the bill, testifies that the **Chaplin** vogue is still as great as ever in spite of misfortunes, over which he had no control and for which no fair minded person can properly hold him responsible.

Evidently the American public seems to feel the same way about it.

*

Virginia Morris joins **Warner Brothers** publicity staff to help hold up the hands of **A. P. Waxman**, who right now is holding down one of the most diverse, not to say difficult jobs in this industry, more power to him, that of motivating the ideas and stimulating the activities of the advertising, publicity and exploitation for his rapidly expanding company.

And **Paula Gould** has rejoined **F. B. O.'s** promotional division, with **Joe Schnitzer** and **Hy Daab** counting on her to bring big results in her special field.

Two girls who are both **100 percenters** in delivering the goods

*

Tammany Young has hired a press agent. The champion gate-crasher was seen in close colloquy with a studious-looking young young man on Broadway last week and a little later items began to appear in various papers about the noted portrayer of **Chuck Connors'** parts. In one paper no less than three items about **Tammany** were noted in a single issue.

Next week, if **Tammany** can get the price of a high hat for his new press agent, we may ex-



pect the announcement of a lecture tour on "How to Crash the Gate Without Skinning Your Knees," or "Why Pay, When Your Face is Your Fortune?"

Arch Heath, who is directing "The Crimson Flash" for **Pathe** at the old **Pathe Studio**, now an accessory studio of the **Cosmo-**



politan, didn't figure on taking any submarine "shots," when he started this picture. High tide in **Harlem**, however, nearly necessitated it recently, when the storm backed about three feet of water into the studio and he had to get the battalion fire chief of the district to bail him out. Now, it is said, he has placed an order for a set of diving suits for the company, against future contingencies.

*

Mordaunt Hall, of the **N. Y. Times**, has added a new and able writer to his staff, **Paul Gulick**, no less, who is now signing his stuff quite regularly in the Sunday edition.

Last week he narrated how "Praise Is Dangerous To Good Directors" and here, we cannot help but feel, **Paul** is getting upon ticklish ground.

Why, only the good ones, **Paul**? Are not the bad directors equally susceptible to flattery?

Again, if we didn't have any bad directors, how would we know the good ones? Coming from you, **Paul**, who have been passing out publicity with distinction for so many years the announcement about "praise being dangerous" doesn't seem to sound quite right.

*

Jay Shreck, of the **Paramount** publicity department writes to inform us that "Knockout Reilly" is spelt "Knockout Reilly" and while **Mary Brian** and **Richard Dix** are grieved because no two papers spell it alike, there is no reason for abusing a good old Irish name like that by spelling it otherwise. We quite agree with him.

"Reilly" it is, and a "Knock-out" it ought to be.

PRESAGING developments that will be truly revolutionary in this kaleidoscopic business, preliminary work began this week on the first "sound picture" feature at the **Fox-Case** Movietone studios in West Fifty-fourth Street, New York, and from now on more and more is going to be seen and heard of this remarkable new form of screen entertainment, which delights the eye and amazes and pleases the ear at the same time.

Courtlandt Smith is in general charge, **E. I. Sponable**, who spent many years of research with **Theodore W. Case**, the inventor, in perfecting the devices used in the **Movietone** process, is the scientific director, while **E. H. Hanson**, also a specialist, is the sound engineer. The last named job is one that is now distinctly new in this industry, but is one that, we predict, will be increasingly numerous as time goes on.

One old timer at least is represented in the galaxy of talent and scientific knowledge, which the **Fox-Case** officials have brought together to make their **Movietone** features, **George Lane** who has been with **William Fox** many years will be found at the camera.

*



Hollywood has had its inevitable effect on the **Babe**. No sooner does he finish his new **First National** picture, "Babe Comes Home," produced under the expert supervision of our old friend **Wid Gunning**, than he wires **Col. Jake Ruppert**, that he must have **100 grand** for his next season's contract.

He didn't get it, but \$70,000 a year for three years is not so bad at that and **George Herman Ruth's** debt to Hollywood—where the telephone number salaries started—is great.

*



Is somebody spoofing or do we hear aright? T's said that **First National** is broadcasting for the finest and most shapely pair of feminine legs to be found in forty-eight states and a couple of territories. Oh, yes, the legs are wanted for "The Golden Calf," a forthcoming picture.

Isn't there something subtle about this?



AN alluring profile of Vera Steadman, one of the famous leading ladies 'n Christie comedies.

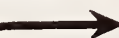


SHE seems happy about it. Margaret Livingston, the Fox star now appearing in the picture "Married Alive."



THE trick rider is Barbara Kent, Universal feature player and 1927 Wampas star. She is standing aboard "General Pico."

ONE of the romantic episodes in the Fox production, "The Monkey Talks," showing Olive Borden and Don Alvarado



GOVERNOR DAN MOODY, of Texas, a booster for the Pathe series "With Will Rogers," beside Oscar Morgan, Pathe manager in Dallas.



MARION DAVIES with her father, Judge Duras. The Cosmopolitan star is making "Tillie the Toiler" for Metro-Goldwyn-Mayer.



MARCELINE DAY gets the ear of her director, Sam Wood, while they are making a training camp picture for Metro-Goldwyn-Mayer which has not yet been titled.

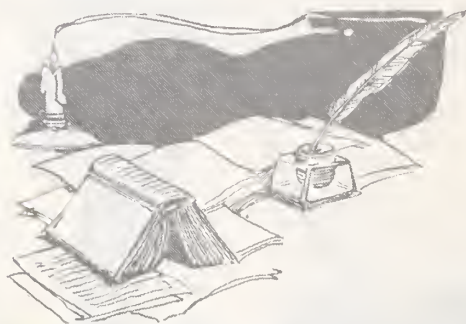
*Studio
Shots*

*K*nights and *L*adies of *T*he *P*en

For Metro-Goldwyn-Mayer



Alice D. G. Miller



Dorothy Farnum



Florence Ryerson



Madeline Ruthervan



Harry Behn



Agnes Christine Johnston



*Above, Al Lewin; below,
Marion Ainslee*



Hayden Talbot

Close-ups Of Dolores Costello

THIS charming star of the Warner Brothers studios is rapidly becoming one of the most remarkable actresses of the screen. Here we present her in intimate poses at home with her mother. Miss Costello is very young, but already her ability and her ready intelligence have carried her into the top-most ranks. It is superfluous to speak of her beauty when pictures such as these speak for her.



High Steppers



AL CHRISTIE and Ann Christy, no relation, but a new beauty in his bevy of comedy fame.



GUSTAV, the midget, who plays the title role in Columbia's picture, "The Bachelor's Baby."



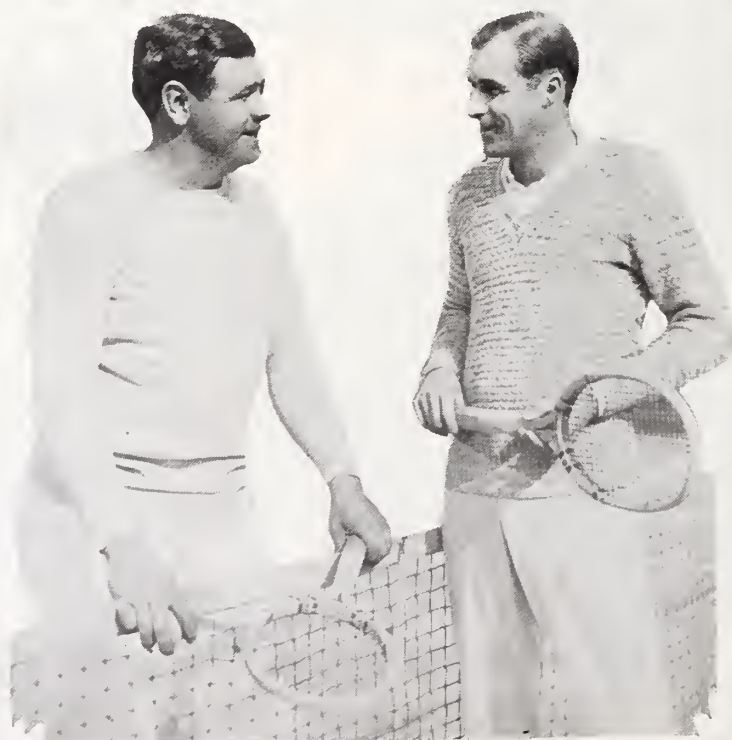
WILLIAM BEAU-
DINE, director of "Frisco Sally Levy," for M.-G.-M., features Sally O'Neill in "The Black Bottom" and he does a turn or two himself.



MARIA CORDA, featured in "Madam Wants No Children," directed for Fox by her husband, Alexander Korda.



DERLYS PERDUE is back in pictures in "The Empty Saddle" for Universal, after a year in vaudeville.



WILLIAM TILDEN, II, former national tennis champion, warns Babe Ruth about "socking" the ball. The Babe is playing in First National's "Babe Comes Home."



CARMEL MYERS, M.-G.-M. featured player who appears in support of Norma Shearer in "The Demi Bride."

HOLLYWOOD

TOM WALLER

WEST COAST REPRESENTATIVE

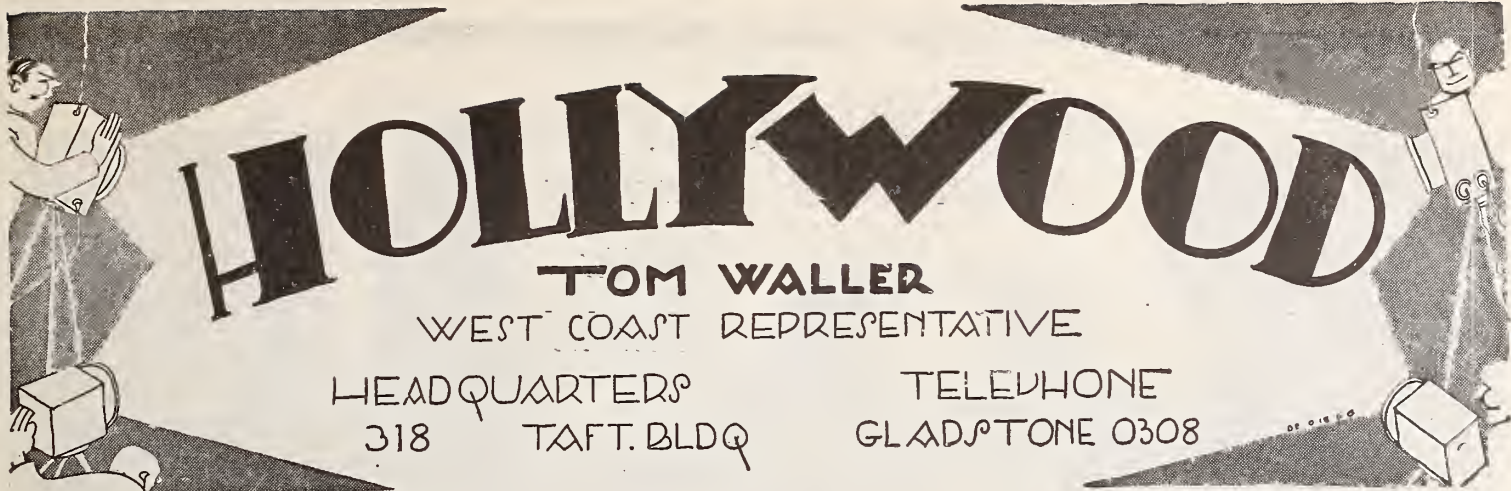
HEADQUARTERS

318

TAFT. BLDG

TELEPHONE

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M.-G.-M. Sales Convention To Be May Event

The annual national sales convention of Metro-Goldwyn-Mayer executives Exchange managers and salesmen will be held in Los Angeles early in May, according to an announcement made by Louis B. Mayer, on his return here from the East. The exact date of the convention has not been set, but it is planned to welcome at least five hundred film men.

Mayer arranged for the convention with Nicholas Schenck and other executives and was highly enthusiastic over the final decision to hold the confab on the West Coast. Heretofore it has always been the custom to stage the annual fiesta in some eastern city.

United Building Los Angeles House

With the Egyptian now being advertised as a United Artists Theatre, that organization has just commenced actual construction also upon another theatre in the heart of Los Angeles. The Los Angeles structure will represent a total investment of more than \$3,500,000, according to word reaching us. It will have a 150-ft. frontage and will be as high as the city's building laws permit. The ground-breaking ceremonies are of a most elaborate nature, with not only the Los Angeles mayor and city officials in attendance, but also officials and stars of United Artists present.

Plan New Contract

Negotiations may shortly be opened between Fox and Virginia Valli relative to a new contract. The actress is now recuperating from a serious illness and is convalescing in her Beverly Hills home. It is also understood that Paramount is anxious to have her sign.

De Mille's "White Gold" Is Hailed As Picture That "Made" Director

With De Mille



Lya de Putti

WHILE a few people out in Hollywood this week were saying that Lya de Putti might give up her free lance career and go with this company or that company, *Moving Picture World*, in its characteristic way, went to the bottom of things and found that the bottom ties up Miss de Putti's future for the next several years with the deMille organization.

In other words, Cecil B. De Mille this week signed Miss de Putti to a long term contract.

The cessation of Miss de Putti's contractual relation with Famous-Players-Lasky over a month ago was generally voiced on local boulevards as being that Miss de Putti was dissatisfied with certain stories assigned her and that she openly contended she had no desire for vamp roles. In view of this situation, it will be interesting to note the characterizations she will assume in deMille pictures.

William K. Howard Gets Credit At Hollywood For Remarkable Film of Human Interest With the "Little Points" Assuming Real Perspective

A PICTURE that has a cast of five people and took slightly less than five weeks to make has started all Hollywood talking. A picture that, with the exception of a few hundred feet of film, was made in its entirety inside of a studio, has just been booked as one of Roxy's opening attractions. The picture is Cecil B. DeMille's "White Gold," and, in the vernacular of the profession, it has unquestionably "made" its director, William K. Howard.

The "White Gold" which we saw on the screen of DeMille's Culver City projection room is a picture that only an alleged critic would attempt to "pan." Writers who know their stuff, and have a certain amount of consideration for their typewriters, will not be hesitant about such phrases as "essence of artistry" and "a bit of directorial wonderment" when they review "White Gold." That, in substance, is already what some of Los Angeles' biggest newspaper critics who have previewed the picture have had to say about it in their columns. Even some of New York's tabloids should concur with these viewpoints when "White Gold" makes its Manhattan debut.

"White Gold," as a matter of fact, should if released in its present form be a delight to the receptive point of any logical mind. It never once lets go in making the little things of life count and although one feels sure that the sheepherding father will finally open his heart to the loyal cabaret-bred wife of his son yet the picture closes with the old man's pulsation as stony as ever and the son by his father's side. In other words "White Gold" has one of those rare finishes considered revolutionary by most makers of pictures, and yet one for which American critics are constantly

and consistently boosting on the ground that the American public wants more sulphur in the molasses of picture fare.

When the story was handed to Director Howard about two months ago, it was, according to the description we got at the time of this writing, "just another melodrama, with a big cast, and heroine leading sheep to a well through a blinding sand storm."

Like dogs sniff at a bleached bone until one of them decides to pick it up, so, it seems, was the status of "White Gold" in its original story form, when Howard first turned over its pages. The story remained on the shelf until one evening Howard, welcomed into the DeMille fold over a year ago, got the idea of a straight drama depicting the emotions of four people instead of attempting to run the gamut of characters prescribed by the script; a real drama and real people on a torrid Arizona sheep ranch, with sheep in the background rather than running through the entire picture; a squeaking chair, an oil-lit living room and a bridal chamber of a wooden bed and a stiff window shade.

Howard got this inspiration all in one night. The next day he got together Garret Fortt, member of the DeMille writing force.

(Continued on page 30)

"White Gold" Booked For Roxy Theatre

Realistic Highlights from
"White Gold" Starring
Jetta Goudal



"WHITE GOLD" has been acclaimed the dramatic sensation of the season. William K. Howard's directorial masterpiece, adapted from J. Palmer Parsons' play, is the tale of a beautiful Mexican dancer, effervescent with the joy of life, suddenly transplanted by love to a mean, bitter existence on a stark, suffocating sheep ranch.—

Life transformed from a bounteous feast to a bitter hollow husk.—The bewildering tragedy of a warm-blooded, heart-hungry woman, starving for a grain of understanding and affection.—Kenneth Thomson is seen as the weak husband whom she loves; George Nicholl as the bitter, vindictive old man who hates her; and George Bancroft as the rough, scheming sheep-herder who desires her. Clyde Cook supplies comedy relief to slacken the tension of this powerful offering from the DeMille Studios, which is a mighty monument to realism, hewn from life.

Who's Who In "White Gold"

The Star
Director
Camerman
The "Extra"
**JETTA GOUDAL**

MANY of those who have pre-viewed her latest picture think Jetta Goudal does the finest work of her career in "White Gold." The writer heartily concurs in this respect, although he bases his opinion upon but the few, of many pictures in which Miss Goudal has made, which he has seen.

The interview with Miss Goudal was the most novel of the many that have taken place to fill this column. It was obtained practically in its entirety over the telephone. The telephone was necessitated by the fact that the writer called too early in the morning for a personal interview, and when he called again Miss Goudal was just finishing lunch and he was quite a few miles away.

"This is quite odd, isn't it? Being interviewed over the telephone," Miss Goudal exclaimed one time in the course of the several telephonic conversations. "In fact," she continued, "I think this is the first time in my career that I have ever been interviewed in this way."

We apologized for being so far away and yet our presence the first time would have meant an intrusion in the star's hour of repose, while the second would have caused us to break into that time of the day called "Hollywood's lunch hour."

Miss Goudal heartily agreed with us and consented to answer our one question about the picture.

"It requires a woman of decided emotions," she recalled. "I can be so exuberant and so depressed."

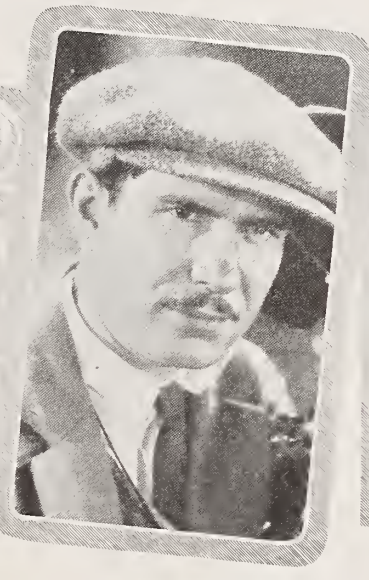
**WILLIAM K. HOWARD**

SIX years ago William K. Howard stepped out of army togs at Santiago. Before returning eastward he decided to take the trip six hours northward, which landed him in Hollywood. As a tourist he then visited the studios. He went to the East, but returned and now they are congratulating him at the DeMille Studio over his success in "White Gold."

We learned all of this and more from Howard in his Culver City office this week. He is a very likeable, keen, alert chap and he let us know in no uncertain terms that he is for realism in the making of motion pictures.

While a student at the University of Ohio, Howard spent one of his summers playing baseball with a small professional team. The team, it would seem, went on the rocks after a game in a little town in Oklahoma. Howard tells us that he had seen typewriters, but never believed he would have occasion to use one. In this town he found that he could pick up change best by working on the local newspaper, so he simply discarded his baseball uniform and became a reporter.

Howard broke in the film game on the Fox lot where for three and one-half years he was a director. Then he went over to Famous and from there to Producers Distributing Corporation on the Culver City lot, which he is rounding his seconding year. Howard has to his directorial credit also "The Thundering Herd" and "Gigolo."

**LUCIEN ANDRIOT**

LUCIEN ANDRIOT has been under contract as a cameraman to Cecil B. DeMille for the past year and a half. During that time he has worked with Director Howard on "The Thundering Herd" and "White Gold." The latter picture, in the opinion of Andriot, is Howard's finest production.

A remarkable thing in connection with the shooting of "White Gold" was that the total amount of exposed negative did not exceed 60,000 feet. In view of the fact that the release length of the picture will be in seven short reels, the superfluous footage is but a fraction of that wasted in the average feature.

That the story was more of an obsession with Howard than just a script being brought to the screen is one of the reasons why Andriot believes practically every other click of his camera registered on permanent celluloid.

One of the most expensive items in the shooting of the production, which occupied exactly four and one-half weeks, was the lighting of the huge sheep ranch set, Andriot told us. In order to obtain the atmosphere of an Arizona ranch and a blazing sun, every sun arc available on the DeMille lot was requisitioned into Howard's service. While a single electrician can take care of several Kleigs, operating a sun arc is a one man job, so between twenty and thirty electricians were engaged in this special work alone on "White Gold." In this production are some splendid examples of expert triple exposure photography.

**CLYDE COOK**

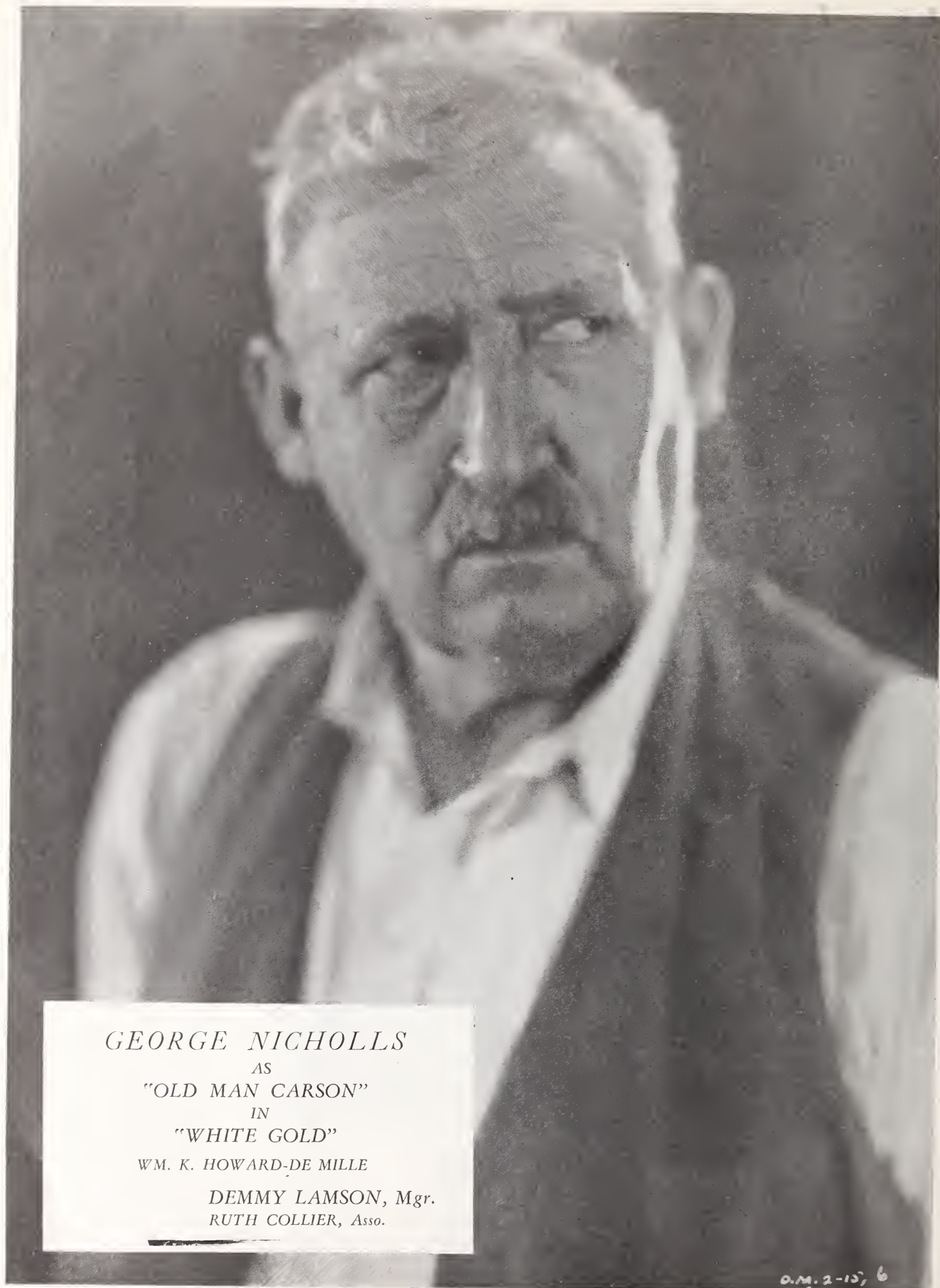
THIS time we have to put quotes around extra because in "White Gold" there are four characters about whom the story is all about, and a fifth who furnishes the four with laughs. Clyde Cook, as an assistant sheep herder, plays that fifth part. Because his years of experience make him gyrate his big bovine-like eyes in such a way that the emotion of laughter is as apparent as passion, lust, covetousness and loyalty which largely make up the portrayals in "White Gold," we want to show Cook's face and carry a little yarn about him. Rather than have this column go by the board then, in view of the fact that it is the first time we have encountered a picture without an extra, we are displaying Cook's wares.

On the screen in "White Gold," Cook's garb is so realistic that it seems to reek of sheep. And flies and lice in the bunkhouse are no encumbrance to one's imagination in this respect. However, with it all, there is nothing which could be even considered vulgar about any part of Cook's performance. Quite to the contrary. He hits a happy medium that the small towns will recognize and the city folk, who have ever vacationed in a country place, will welcome with roars of glee.

About "White Gold" Cook told us: "It is absolutely true to life and for that very reason it should go over very big. Director Howard has an uncanny knack of developing a chain of incidents into a story."

That is what he has done.

Gems In a Setting Of "White Gold"



GEORGE NICHOLLS

AS

"OLD MAN CARSON"

IN

"WHITE GOLD"

WM. K. HOWARD-DE MILLE

DEMMY LAMSON, Mgr.

RUTH COLLIER, Asso.

a.m. 2-15, 6

Nicholls The Man Who Does Things

By Tom Waller

WEAK SOS calls are now and then sounded for some actor or actress, director or writer whose success reached its peak in filmdom's yesteryears. Men and women who were then headliners seem suddenly to have submerged without having left so much as a broken bubble to trace their whereabouts and identities today.

About such calls, the new faces in the new years engrossed in new successes seem to soliloquize: Who cares? It is usually in the early morning smoke of a Hollywood cafe that there occasionally arises some need for an answer. New timers at a table sometimes recess the discussion of their hopes and ambitions when a solitary figure draws up a chair at a lone table nearby.

"Wasn't he so and so?" One will ask. And the reply: "He was a great fellow in his day."

Then the hope of their own day and the thought of its duration rehashes the problem unsolved by the majority of the industry's employees—permancy!

Twelve hours later. Out in the sunshine. Then a big open fireplace. A dog. A charming wife. And we started to talk with a man who first set his foot on the legitimate stage in New York City in 1889. A man who started in the movies at their beginning. Who acted in them and directed them. Certainly one of the oldest of the old timers, so frank in his talk with us that his wife exclaimed: "Why, Nick. Don't make yourself out to be an octogenarian!"

Dashing a huge piece of soft coal into place in the grate, George Nicholls' furrowed face took on a similarly vigorous expression. His wife caught it at the same time, it seemed to us, and, waving her hand with playful scornfulness in Nicholls'

direction, she laughed: "The ages of movie stars hand me a laugh. I knew most of them when they started. When our boy was twelve, many of them were admitting they were nineteen. Now many of the same people are younger than our son."

Nicholls did not resent his wife's affecting an apology for the admission of years. Neither did Mrs. Nicholls intend that it should conceal over any of his iron grey hairs. Both are decidedly frank. Neither has forgotten their early training on the road and things ultra-ultra and bla-bla are to them nothing more than the ultra-ultra and

This characteristic perhaps may be more responsible than any other for Nicholls not being where he is today, but going stronger than ever today. He isn't under contract to any producer, either, but he could work all night as well as on week days and holidays if he so desired. Four ciphers are required to give an idea of what Nicholls draws on the sixth day, regardless of who the producer is or where the studio is located.

Since January 1st of this year, this man, who made his debut in the film game back in 1907, has essayed big roles for three companies. In Warner's "White Flannels" and DeMille's "White Gold" and Paramount's "Ritzy"—all in slightly less than two months!

In "White Gold," the entire story practically centers around Nicholls. His whims and moods govern the destinies of his son and the latter's sweetheart. In the opinion of the writer, Nicholls does the finest work of his career in this DeMille offer-

While in "Ritzy," Nicholls stood the gaff of blazing kleigs and studio murkiness until four-thirty one morning. This was just two mornings before we had this talk with him.

That's the Nicholls of today. One which he doesn't talk so much about except for the glint in his eye substantiated by pictures which are now just coming out of the cutting rooms.

About the Nicholls of yesterday we could write a book.

Nicholls got into the films as a five dollar per day man when the legitimate roadshow with which he was the leading man went on the rocks in Washington, D. C.

"My first picture was 'Lost in the Alps,' he told us, "and it was made at that time when the movies were so frowned upon that I was actually ashamed to be seen on Broadway. When the picture was released, I was directing at Poli's Theatre in Springfield, Mass., and to help matters along Poli booked it at his house. I stood in fear that I would be given the razzing of my life when it had its first run, but the funny part of it is not one of the theatre recognized me on the screen, though I had used no make-up."

Nicholls, who directed some 200 one and two-reelers and who says that he made the first successful three-reeler, "David Copperfield," recalls how he was actually "kidded out of directing" by Mack Sennett. The latter got him to set aside the megaphone and appear for a few weeks before the camera in "Mickey." The "few weeks" were eleven months, Nicholls tells us, resultant in the megaphone forever after being allowed to collect dust as far as he was concerned.

While a director, Nicholls also recalls having made seventeen one-reelers within a period of twelve weeks at the cost of \$1,000 per picture. "Lubin had to get the negative every Saturday night regardless of whether the week had been one of rain or sunshine," Nicholls grinned. Then the man who had averaged big parts in five big pictures annually for the past five years pulled out his watch and had just time to posthaste it for the Paramount lot.

A DIRECTOR'S TRIBUTE TO AN ACTOR

Dear Mr. Lamson:

Your splendid effort of making it possible for me to secure George Nicholls for "White Gold" have been amply repaid.

At the DeMille Studio Mr. Nicholls' performance has been acclaimed as one of the finest contributions to screen history.

I sincerely thank you.

Cordially,
WILLIAM K. HOWARD.

the bla-bla.

Nicholls can afford to be frank and independent. Few big actors in Hollywood are more in demand than is Nicholls right this very day. Nicholls not only has a background of experience equalled by few of those in his class today, but he has an ability which has improved with years. Instead of leaping into the night like a flame from a gas jet and going out just as quick when someone turned the cock, Nicholls has forged ahead. Rather than a silvered radiator cap and a perfumed atmosphere in his car Nicholls has been satisfied with an auto that moves. And he lives miles from Beverly Hills.

The finest work of a career that started in 1889!

During the production work on "White Gold," Nicholls suffered several times from ill health. We learn that not from Nicholls, but from executives connected with the production. They told us shortly before this interview that often times it was an extreme effort for Nicholls to drag himself before the camera, and that he was as sick as the role which he was portraying. The Nicholls on the screen in "White Gold" is a Nicholls of constantly changing expressions — expressions that place him on the celluloid record as one of Hollywood's great character actors.

The Story Of A Wonderful Career

Hollywood's Secret Service In Embryo Described To The World

New York Newspaper Story Is Labelled As Myth of Imagination, But There Is Foundation of Fact in Proposal For a Group of Arbitration

A SECRET service organization in the heart of Hollywood to watch the actor in his home and the actress in her boudoir, and then to decide by such observation whether a name should be smudged off the industry's payroll, is the text of a story copyrighted by a New York paper and appearing on the front page of one of Los Angeles' most prominent dailies late this week.

Just a few hours after this yarn was off the press, there was considerable buzzing in Hollywood's tourist circles, which cover a wide hemisphere of film-land at this time of the year. Members of the profession read it with interest and laughed, and then read it again. At the second reading it was recalled that one or two stories had seeped out during the past month about an organization headed by Louis B. Mayer and Director Fred Niblo, vice-chairman, with such names as Douglas Fairbanks, among others in the same class, attending meetings at one another's homes.

Efforts to glean much about these meetings resulted at the time in the *World* being told that the matter was purely embryonic and that if it developed

into anything, it would be in the nature of a social club for the film elite. Again it was said that the purpose of the meetings was to form an organization which would act as an arbitral medium to attempt to iron out any disputes between actors and producers, scenario writers and producers, and so forth. In regard to the latter proposition, Fred Niblo then told the *World*:

"Such an ambition may be realized, but not for the present at least."

At the same time the objective of the embryonic club was given as being to create a "more tolerant understanding between all creative branches of the motion picture industry."

The newspaper story's "organization" is for the preservation of scruple, morals and what-not

Norma Talmadge Starts "The Dove"

Norma Talmadge has started work in "The Dove," her first picture for United Artists' release. The character she portrays in this is said to be different from any she has yet attempted upon the screen. An excellent cast has been gathered to support the star including Gilbert Roland, Noah Beery, Michael Vavitch, Eddie Borden, Harry Myers and Evelyn Selbie. Roland West is directing from a continuity by Paul Bern.

in the motion picture industry, and its membership is limited to "leading male actors." The yarn also recites that this "organization" was brought to light in an effort to submerge the Chaplin case and also to "check wild life in the motion picture firmament."

When the yarn was referred by the *World* to Fred Beetsen, secretary of the Association of Motion Picture Producers and Distributors of California, Mr. Beetsen stated indignantly:

"The person who wrote the story must have had about ten minutes experience in the motion picture industry. Such an organization would be an absolute impossibility. The only people who could do anything are the people who hire the actors—the producers."

Inspectors To Call In Cutting Rooms March 1

Hollywood's Hallowe'en is on March 1st if what we heard one night this week in a Hollywood cafeteria is authentic. The word was just passed to us by an employee in the cutting room of a certain studio that on that date the State of California sends out inspectors to all cutting rooms in order to approximate the amount of negative film on hand. The State of California, we are told, then collects tax on the total amount of negative. This man informed us that if no film is found in the cutting room, there is no tax to be paid.

He told us that at one time Mexico and states other than California did a thriving business so far as housing negative film was concerned at this time of the year.

We checked up the report with another studio employee who is considered to be fairly well in the "know." He told us that at one time the March 1st boogymoo was correct, but that California's investigators investigated and now he believes, there is no further need for outside investigation.

DeMille's "White Gold" Is Great Picture

(Continued from page 25)

Excepting for a meagre outline, they were able to put down in black and white practically nothing. But Howard had the inspiration. He knew just the types he wanted to portray the five roles in his recreation of the original story, "White Gold."

For the girl, Miss Jetta Goudal was selected. Miss Goudal, who has hitherto played roles of that type of femininity so exotic as to be almost unnatural. Miss Goudal for a few shots in a spangling costume of a Spanish singer, which was changed for the modest house dress of a farmer's wife in the ninety per cent. of the footage which followed.

For the father, the old man who crunched his cane as he swung back and forth for monotonous hours in a chair, the rusty hinges of which yielded the squeakings in accord with the movements of the pendulum of

the old family clock, George Nicholls was chosen. Nicholls, as is told on the personality page in this issue of this department, was actually ill during a good part of the camera work on "White Gold." A sick man playing the role of a sick man, and yet commanding the additional spasms of hate, brewed by jealousy for a woman who was entitled to take his son away from his right side.

For the son, Kenneth Thomson. Debonnaire Thomson tending sheep on a dried-up ranch. A son who had only known a father until, in the course of a few months, a wife had come his way. A son who believed in his father even to the extent of questioning the loyalty of his wife.

As the wandering hobo, the man who the father framed that he might frame the wife, George Bancroft. Bancroft as lust; as

the man who was to prove to the son that the father was right.

That the drab scenes of reality might be more drab, and yet furnish a well merited shaft of sunshine in laughter, Clyde Cook was finally selected as the herder who was the favorite of the sheep's flies.

Having assembled this cast, Howard went to work on a set depicting a sheep ranch in Arizona. This in itself occupied one of DeMille's entire huge stages. On the screen few experts would detect the set. There is not a suggestion of artificial atmosphere. The perspective and photography is so perfect that an audience feels certain they are gazing into a vast wasteland.

With the outline of a script and knowing that success was dependent upon his depiction of the emotions of five people, Howard picked up his megaphone. It was a matter of mak-

ing big things out of little things by following religiously the daily routine on a sheep ranch, where the things which he had in mind might take place.

Night after night Howard and Fortt got together, and, upon what had been accomplished on the set that day, they would base the sequence for the following day. When the time came for the finish, there was considerable conjecture as to whether the son would stay with his father or go with his bride. Howard had the wife walk out of the house and cast in the mud the revolver with which she had slain the intruder. The father's story, that he had avenged the dishonor of his son with his own shot gun, remained intact because the motherless boy, in his unsophistication and sheepish stolidity, had only known one law—that laid down by the old man.

Norma Talmadge Starts "The Dove"

King of Kings To Charge Only \$11 Per Person

When "The King of Kings," the longest picture ever made in the history of the film industry, makes its bow in fifteen reels in the Chinese theatre on March 17th, a precedent for the American box office will be established. This, *Moving Picture World*, learned in Culver City this week, is that eleven dollars per seat, or the highest top ever grossed at the world's premier of any picture in America, will be the tax to picture fans on the opening night.

That many are expected to pay eleven dollars to witness the "King of Kings" at its premiere is evidenced in one respect by the fact that only two hundred tickets in the 2,200-seat house have been placed at the disposal of Mr. DeMille and his associates.

"Laugh and the World Laughs," Says T. Waller

Little things happening on the inside that cause some of the biggest laughs, but do not get on the screen, were so numerous this week in our trip through the studios that we cannot refrain from mentioning just a few of them.

One was to see a big brawny cow-puncher walking on the cement side-walks on the F. B. O. lot with a pair of rubbers over his high-heeled boots.

Another was to watch a certain director on the Educational lot try to get a female cat to walk about like a full grown man. The cat had on its hind paws a pair of baby shoes, and the director had already spent an entire morning with it and had used the largest megaphone, all in vain.

On the same lot, on another stage, a company being directed by Steve Roberts had the thrill of working on the same set with a freed mountain lion. When the lion came too near the camera, the trainer warded him off with a small riding whip. This same trainer, about a year ago, was severely mangled by another lion.

Sign Miss Ralston

Jobyna Ralston, former leading lady for Harold Lloyd, has been selected to play the feminine lead with Red Grange in his next F. B. O. production, "The Motor Maniac."

Reynold's Suicide Leaves Job Open

The identity of the director who will take charge of "The Show Boat," Edna Ferber's great story to be produced by Universal, is now a matter for conjecture following the alleged suicide of Lynn Reynolds, popular "U" director. Officials at Universal were taciturn about making any statements other than that they were greatly shocked by the director's action in taking his life.

Shattered nerves following the strain of having been snowbound in the high Sierras, where he was filming exteriors of "Back to God's Country," and a dispute with his wife on his return home, are alleged by the authorities to have resulted in his committing suicide.

Mr. and Mrs. W. H. White were guests at the Reynolds' home, 8281 Fountain avenue, Hollywood, on the evening of the unfortunate occurrence. Mrs. Reynolds, who was known on the screen as Kathleen O'Connor, attributes her husband's violent action to "snow madness."

District Attorney Asa Keyes, who personally investigated the case, is credited with having declared that "Reynolds thought he had shot his wife and then turned the gun upon himself and pulled the trigger." Mrs. Reynolds was on the verge of collapse following her questioning.

Reynolds has been associated in one way or another with the motion picture industry since 1913, and was 35 years of age at the time of his death. Born in Harlan, Iowa, in 1889, he was educated in Denver where he later entered stock. Coming to California, he entered the newspaper profession and from there went to writing stories and later to directing. Among some of the pictures he directed were "Brass Commandments," "The Road Demon," "Overland Red," and "The Huntress."

Following the completion of his current picture, he was to have handled the direction of "The Show Boat," scheduled to be one of Universal's big productions for this year. For this it is understood he would have received a salary superior to that of the majority of Hollywood directors.

Reynolds leaves two sons by a former marriage.

Production Schedule Is In Proportion With P.D.C. Interests

John C. Flynn Reaches Hollywood and Plans Are in Line for Advance Under Gigantic Merger With Keith-Albee and Pathe Organizations

A PRODUCTION schedule that will be in line with the gigantic merged interests of Producers Distributing Corporation, Keith-Albee interests and Pathe was quietly learned by *Moving Picture World* at the DeMille Studios in Culver City this week to be the obvious reason for John C. Flynn's arrival in Hollywood a few days ago.

Capra's Plans Not Yet Made Public

Future plans of Frank Capra, director for Harry Langdon during the past few years, are undetermined. Capra and Langdon have severed relations with the finishing of the latter's latest vehicle, "Long Pants."

There is a certain amount of credence in reports that Langdon will direct himself in future pictures with the services of a director to handle certain phases of the story.

Capra was a gag-man for Langdon before becoming a director. He was responsible for "The Strong Man," one of the comedy hits of the past year.

The regime of the merged interests, so far as production goes, will probably mean a considerably augmented schedule. We learned definitely that the one thing in this respect which so far has been officially decided is that Cecil B. DeMille will make one special picture during the 1927-28 season. This picture, it is said, will be equally proportionate to that of his recently finished "King of Kings." It was also gathered at this early date that present plans do not call for any radical changes in the present Producers Distributing Corp. production schedule, other than that of additional feature pictures.

Interview Impossible

Efforts of *Moving Picture World* to interview Mr. Flynn this week were unavailing. This can be appreciated in view of the fact that the home office of the merged interests is in New York, and, from what we previously gathered out here, official announcements in regard to the merged interests will be made in New York.

At the present time, the Metropolitan Studios working force has been cut down to less than one-half of what it is under normal conditions. This situation is not an abnormal one, as explained to us, being due to the fact that there is simply an intermission in production activities which will be resumed in the next few weeks when between two and four productions will get under way at these studios.

In connection with the merged interests and Mr. Flynn's appearance on the coast, it is also recalled that the production output of the Metropolitan and De Mille Studios together for the season 1926-27 was exactly forty-two pictures. That the new interests may cause this schedule to be nearly doubled for the ensuing year was a belief prominent in well informed circles late this week.

Veidt To Star In "Lea Lyon" For Universal

Conrad Veidt, German star, will be co-starred with Mary Philbin in Universal's "Lea Lyon."

Veidt was originally slated to play the lead in "The Chinese Parrot," being directed by Paul Leni, but was transferred to "Lea Lyon" to portray the role of the rabbi which is an exacting and powerful figure in the latter story. Veidt's successor in the Leni picture has not been announced yet.

As announced in the *Moving Picture World*, several weeks ago, Corinne Griffith is now associated with United Artists and her first picture will be "Sunny," to be adapted from the famous musical comedy of the same name.

John Considine, Jr., head of Feature Productions, Inc., has closed a deal for the screen rights, after heated bidding with rival producing organizations. Bertha Livingstone, chief of the editorial department at the Schenck plant, represented Considine in the negotiations with Regina Murnel, New York agent.

A wait New Director For "Uncle Tom"

Ray Coffin Heads The Wampas With Reputation As Writer

RAY COFFIN, personal representative for Hal Roach, is the newly elected president of the Wampas, nationally-known organization of West Coast motion picture publicists. He succeeds Pete Smith, who held the office during the past year.

In publicity circles, Coffin is well-known not only on the Coast but throughout the country as well, and his labors have earned for him deserved recognition. His genial personality and keen perception of his vocation have made him one of the most popular figures in the film industry.

Like a large percentage of the population of Los Angeles, Ray was born in Iowa. His newspaper career had its inception before he was out of short pants (not golf knickers), when he got himself a job as a printer's devil. It was but a step later on to the picture field, where a facile pen was turned to scenarios. That he was eminently successful in this line is evidenced by the fact that Tom Mix, the late John Bunny, Marshall Neilan, Lloyd Hamilton and other well-known screen personalities found his stories to their liking and subsequently transferred them from the typewritten page to the galloping celluloids. All told, Ray claims something like 300 stories to his credit.

Intrigued by the exhibitors' angle of the business, he went east, where he purchased two theatres, which he operated himself. This was followed by a period of free lance writing immediately preceding the World War, in which he earned his chevrons as a top-sergeant.

Following the war he became a film salesman for Fox and later went with First National as assistant-manager of that company's Omaha branch.

An offer from Richard Walton Tully resulted in his becoming publicity director for that gentleman when he was producing pictures. Bringing his career up to date, he later took Roscoe Arbuckle on a six-months tour; then returned to Los Angeles to become director of publicity for the West Coast Theatres; spent the following year with Samuel Goldwyn and then resigned to cast his lot with Hal Roach nearly a year ago.

Ray is an all-around good fel-



Ray Coffin

low and a member of several fraternal organizations. He is extremely popular with the boys in his own calling, which is the best test of a man's caliber.

Pete Smith, Coffin's predecessor, leaves the presidential chair with an enviable record. His term was one that saw the Wampas more firmly established than ever as a body of men that mean something in the community.

Phil Gersdorf, the newly elected treasurer, is one of the most popular of publicists both in and out of the Wampas.

The remainder of the incoming officers for 1927 follows: Bob Doman, 1st vice-president; Sam Cohen, 2nd vice-president; Joe Steele, sergeant-at-arms, and Joe Sherman, secretary. The new board of directors consists of: Howard Strickling, Tom Engler, George Landy, Mark Larkin, Pat Dowling and Ray Miller.

Nellie Revell, New York publicist, Martin Quigley, editor of the Exhibitors Herald and Neal O'Hara, noted newspaper humorist, were among the guests of honor at the recent meeting at which the 1927 officers were elected.

Bill Cody Back

Bill Cody is back in harness again, having commenced work on "Out of the Dust," a western for Pathe release. This is his second feature for Pathe since recently throwing in with that organization.

Johnny Hines "Comes Through" With Another Winner In His "All Aboard"

By V. M. Powers, West Coast Staff Writer

THERE are comedians and comedians—and then again there is Johnny Hines, the inimitable laugh-purveyor! His latest release, "All Aboard," which was previewed at one of the Hollywood theatres the other night, convinced a packed house that he had come through with another winner. Hines is excellent, the titles are very good and the entire cast does exceptionally fine work.

While there is not a great deal to the story, a great deal of plot was unnecessary with Johnny streaking through the picture in his usual dazzling style. From the opening "shot," where Hines as a shoe clerk finds himself in a maze of difficulties, until the final fadeout, where he annexes himself a bride, there is action and humor galore.

Edna Murphy did very well as the feminine lead despite the fact that she was offered but scant opportunity to display her talents as an actress. The opportunity she had, she handled well and made a charming hero-

ine for Johnny to save from the toils of the villainous desert sheik, played by Frank Hagney.

Dot Farley, as the girl's aunt, ran Hines a close second for laughs. She lends just the touch needed to keep things moving and made a perfect foil for the star.

Henry Barrows and Babe London also did well with the small parts entrusted to them. Miss London made a rotund desert belle, and her attempts to vamp Hines resulted in causing the latter much discomfiture that appealed to the risibilities of the audience.

Most of the action is laid on the north African desert, where Hines finds himself in the role of a guide for a party of tourists. With Miss Murphy as one of the travellers in his party, he quite naturally finds work a pleasure.

"All Aboard" should add to the already established popularity of Hines. It lives up to its promise as a comedy and should prove pay-dirt for exhibitors who show the pictures.

John Gilbert and Greta Garbo Not Married, They Tell The World

Persistent reports in Hollywood film circles that Greta Garbo and John Gilbert, stars of "Flesh and the Devil," were secretly married are tabbed as just so much "hokum" by the principals involved.

Gilbert, who is now convalescing from an illness that kept him confined in a local hospital, seconded Miss Garbo's denial of

their marriage or even their engagement, which has been rumored since the pair started work in their recent exotic production.

Miss Garbo was emphatic in her declaration that there was nothing of a sentimental nature between herself and Gilbert other than that she harbored profound regard for his talent as a screen actor.

Mayer Corroborates World Report Of Affiliation With Hal Roach

Last November this department, in an exclusive interview, published the fact that Hal Roach would release all of his productions through Metro-Goldwyn-Mayer. This week an official announcement of the alliance was made by Louis B. Mayer at the M. G. M. studios.

Through his new distributors, Roach, during the next season,

will release ten Our Gang comedies, ten comedies featuring Charlie Chase and ten comedies featuring Max Davidson; also, six western comedies and six straight comedies with well-known names in the cast.

At the same time it is made known that Metro-Goldwyn-Mayer will establish in conjunction with the alliance, a M. G.

Wampas Off Under A New Leader

★ Studio Row ★

ROSITA MORENO, stage dancer, has signed a five-year contract with Feature Productions. Her present Orpheum contract still has four weeks to run, but at its conclusion she will immediately report at United Artists.

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HERBERT MOULTON, former dramatic critic of the Los Angeles Times, has deserted the editorial room for the make-up box. He has been given a feature role by Clarence Brown in the latter's current directorial effort for M-G-M, "The Trail of '98."

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OLGA PRINTZLAU, who did the scenario for United Artists' "Camille," has left for New York for the opening of her play "Window Panes," to be produced by Charles L. Wagner.

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GEORGE O'BRIEN is playing the part of the prize fighter in "Is Zat So" for Fox. Doris Lloyd has the feminine lead. Others in the cast are: Douglas Fairbanks Jr., Edmund Lowe and Kathryn Perry.

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IRIS STUART has been given the lead in Raymond Griffith's "Wedding Bells" for Paramount.

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EINAR HANSEN has taken Ricardo Cortez' place as leading man for Pola Negri in "A Woman on Trial," now in production. The story calls for a leading man of less healthy appearance than Cortez, which resulted in the change in the cast.

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FLOBELLE FAIRBANKS, daughter of the late John Fairbanks and niece of Douglas, has been signed for the ingenue role in "The Climbers," in which Irene Rich is to be featured by Warner Brothers. Myrna Loy and Forrest Stanley are also in the cast and Paul Stein is directing.

Roach Tells Of News Reel Plan For Mr. Hearst

M. news reel service, as an additional tie-up with William Randolph Hearst. At this writing it would seem that this news reel service will pay special attention to exploiting the news of Los Angeles and Southern California.

Following the official announcements, Mr. Roach is credited with this statement:

"In affiliating with M. G. M. I am undertaking a policy of expansion that will thrust all precedent aside, creating a short-subject product that will in every way be worthy of the high standard set by this organization and providing a feather to make the famous M. G. M. lion a laughing animal."

Straightforward Facts

TOM WALLER'S Hollywood news beats the dailies—keeps up with the studios and a little in advance of the gossip. You'll like it—THE EDITOR.

On A Line Or Two

"His Son" Started

Production has started on "His Son," Sam Rorke's next for First National. Lewis Stone is featured with Lilyan Tashman, Arthur Rankin and Anne Rorke in the supporting roles. John Francis Dillon is directing.

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Monte Blue Stars

Monte Blue has drawn the starring role in the Warner Bros. production, "The Black Diamond Express."

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He's Simon Legree

George Siegmann has the role of Simon Legree in "Uncle Tom's Cabin," directed by Harry Pollard.

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Keane Is Featured

Raymond Keane has the featured lead in "Flight" now under production at Universal City.

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Stages Comeback

Juanita Hansen, screen actress, is recovering nicely from a recent operation for appendicitis.

Added to Cast

Yola D'Avril has been added to the cast of "The Tender Hour," First National picture.

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Sign New Writer

Lloyd Corrigan, writer, has been signed to a new long term contract by Famous Players.

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Renews Contract

Mervyn Le Roy, gag-man, has renewed his contract with First National.

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On "Seventh Heaven"

Marie Mosquini plays Madame Gobin in Fox's "The 7th Heaven."

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Cooper Is Cast

George Cooper is in the cast of the "Trail of '98."

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Miss Jensen Cast

Eulalie Jensen has been engaged by Universal to play the role of "Cassie" in Universal's "Uncle Tom's Cabin," now being directed by Harry Pollard.

WARNER BAXTER is back in Hollywood and will start immediately in "Drums of the Desert" for Paramount. Baxter, it is understood, will take Jack Holt's place as the western star for that company.

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ESTHER RALSTON has been assigned the feminine leads in "Beau Sabreur," according to an announcement by P. P. Schulberg, west coast chief at Famous-Players. "Beau Sabreur" is a companion to "Beau Geste."

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WALLACE BEERY is in New York for a three-week trip before returning to the Paramount "lot" for his next opus.

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PATHE will start its fifth serial made in Hollywood in fourteen months on or about March 7 at the Fine Arts Studio. Spencer Bennet will again be at the directorial helm. Allene Ray and Walter Miller will be starred in the new twenty reel production.

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FRED KELSEY has been added to the cast of "The Thirteenth Hour," which Chester Franklin is directing for M-G-M.

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LOU METZGER, general sales manager for Universal, arrived in Hollywood this week for a conference with Carl Laemmle and William Lord Wright, chief of westerns, serials and short subjects.

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COLLEEN MOORE has started in "Naughty But Nice," her next for First National. Millard Webb is directing from a scenario by Casey Wilson.

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EDDIE CANTOR is planning a short vacation at Lake Arrowhead in California at the completion of his current Paramount release, and will then start work in "The Girl Friend."

Marion Nixon's Ex-Husband Is Facing The Law

Joe Benjamin, prizefighter and former husband of Marion Nixon, Universal star, finds himself wrong with John Law following his alleged assault upon Howard E. Hodge at his former wife's home. According to the report, Benjamin demanded admittance to Miss Nixon's home, and, when this was refused, retaliated by brandishing a gun and firing a shot. A window-smashing orgy followed. The police took the matter in hand after Miss Nixon entered a complaint.

The Anniversary Edition

WEST, East, North and South—this side of the Atlantic and across—and then beyond the Pacific—they're all "covered" in the Twentieth Anniversary Edition of Moving Picture World. Out March 26. Watch for it.



There's something between Marv Brian and Johnny Hines in First National's "Stepping Along."



Tommy Hitchcock, Jr., as he appears in "Top Notchers," a new Spotlight reel for Pathe.



A scene from the Pathe western "The Long Loop," with Leo Maloney and Eugenia Gilbert.



A spectacular cabaret scene in "The Honeymoon Express," for Warner Bros.



Laura La Plante in an untransparent bath in Universal's "The Love Thrill."



Johnny Hines of First National acts as host to Dr. A. H. Gianini, president of the Bowery and East River Bank of New York City.



Alluring Alma Rubens in "The Heart of Salome" for Fox, from the story by Allan Raymond.



Leo Maloney, in "The Outlaw Express," for Pathe, finds a true friend in his dog.

Production Photos

Torrence Signs; Cast Completed For "Salvation"

With the signing of Ernest Torrence for the role of the ship's Captain, the cast of "Captain Salvation," a Cosmopolitan Production adapted from Frederick William Wallace's novel of the same name, is now complete.

The cast in addition to Torrence, includes Lars Hanson, who will have the title role, Pauline Starke, who will be seen in the leading feminine role, Marceline Day, George Fawcett, Sam De Grasse, Jay Hunt, Eugene Besserer, Dan Crimmins and Flora Finch.

"Captain Salvation" is being filmed at the Metro-Goldwyn-Mayer studios under the direction of John Robertson.

Barrymore Film in San Francisco

The world premiere of John Barrymore's first United Artists Picture, "The Beloved Rogue," took place this week at the St. Francis Theatre, San Francisco, newspaper reviews and reports of the event having just reached the New York office of United Artists Corporation.

The campaign was concentrated upon the world premiere, Barrymore's name, the role of Francois Villon, and the notable supporting cast, including Conrad Veidt and Marceline Day. Barrymore attended the world premiere of his film.

Dolores Costello Completing Film

Work on "A Million Bid," starring Dolores Costello, is rapidly nearing completion. Interiors of a Chinese Tong headquarters, with Dolores offered for sale, were shot last week. This sequence promises to be one of the most dramatic in the picture, a story of San Francisco in the '90s.

In support of Miss Costello are Warner Oland, Charles Emmet Mack, Walter McGrail, Sojin, Josef Swickard, John Miljan, Rose Dione, Anders Randolph, William Demarest, Angelo Rossitto, Anna May Wong, Otto Mattieson and Rose Dione.

They're in Again!

Edward Sutherland and Monte Brice, who made "Behind the Front" and "We're in the Navy Now," have been reunited, and will make Wallace Beery's starring vehicle, "Fireman, Save My Child." Sutherland will direct, with Brice associated with him as comedy constructor. Brice, who wielded the megaphone on "Casey at the Bat," will return to the directorial ranks upon completion of the new Beery opus.

Corinne Griffith Signed By United Artists Corporation



Eleanor Boardman, playing the lead in the M.-G.-M. picture, as yet untitled, which her husband, King Vidor, is directing.

Columbia Plans For New Season

Harry Cohn, vice-president, in charge of production, has options for a number of important works written by well known authors and playwrights, and has many others under consideration. An announcement of his selections will be made public in the near future.

In the New York office, Joe Brandt and Jack Cohn, president and treasurer, respectively, of the company, have also been busy during the past few weeks with plans for the launching of the 1927-28 program.



Paramount gets "Abie's Irish Rose." Seated, left to right: Adolph Zukor, Anne Nichols, author and producer of the play, and Jesse L. Lasky. Standing, left to right: Louis E. Swarts, attorney for Famous Players; Moses L. Malevinsky, attorney for Miss Nichols, and William de Lignemare, general manager for Miss Nichols.

Star's First Picture To Be "Garden of Eden," Berlin Stage Success, Shortly To Open in London and New York

CORINNE GRIFFITH has been signed by United Artists Corporation as an independent producer of her own films it was announced yesterday by Joseph M. Schenck, chairman of the Board of Directors of United Artists, who arrived from Hollywood Thursday.

Ford Praises Murnau's Film

"Sunrise," F. W. Murnau's first American production, is beginning to loom large on the motion picture horizon. Reports and photographs filtering through from Hollywood indicate that the distinguished German director has created an unusual picture.

The latest word from the West Coast was brought by John Ford, director of "The Iron Horse," who stopped in New York, en route to Germany.

After seeing rushes of "Sunrise," Ford declared that he believed it to be the greatest picture that has been produced. Ford said he doubts whether a greater picture will be made in the next ten years.

A Famous Team

Mary Carr and William Walsh, mother and father of "Over the Hill," are together again and playing the same type of roles in "Paying the Price," the Columbia production now nearing completion at the company's West Coast studios.

Mr. Schenck said that Miss Griffith is now en route from Europe to the United States to begin work on her first United Artists picture, which will be made in Hollywood. This will be the next film which Miss Griffith produces, Mr. Schenck said, as the star has completed her contract with First National Pictures.

June Mathis, woman producer and screen writer, has been signed to prepare Miss Griffith's first United Artists story, Mr. Schenck said, adding that this story very probably will be "The Garden of Eden," a present European stage success by two German playwrights, Rudolph Bernauer and Rudolph Oesterreicher.

"The Garden of Eden" is now playing in Berlin and is soon to be opened in London. It will be produced in New York City soon after the return of Arch Selwyn from Europe.

The screen rights to this comedy drama have been purchased by Mr. Schenck for Miss Griffith, he said. One of the objects of the star's trip abroad was to see "The Garden of Eden" in Berlin on the stage, Mr. Schenck declared.

Corinne Griffith, by the terms of the contract announced yesterday, joins the ranks of Mary Pickford, Norma Talmadge, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, John Barrymore, Buster Keaton, Samuel Goldwyn (whose stars are Ronald Colman and Vilma Banky), Morris Gest, D. W. Griffith and Joseph M. Schenck, independent producers for United Artists.

Interpreter Is An Actor, Now

From interpreter for Greta Garbo, Swedish star, to a role as a United States cavalry officer is the new status of Svend Borg, former Swedish consular attache.

Borg has been added to the cast of "The Bugle Call," Jackie Coogan's forthcoming Metro-Goldwyn-Mayer starring vehicle. He was an actor on the stage in his native land, then became a consular attache, being sent to the Orient and later to America, where he was drafted to act as interpreter when Greta Garbo was brought to this country.

Rich-Frazer in Banner Picture; Starrett's Story

"Wanted—a Coward," the Banner production released and distributed by Sterling Pictures Corporation, under Henry Ginsberg, has been completed, titled, and cut and is now on its way East from the Coast for distribution.

Directed by Roy Clements, it stars Lillian Rich and Robert Frazer. Harry S. Northrup, Frank Brownlee and James Gordon play secondary roles. "Wanted—a Coward" is from the story by Vincent Starrett, adventure writer.

Excellent Cast For Rin-Tin-Tin

Warner Bros.' "Tracked by the Police" company has been augmented by the presence of David Morris, and the cast to date includes, in support of Rin Tin Tin, the star, Virginia Brown Faire, Jason Robards, Douglas Gerrard, Tom Santschi, Heinie Conklin and Tom McGuire. Johnnie Grey prepared the scenario, based on Gregory Rogers' story. Ray Enright is directing.

Warner's Pictures On the Leviathan

Three Warner pictures were booked for showing on one trip of the S.S. Leviathan, which sailed from New York on February 26th.

These pictures were "Wolf's Clothing," starring Monte Blue, "Hills of Kentucky," starring Rin Tin Tin, and "The Gay Old Bird," starring Louise Fazenda.

The deal with the Leviathan was consummated by Ezra Leavitt, head of the Non-Theatrical Department of Warner Bros.

New Gotham Picture

Camera work was started this week on "Sinews of Steel," tenth picture of a series of twelve Gotham Productions to be made by Sam Sax for release for Lumas Film Corporation. "Sinews of Steel" is a romance of the flaming forges. Alberta Vaughn is announced in the leading feminine role, with Gaston Glass playing opposite her. That veteran screen "heavy," Anders Randolph, will be seen in an important character role.

CINE RAW FILM Negative and Positive AGENT

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244 Madison Avenue New York City



Ramon Novarro, in his costume for "Old Heidelberg," for M.-G.-M.

Spring Activity At Paramount Eastern Studio

Spring production activities are scheduled to get under way with a rush at the Paramount Long Island studio during the early part of March. Four productions will be added to the two now in progress. It is expected that until the middle of April five productions will be in progress simultaneously.

Present plans call for the start of three pictures on March 7. These will be Thomas Meighan in "We Are All Gamblers," Herbert Brenon's "The Devil Is Alive" and Richard Dix's "The Roughneck Gentleman." There may also be a fourth on that day.

February 28 was chosen for the starting date of Raymond Griffith's first starring picture in the East, but he has been delayed on the Coast. Frank Tuttle will direct.

Becky Gardiner is now working on a script for Meighan's picture. The story is by Owen Davis. Greta Nissen will be Meighan's leading woman. Malcolm St. Clair will direct.

Director Elmer Clifton is now receiving reports from location scouts in the north country and other details for the start of the Dix picture are rapidly being whipped into shape. Practically all of this story will be filmed on a snow and ice background.

Brenon's next picture is also an Owen Davis story. It is to have an unusually strong cast, including some of the best known players under contract to Paramount.

At the present time W. C. Fields is at work in his fourth starring picture for Paramount. It has not been titled. Gregory La Cava is directing and Mary Brian has one of the principal feminine roles.

Ed Wynn and the company making "Rubber Heels" under Victor Heerman's direction are at Niagara Falls for the sequences which climax the production.



ON the left, Janet Gaynor and Emile Chautard. Above, Ben Bard and Miss Gaynor; right, David Butler and Charles Farrell, all playing in the Fox picture, "Seventh Heaven."

Wilmer-Vincent Circuit Booked Columbia Solid

Wilmer and Vincent Circuit has closed a deal for Columbia's 1926-27 output for its Colonial, Allentown, and the State, Easton, Pa. Both these first-run houses are known as the best in their respective cities. The Columbia exchange in Philadelphia handled the details.

Columbia is going over big with the exhibitors everywhere, the signed contracts coming into the home office bearing eloquent testimony to this fact, according to Joe Brandt, president of Columbia Pictures.

"Stolen Pleasures," another of Columbia's recent releases was booked into Universal's first run theatre in Denver, the America, starting the week of March 5. "Wandering Girls" is playing the Broadway, New York, while "Sweet Rosie O'Grady," is being played for extended runs and return dates in a number of theatres.

The Eckel, Syracuse, which booked "Sweet Rosie O'Grady" for four days, held the picture over for a full week.

Additions To "The Climbers"

Myrna Loy, Anders Randolph, Clyde Cook and Dot Farley have been added to the cast of "The Climbers," Irene Rich's next starring production.

This famous Clyde Fitch play is scheduled to go into production in the course of a few days.

Tom Gibson is adapting the script, and the story will be directed by "Paul L. Stein.



Helen Costello of Warner Bros. chooses poinsettia for her home decoration.



A laugh in "Roses and Ruses," the Fox O. Henry comedy, with Ralph Sipperly.

Warner Bros. to Make Epic of United States Mail Service

ANOTHER outstanding story of United States history with a picturesque background is to be made by Warner Bros. as their further contribution to the living drama of America. This time it will be "The Romance of the United States Mail," an idea suggested by Jack L. Warner, in charge of production at the West Coast studio. Already the government and the post office department have signified their intention of lending every aid to the project.

It is to be an epic of the mail service, chock full of romance, but which has hardly been touched upon. It will take in all phases of the service from the time of the pony express riders of the old Wells-Fargo days up to the present air mail speeding across the continent.

The United States mail is now and always has been the backbone of America. There is other ro-

mance attached to it beside the danger risked by the men who deliver the letters. Lincoln's Gettysburg speech was written on the back of an envelope that had been delivered through the mail. In still earlier days George Washington's election was conveyed to him at Mount Vernon by a special delivery mail messenger.

The theme will be: "The mail must get there regardless of life, hardship, torture."

Everyone connected with the production department of Warner Bros. is enthusiastic over this picture, which will be one of the extended run productions on next season's program.

Jack Warner has promised to spare no expense to make it the outstanding production of the 1927-28 season. With the assistance of the government, an actual story of the United States Mail Service will be told.

Paramount Establishes Fixed Stock Company in Its Studios

The Paramount Stock Company, as now constituted, includes the following players: Richard Arlen, George Bancroft, Warner Baxter, Noah Beery, Charlot Bird, Sally Blane, El Brendel, Mary Brian, Clive Brook, Louise Brooks, William Collier, Jr., Chester Conklin, Ricardo Cortez, Lil Dagover, Josephine Dunn, Susan Fleming, Douglas Gilmore, Walter Goss, Iris Gray, Lawrence Gray, James Hall, Sterling Holloway, Neil Hamilton, Einar Hanson, Marion Ivy Harris, Raymond Hatton, Doris Hill, Ione Holmes.

Betty Jewel, Tom Kennedy, Donald Keith, Sue Kilbourne, Irma Kornelia, Blanche LeClaire, Jocelyn Lee, Jack Luden, Ginette Maddie, Arlette Machal, Alyce Mills, Marietta Millner, Margaret

Morris, Jeanne Navelle, Guy Oliver, Mona Palma, Nancy Phillips, William Powell, Imboden Parrish, Margaret Quimby, Charles Rogers, Larry Semon, Ann Sheridan, Edward "Gunboat" Smith, Ford Sterling, Philip Strange, Iris Stuart, Lotus Thompson, Thelma Todd and Vera Voronina, Fay Wray and Gary Cooper.

Back From Location

The First National company filming "The Sunset Derby" has returned to the studio after a week's location trip to San Diego, where racing scenes were filmed at the Tijuana track. At least two more weeks' work at the studio remains, according to Albert Rogell, who is directing the film for Charles R. Rogers, the producer.

Asher Picture Second Week In Brooklyn

"McFadden's Flats" made history again when it was held over at the Brooklyn Mark Strand for the second week.

This is one of the few pictures ever to be held over at this house. Business during the first week demanded that a further holdover was deemed judicious.

The smashing success of the Asher, Small and Rogers' comedy for First National at the Brooklyn Strand was duplicated by numerous theatres in key cities scattered over a wide area.

Showmen Wire M-G-M Offices

Metro-Goldwyn-Mayer's "Big three" for the present season, "The Scarlet Letter," "Tell It to the Marines," and "The Fire Brigade," are smashing established receipts and attendance records all over the country.

The M-G-M offices are receiving telegrams from exhibitors lauding the attractions and reporting new local box-office records.

Wires were received from Livingston Lanning, of the Roger Sherman Theatre, New Haven, Conn.; Robert Suits, manager of the Garde Theatre New London, Conn.; Thomas Burke, operating the Liberty Theatre, Cumberland, Maryland, and Louis J. Appell of the Capitol Theatre, York, Pa.

Warners Nearly Ready For Epic

Work on the script of "Noah's Ark" is being practically completed at the Warner Bros. West Coast studio, with actual production of the picture expected to get under way in the next two weeks.

Michael Curtiz will be in charge of direction. An exceptional cast is being assembled, and the names of the players will be announced later.



Hearst Papers Run Serial On M-G-M Picture

In accordance with the usual Cosmopolitan policy of serializing every production that will lend itself to that form of publicity, "Captain Salvation," which John S. Robertson is directing for Metro-Goldwyn-Mayer, is being serialized in nine of the most important Hearst newspapers throughout the country.

The first serial installment of this novel by Frederick Wm. Wallace, from which the motion picture has been taken, began in the New York American on Monday, Feb. 21. The eight other newspapers are situated in key cities all over the United States, so that the individual exhibitor will get most benefit from the publicity value of the serialization.

Monte Blue in "The Brute" Is Nearing Close

Exteriors of a western dance hall, with cowboys, dancing girls, etc., are being shot for "The Brute," Monte Blue's latest Warner Bros.' starring vehicle.

In support of Mr. Blue are Leila Hyams, recently signed to a long term contract, Clyde Cook, Carol Nye and Paul Nicholson.

The film is based on W. Douglas Newton's story, with scenario by Harvey Gates and direction by Irving Cummings.

Amsterdam On "Don Juan" Crowds

Following the opening of "Don Juan" at the Arcadia, Reading, Pa., last week in a howling snow storm, Ben Amsterdam, President of the Franklin Theatre Co., wired Sam E. Morris, General Manager of Distribution for Warner Bros., as follows:

"We opened last night with 'Don Juan' at the new Arcadia Theatre, Reading, Pa., and in spite of the worst storm of the season, with snow in adjacent towns from twelve inches to four and a half feet deep, we opened to marvelous business, at increased admissions. Our usual opening hour is one thirty, but we opened yesterday at eleven o'clock to take care of the crowds of people standing in line. The receipts of the day broke all records many times over. Continuous applause throughout the performance, and newspapers enthusiastic in their praise. This picture contracted for a two-week run but anticipate will be necessary to extend run to take care of people. Congratulations to you and Warner Brothers for this outstanding production."

"Princess" Completed

"The Princess From Hoboken," a Tiffany production, has been completed and is now being cut and titled. It is a farce comedy and has in the principal roles Edmund Burns, Blanche Mehaffey, Ethel Clayton, Lou Tellegen, Babe London and Charles McHugh.



Dorothy Sebastian, in John Gilbert's Metro-Goldwyn-Mayer production, "The Show," exhibits a novel traffic sign.

Criterion, Los Angeles, Holds "Night of Love" Four Weeks

THE BOX OFFICE SUCCESS of "The Night of Love," first picture to be played in the Criterion Theatre, Los Angeles, under its first-run policy, has determined Abe Gore, of West Coast Theatres, Inc., to adopt an indefinite run policy for the Criterion.

Mr. Gore wired Samuel Goldwyn, producer of "The Night of Love," now in New York, that the first week's gross on "The Night of Love" in its Los Angeles first run was more than four times the average weekly gross under the former Criterion second run policy.

Gore directly credits his decision to adopt a long run policy to Goldwyn's latest United Artists release. His telegram states:

"Through your kindness we were able to change into a long run policy."

The telegram states further that "The Night of Love," George Fitzmaurice's production with Ronald Colman and Vilma Banky, is playing to capacity business, and that the business of the first week had been such a notable accomplishment that the former second run house will play "The Night of Love" on a run of at least four weeks.

Gotham Has Comedy Posters For "Quarantined Rivals"

IN RELEASING "Quarantined Rivals," the screen version of George Randolph Chester's story, Gotham Productions are keeping all the advertising accessory material in the spirit of farce comedy which prevails throughout the picture.

A striking instance is the lithographs, originated by Lon Young and drawn by Robert Griffith, a modernistic artist, whose work is attracting much attention on account of his unusual effects.

There is no possibility of any-

one mistaking any one of these posters for anything but comedy. It is as if a comic page from one of the popular weeklies was enlarged to life size and reproduced in colors.

A complete line of lithographs ranging from a twenty-four sheet, a six sheet, two styles of three sheets and two styles of one sheets have been treated in this humorous vein for "Quarantined Rivals," and gives the exhibitor an entirely new angle for poster ideas.

"Casey" Approved

"Casey at the Bat," Paramount's comedy starring Wallace Beery, has been selected for the Photoplay Guide of popular entertainment films by the National Board of Review. This selection was made because of the acting, direction, clean comedy value, clever titling and the appropriate costuming.

New Release

"The Broken Gate," by Emerson Hough, author of "The Covered Wagon," has been completed by Tiffany, and is scheduled for release March 15th. In the cast are Dorothy Phillips, William Collier, Jr., Florence Turner, Gibson Gowland, Phillips Smalley and Charles A. Post.



Robert Agnew and Marion Nixon in a scene from the Universal Jewel "Down The Stretch."

David Selman to Direct Newest Columbia Film

A wire received from the coast announces that Harry Cohn, vice-president in charge of production for Columbia Pictures, has selected David Selman as the director of the company's forthcoming production, "Paying the Price."

This will be Selman's second picture for Columbia, as he also brought "Remember" to the screen.

Plan Mail Story

Within a short time Warner Brothers will commence production work on "The Romance of the U. S. Mail," which, it is said, will be a history of the United States mail service dating back to the time of the Pony Express. This was one of the announcements made by Jack Warner upon his recent return from New York, where he conferred with his brothers upon Warner production for the ensuing season.

Cutting "Big Bertha"

"Big Bertha," First National's war comedy, featuring Charlie Murray and George Sidney, has gone into the cutting room following its completion on the Burbank lot. The scenes of the story are laid partly on the Russo-German front during the World War. Natalie Kingston has the feminine lead. Frank Griffin produced and Del Lord directed.

Featured Stars

Dorothy Mackaill and Jack Mulhall will be featured by First National in "Lady Be Good," screen version of the musical comedy success.

A Perfect Picture of Comfort



In Warner Bros.' "Third Degree," Dolores Costello has a great role and a tiring one, so she rests between scenes.

Alma Bennett is Back to Sennett

Alma Bennett has returned to her contractual obligations at the Mack Sennett Studio to continue appearances in Pathe comedies after sixteen weeks' work at other studios.

During the vacation at the Sennett studio, beginning in September, Alma went out and got herself so many jobs that only last week was she free to return to the comedy studio to resume her work there.

Miss Bennett played an important role in Harry Langdon's latest picture, as well as with Colleen Moore and Milton Sills.

She is at present appearing with Madeline Hurlock in Mack Sennett's comedy around the Catalina Channel swim.

"Rosie O'Grady" Receives Heavy Bookings in Pa.

"Sweet Rosie O'Grady" bids fair to steal the honors from all previous Columbia releases, if one is to judge by the booking contracts on this picture received by Joe Brandt, president of the company.

The latest batch which came in this week from H. E. Weiner, Resident Manager of the Philadelphia Branch, which covers Eastern Pennsylvania and Northern New Jersey, reads like a list of the most important first-run houses in that territory.

Miss Shannon Cast

Ethel Shannon has been engaged to play the second feminine lead with Babe Ruth and Anna Q. Nilsson in "Babe Comes Home," for First National Pictures. Ted Wilde is directing.



Four of the bloodhounds purchased from George D. Colts, of Salt Lake City, by Universal, to chase Liza across the ice in "Uncle Tom's Cabin."

"The Rough Riders" Premiere At Geo. M. Cohan Theatre, March 15

JESSE L. LASKY, in charge of all producing activities for Paramount pictures, has just arrived in New York from the west coast with the first print of "The Rough Riders."

This is the third of the special road show productions which Paramount has contributed to the current season, and it will have its metropolitan premier at the George M. Cohan Theatre on Tuesday, March 15.

Coming in the wake of two such successes as "Old Ironsides" and "Beau Geste" the unqualified announcement of its sponsors that it

is the best picture feature ever turned out of their studios gives it a rating of expectancy which will make all members of the Missouri cult whet their weapons for a contest.

The title tells the story, an intimate narrative of that unique military complement known officially as the First Volunteer U. S. Cavalry, which furnished the picturesque element of the Spanish-American war, and created a condition which made pages of American history for years to come.

Victor Fleming had the task of technically directing and creating the entire picture. In this he was assisted by a cast including Noah Beery, George Bancroft, Charles Farrell, Mary Astor, Charles Emmett Mack, and Frank Hopper in a life like portrayal of Col. Theodore Roosevelt.

Eva Novak Finishes

Eva Novak has just completed work in "Red Signals," a railroad melodrama for Joe Rock at the Universal Studio. Miss Novak will leave for Australia in April to start work in a series of six pictures in the Antipodes. Her husband, William Reed, is now in Sydney handling Miss Novak's recent picture screened there, "For the Term of His Natural Life."

Stone to Feature

Lewis Stone and Anna Q. Nilsson will be co-featured in "Lonely Ladies" by Lenore Coffee, which goes into production shortly at the First National Studios.

Miss Gadsden's Role

Jacqueline Gadsden will play "Mary Lyle" in "The Thirteenth Hour," Chester M. Franklin's first picture for M-G-M.

Miss Joy's "Vanity"

Camera work has been begun on Leatrice Joy's "Vanity," which Donald Crisp is directing for DeMille-P.D.C.



Ethlyne Clair, clever screen comedienne, playing in "The Newlyweds and Their Baby," for Stern Bros.

Rawlinson Cast For Father Role in "Bugle Call"

Herbert Rawlinson now believes that there is something in omens. A short time ago Rawlinson became a proud parent. Now he has been cast for his first "father role" as Jackie Cogan's dad in the juvenile star's Metro-Goldwyn-Mayer vehicle, "The Bugle Call."

Claire Windsor is the only other supporting player so far selected for this film, production on which is scheduled to start this week under Edward Sedgwick, who has just finished "Slide, Kelly, Slide," M-G-M's colorful baseball picture in which William Haines, Harry Carey and Sally O'Neil have leading roles.



Hobart Henley and his mother present Marion Davies with a cake on her birthday anniversary at the M.-G.-M. studios, where she is making "Tillie the Toiler."

Jack Warner Returns to Coast; Paves 1927-28 Production Path

AFTER PRESENTING to the home office the happy condition existing in the west coast production department with all pictures being turned out on schedule, Jack Warner, in charge of productions, is on his way back to Hollywood to put the finishing touches on this year's work and clear the way for the coming season.

Mr. Warner reassured the sales department that production was 100 per cent up to date with more than half of the total output completed, and nine more pictures in work or being cut and titled. Six more in preparation are only awaiting the word to get under way when Mr. Warner gets back on the job.

"Exhibitors can now arrange play dates and be prepared to play some of the best pictures turned out by any company this year," he said. "While our attractions for the first part of the 1926-27 have all scored heavily, some of them creating new records, the productions now on the way and being prepared are so chock full of entertainment that they are bound

to surpass our previous releases of this season.

"Our whole schedule is now in full swing and only requires a little extra push to complete even ahead of the date originally figures in May.

"In addition to fifteen pictures now in production or being prepared, there are three extended run productions getting ready. They are 'Noah's Ark', 'Black Ivory' and a new Chaplin untitled Chaplin picture.

"Of course the whole industry has heard of the hit again scored by Dolores Costello in 'When A Man Loves' and in 'The Third Degree,' her first starring picture. It may interest exhibitors to know that we are picking Miss Costello's pictures with the greatest care and her best productions for this season are yet to come.

"I am glad to say that George Jessel will make two pictures for us next season, George will return to Hollywood, the latter part of April and 'The Jazz Singer' will be started on or about May 1. The second Jessel production will about the middle of June."

Roxy Selects Warner Picture For His Second Attraction

THE SECOND PICTURE to be shown at the new Roxy Theatre in New York will be a Warner Bros. production.

Following the signing for the Vitaphone, to be an important feature in his presentation program, S. L. Rothafel then put his signature to a contract which calls for the booking of Warner Bros. pictures for this colossal theatre.

Monte Blue in the novelty picture, "Wolf's Clothing" will be the attraction to follow the opening

week at the Roxy. This is a story of New York life in which Monte Blue has the role of a subway guard who has his first night off in three years. What happens when he meets Patsy Ruth Miller on that night is plenty.

Warner Bros. consider that the booking of their product by one of the most astute showmen of the times, and the selection of a Warner picture to follow the opening of the biggest and most beautiful theatre in the world, is another triumph for their productions.

Davis Reissues 'Trail's End,' an Early Success

George H. Davis, who produced James Oliver Curwood's "Isobel" or "The Trail's End," several years ago, has reissued that motion picture, one of the most successful of independent productions, and has just closed a contract with Jack Bellman of Hollywood Pictures Corporation to distribute it in New York and the territory served by Mr. Bellman's exchange.

"Isobel," after its pre-view showing at the Astor Hotel, was booked into the Mark Strand, New York City, for Christmas week on its original showing. The featured players are House Peters and Jane Novak, with Edward J. Peil, Tom Wilson, Bob Walker, Richard Larned and Pearl May Norton in the other important roles.

It was directed by Edwin Carewe, now recognized as one of the ablest directors in the industry.

And These Titles Ought to Be Good!

John W. (Jack) Conway, sports authority and critic of "Variety," characterized in a recent article in "The American Mercury" as "the master of all American slang writers," will write the subtitles for Richard Dix's Paramount picture, "Knockout Reilly."

"Carmen" Sets

Raoul Walsh is utilizing gorgeous sets in "Carmen," now entering its fifth week at the West Coast Studio. Victor McLaglen and Dolores del Rio have featured roles.



Janet Gaynor as Diane in "Seventh Heaven" for Fox.

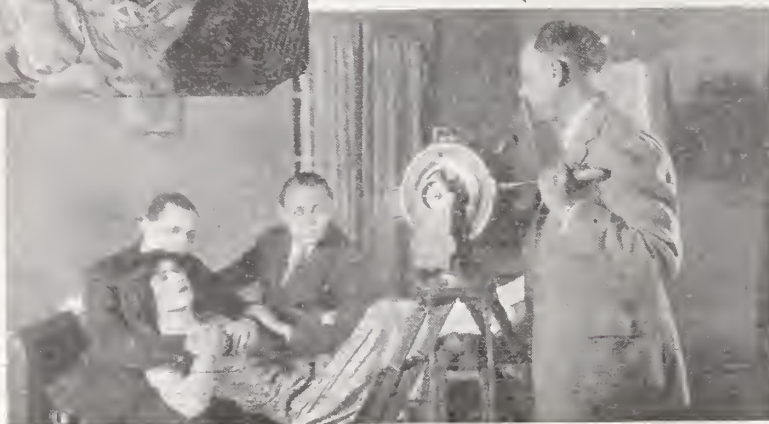


Florence Gilbert will appear in "Love Makes 'Em Wild" for Fox.



"Betty Behave"

WHAT the camera caught when Edmund Goulding of Metro-Goldwyn-Mayer directed a motion picture in the classroom of the course in Photoplay Composition at Columbia University recently. Jack Van Twiller, the leading man, played by William Twiddy, '27, is pictured making wild and passionate love to the "heroine," impersonated by "Bill" Easton, '29, of the Columbia Varsity show, "Betty Behave." Below—Edmund Goulding, M-G-M director, giving final instructions.



Twelve Pictures In F. B. O. Lists, Month of March

The F. B. O. release schedule for the month of March will be comprised of twelve pictures, according to the announcement of Joseph P. Kennedy, president of the company. These will consist of one Gold Bond, two Westerns, one George O'Hara vehicle, two "Wisecracker" Comedies, one Bowers Novelty Comedy, one Standard Comedy, two Alice Cartoons and two Krazy Kat Cartoons.

The Gold Bond is "Moulders of Men," the big Elks special, starring Conway Tearle and Margaret Morris. Direction is by Ralph Ince.

The Westerns are Tom Tyler in "The Sonora Kid" and Bob Custer in "Terror of the Bar X." Percy Pembroke directed the latter from the story by George M. Johnson. Ruby Blaine plays the female lead opposite Bob Custer. Tyler's vehicle was taken from the story "Knight of the Range" by William Wallace Cooke. The director was Bob De Lacy, with Peggy Montgomery playing the opposite lead.

Big Advertising Tie-Up Set For United Picture

A special national advertising tie-up with the House of Kuppenheimer gives exhibitors playing "The Beloved Rogue," during March, the advantage of a full page Saturday Evening Post advertisement in colors, with John Barrymore and "The Beloved Rogue" prominently featured.

The tie-up, evidencing Kuppenheimer's recognition of Barrymore's popular appeal, surpasses any ordinary tie-up, since Kuppenheimer is issuing 24-sheets and window cards for their men's clothing dealers.

"The Blood Ship" For Columbia; Hobart Bosworth in the Lead

A WIRE from Harry Cohn, vice-president in charge of production, for Columbia Pictures, gives as the first important announcement of the company's new season plans, the acquisition of "The Blood Ship," a story of the sea, by Norman Springer.

Mr. Cohn was so enthusiastic about this story, which he believes to be another "Sea Wolf," that he immediately signed Hobart Bosworth to appear in the leading

role, the romantic portrayal of a shanghaied sailor.

It will be remembered that it was in the Jack London story that Bosworth rose to fame many years ago.

His many portrayals of sea characters, ever since, have made the name Bosworth synonymous with realistic characterizations of "Men who go down to the sea in ships."

"The Blood Ship" will go into work immediately.

Miss Garon's Role

Pauline Garon heads the cast of "The Princess of Broadway," a Pathe feature for release March 13. Miss Garon's role permits her a wide latitude for her talent.

Wins Good Role

Paula Howard, until recently a salesgirl in Hollywood, has been given a fine role in "The Heart Thief," for DeMille-P.D.C.



Dorothy Dwan, with Nanette, Rin-Tin-Tin and Lee Duncan, in "Hills of Kentucky" for Warner Bros.

Columbia Film, 'Price of Honor,' Being Edited

Camera work has been finished on "The Price of Honor," one of the few remaining pictures to be completed of Columbia's present season product, and Director Edward H. Griffith is now busy cutting and editing the production.

William V. Mong plays the part of an innocent man imprisoned for life on circumstantial evidence. Another difficult role in the production was entrusted to the capable hands of Gustav von Seyffertitz, a past master at the art of dramatic portrayals.

Malcolm McGregor and Dorothy Revier handled the romance of the picture. Erville Alderson and Dan Mason are in the cast.

Many Beauties in Miss Borden's New Fox Film

Olive Borden is surrounded by 128 of the most attractive girls in Florida, who were given parts in "The Joy Girl" as a result of the beauty competition arranged by the Palm Beach Times.

There was a great deal of expectation rife among the entrants who hoped for parts in "The Joy Girl," May Edginton's story adapted for the screen by Fox Films.

Nina Wilcox Putnam, another author of note, assisted Dwan in choosing the most beautiful girls. They could not, in all justice to the contestants, reduce the number of winners below 128.

W. L. Wright On "U" Lots Until Next February

William Lord Wright, one of the industry's leading studio experts on Short Product and Western drama, recently began a new twelve months' engagement with the Laemmle organization. He has been signed to continue his executive capacities at Universal City from February 18, 1927, to February 18, 1928.

Wright is credited by Universal heads with much of the excellent of Universal short product during the past several seasons.

Burns in "U" Cast

Edmund Burns will be seen in "The Chinese Parrot," in which Universal is starring Conrad Veidt.

Duveen Praises "The Blue Boy," Color Picture

Sir Joseph Duveen, renowned art connoisseur who recently returned to England, saw "The Blue Boy," Educational's Romance Production in Technicolor, before he left Los Angeles on the first leg of his voyage home. He will be recalled as the man who obtained the Gainsborough masterpiece. "The Blue Boy," for the Henry E. Huntington collection. It was around this painting that Arthur Maude wove a beautiful story with Philippe De Lacy and John Roche in the leading roles.

Commenting on this production in the Los Angeles Express, Sir Joseph said:—

"The picture is a gem. I have never seen colors so delightfully brought forth in motion pictures."

Unique Camera Effects Seen in Adams Comedy

An unusual camera effect for a Short Subject is to be found in "Here Comes Precious!" an Educational-Jimmie Adams Comedy.

Jimmie Adams, victor in his conflict with his rival for the hand of the fair Vera Steadman, blows a smoke ring. The ring slowly changes to a heart in mid-air. It then transforms into a ring again, and Jimmie slips it on Vera's engagement finger as the ring magically fades into a real engagement ring.

Pathe Offers Lenten Films

Pathe offers to exhibitors, for presentation during the Lenten season, an excellent array of single-reel subjects entitled "The Pilgrimage to Palestine Series."

The first six productions in "The Pilgrimage to Palestine Series" are "Bethlehem," "Nazareth," "Bethany in Judea," "The Sea of Galilee," "The Garden of Gethsemane" and "Via Dolorosa."

These films are particularly suitable for this occasion in church history when the attention of Christians is directed to the story of Jesus' life and the crucifixion.

In Production

"Rich, But Honest," an Albert Ray release for Fox Films, has gone into production at the West Coast Studio. The cast includes Nancy Nash, Clifford Holland, J. Farrell MacDonald, Tyler Brooke, Ted McNamara, Marjorie Beebe and Ernie Shields.

Educational Romances Win Praise of N. Y. City Official

**Ernest L. Crandall, Director of Lectures
and Visual Instruction in Schools,
In Letter, Urges Attendance**

ERNEST L. CRANDALL, Director of Lectures and Visual Instruction in New York City schools considered the engagement of "The Mona Lisa," Educational's Romance Production in Technicolor, over the Loew Circuit in Greater New York, of such importance that he addressed a letter to the district superintendents of the New York school system, as well as the principals in charge of the continuation schools, high schools and junior high schools, stating that teachers, parents and children would be benefited by seeing this Short Feature.

It will be recalled that these superintendents, together with art instructor and others, were invited to a special showing of the three Romance Productions last fall, at which time Dr. Crandall, who also is president of the Visual Instruction Association of America, praised these pictures and pointed out the need of educators encouraging the showing of good things in motion picture theatres.

Dr. Crandall's Letter

In his letter, Dr. Crandall says, in part:

"Perhaps you embraced the opportunity to see specimens of these films (Romance Productions) at a recent meeting of the Visual Instruction Association. If you did, you are fully aware of their excellence; if you did not, you missed a treat. Nothing more thoroughly artistic, refined and elevated has ever been put on the screen. There are a number of subjects in the series, all of which are based on some celebrated painting, and 'The Mona Lisa' is easily among the best.

"Teachers, parents and children would all be benefited and I am sure delighted as well by seeing this highly artistic production; and I believe you will agree with me that we should encourage the showing of good things in our motion picture theatres whenever the opportunity presents itself."

Buck Jones Busy

Buck Jones, Fox Film star, is starting the second week of shooting at Sonora, where exteriors are being made for "The Holy Terror." Lambert Hillier is directing.

"Big Boy's" Cast

Robert Graves, who has played many supporting roles in feature length productions, is cast in the part of the grandfather in "Grandpa's Boy," the new Educational-Juvenile Comedy featuring "Big Boy," the three-year-old baby star.



Two Dumbbells and a Beauty—Shirley Palmer, with William Fairbanks in "The Winning Walop," a Gotham picture.

Kortman Cast

Bob Kortman, who has appeared as the much abused villain in numerous comedies made at the Educational Studios, plays the role of boss electrician in "Somebody's Fault," an Educational-Hamilton Comedy.

Christie Actors Seen in "Rush"

The Christie Studio experienced a "Christmas rush" of its own when "Cash and Carry," the new Educational-Christie Comedy featuring Neal Burns and Edna Marion, was filmed, although it wasn't during the Christmas season.

Neal and Edna are workers in the toy department of a large store, and enough toys and dolls were used in this department store sequence to supply the Christmas needs of many youngsters.

The department store set built in the Christie Studio, incidentally, was one of the largest ever constructed for a two-reel comedy.



Frances Lee and Bobby Vernon in the Educational Comedy "Sure Fire," aboard their straight eight—or is it a four?

Will Rogers Has Montana Hooked, Governor Says

Two successful screenings of Pathe's single-reel features Will Rogers "Our Unofficial Ambassador Abroad," were held in Montana, last week, one before Governor J. E. Erickson, and the State Legislature at Helena, and the other at the Rialto Theatre, Butte, attended by a distinguished gathering.

Governor Erickson, upon viewing the first three pictures in the new Rogers series, immediately dispatched a wire of praise to Harry Scott, general sales manager of Pathe, which reads:

"I just witnessed your pictures 'Will Rogers, Our Unofficial Ambassador Abroad,' and enjoyed them immensely. I think you are to be congratulated on your public spirit in this matter and I am sure the people in the West appreciate it. Will Rogers is a favorite in the West."



Buddy Messenger is checked, while Mr. X, the monkey, sympathizes in Bray's Sunkist Comedy, "Monkeys Prefer Blondes."

Two Mack Sennett Comedies On Pathe List For March 13

MAC K SENNETT offers two two-reel comedies on the Pathe short subject release program for the week of March 13, which also lists a new "Our Gang" funfilm from the Hal Roach Studios. Alice Day in

"A Dozen Socks," and Ben Turpin in "The Jolly Jilter," are the Sennett offerings and Hal Roach presents "Ten Years Old," with "Our Gang."

Other releases of the week are Pathe Review No. 11, the 7th

Marshall Starts Little Flock of Fox Fun Films

Three two-reel comedies were started in production by George E. Marshall, supervisor of comedies, at Fox Films West Coast Studios this week.

They are "The Midnight Kangaroo," and Imperial, with Gene Cameron and Sally Phipps, and directed by Jules White; "Not the Type," a Van Bibber, starring Earle Foxe with Virginia Paddock and directed by Jess Robbins, and "Extra, Extra," of the Animal brand starring Jerry "The Giant" Madden, with Leliah Lewis.

chapter of the Patheserial "On Guard," "All for a Bride," one of Aesop's Film Fables, Topics of the Day No. 11 and two issues of Pathe News.

Pathe Review No. 11 presents: "Speeding Up Shoemaking," satisfying Dame Fashion's demands for new styles in shoes, showing how machinery keeps pace with feminine fancies.

"Roped In"



FIGHTS and Kisses in the Educational-Mermaid Comedy, "Roped In," are shown here with Al St. John as the featured player. Lucille Hutton has the principal feminine role and in the supporting cast are "Bull Montana" and Robert Graves.

The picture was directed by Charles Lamont and photographed by Ben White. Whoever doubted that "Bull" Montana looked like a hero of the cauliflower industry may be convinced of his error herewith.

Four-Year-Old Enrolled Among "Gang" Kiddies

One new youngster is on the road to fame, via her adoption into "Our Gang," and two others, twins, are being considered for prospective enrollment.

The Hal Roach studios officials have placed Jean Darling, aged four years, in stock for the role of "Leading Lady" in "Our Gang" Pathe comedies. She will frolic with Farina, Joe Frank Cobb, Jackie Condon, Jay R. Smith and Scooter Lowry for the next three months, with an almost certain prospect of being retained as the heroine of "Our Gang" comedies, fitting into the niche created and recently left vacant by Mary Kornman, who is now traveling in vaudeville in a co-starring act with Mickey Daniels.

Jean is an unusually pretty blonde child with big blue eyes and a world of the sweetness in personality which made Mary Kornman famous.

Mabel Normand's Current Picture

Mabel Normand plays one of the most ludicrous roles of her career in "One Hour Married," a new Pathe comedy.

As Private Patsy McNutt, bride of an hour who disguises herself as a doughboy, and as a consequence endures no end of hair-raising adventures at the front, searching for her lost husband, Mabel is said to be superb.

F. B. O. Gets "Mack"

Tom McNamara, cartoonist, writer, globe traveller and all around versatile chap is now safely ensconced in a suite of offices at the F. B. O. Studios, and is working on the adaptation and continuity of a new series which F. B. O. will shortly produce called "The Beauty Shop," adapted from H. C. Witwer's stories.

Orange Aid

As a thirst quencher the Patheserial unit producing "Melting Millions" has found orange juice ideal. A crate of oranges a day is delivered to the studio.

New Title

"Naughty Nannette" is the new title of the latest Viola Dana vehicle for F. B. O., formerly called "Nice and Wicked." J. Leo Meehan is directing.

Giblyn to F. B. O.

Charles Giblyn, the director, has been signed by F. B. O. to direct George O'Hara.



Ernie Shields and Barbara Luddy in the Fox Imperial Comedy, "Honeymoon Hospital."

Record Line-Up of Comedies From Stern Bros. For March

THE STERN BROTHERS, makers of two-reel comedies for Universal release, announce a record breaking output for March. Six comedies will reach the screen from that studio this month. All of them have been carefully selected to give maximum pulling power to offset Lent.

The list is headed by a Buster Brown Universal Jewel, and includes a "Newlyweds and Their Baby" comedy, two "Excuse Maker" comedies, a "Let George Do It" comedy and a "What Happened to Jane" comedy.

The first to reach the screen, scheduled for release March 2, is "Snookums Disappears," directed by Gus Meins. It fea-

tures the remarkable baby "Snookums," and pretty Ethlyne Clair.

The Buster Brown comedy will reach the screen March 7. It is "Buster's Dark Mystery," also directed by Meins, and featuring the Buster Brown trio, Arthur Trimble, Doreen Turner and Pete, the dog comedian.

On March 9, "Some More Excuses," of "The Excuse Maker" series will be released, featuring Charles King, supported by Ethlyne Clair. Scott Pembroke directed.

The March 16 release will be "Jane's Honeymoons," Thelma Daniels, a newcomer in Stern Brothers comedies, plays Jane, supported by Earl McCarthy and Lillian Worth.



A laugh scene from "Break Away," Educational Christie Comedy featuring Natalie Joyce, Neal Burns and Gale Henry.

SHORT TALKS ON SHORT FEATURES

"Empties"

The most expensive thing about running your theatre is the empty seats in the last few rows. And, when you fill them, they are the most profitable. After you have cleared all expenses, every one of those "empties" in the rear that you fill is just so much velvet.

Filling these seats would seem to be one of your most important tasks. And it is. What are you doing about it?

It goes without saying that you are playing the best features you can get, and advertising them to the best of your ability. But you still have an added appeal that you can make to your patrons in your short features—provided, of course, that you are playing short features with a real box-office pull, with such popular stars as Lloyd Hamilton, Lupino Lane, Bobby Vernon, "Big Boy" and the other "big names" for which *Educational Pictures* are famous.

The box-office appeal is the ruling factor in the production of *Educational Pictures*, just as it is in your best long features. It has been the guide through the seven years of *Educational's* remarkable progress, and it is the guide for *Educational's* biggest program, the program for 1927-28 which will soon be announced.

E. W. Hawmons

President

EDUCATIONAL
FILM EXCHANGES, Inc.



Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Drama De Luxe"

(Educational—Two Reels)



As the handy man in a theatrical troupe, Lupino Lane in his newest comedy for Educational has a role that keeps him exceedingly busy and results in a succession of funny situations for the spectator. Kathryn McGuire appears in the opposite role with Wallace Lupino as the manager of the show and Glen Cavender as a constable. The star is first seen bumming his way on a train. He gets a job in a theatre and is sent out to post bills and makes a mess of it. He wrecks the stage sets as Romeo in the balcony scene from Romeo and Juliet, puts an acrobatic act on the bum and even appears as a ballet dancer. It is all amusing burlesque with a plentiful sprinkling of slapstick. Lane uses his acrobatic ability to advantage.

"One Hour Married"

Pathe—Two Reels



This is one of the best of the new series of Mabel Normand Comedies produced by Hal Roach. It is a fast moving war story and shows Mabel's husband, portrayed by Creighton Hale, snatched away from her one hour after the marriage ceremony. He is sent to France and she follows and disguises as a soldier, eventually finds him but he fails to recognize her. They are given furloughs for deeds of valor and use it for a belated honeymoon. This is a fast-moving story, well punctuated with laughs and a number of unusual gags. Jimmy Finlayson and Noah Young also assist in the fun-making. Mabel in her make-up with a heavy black mustache looks like Ole Bill in The Better 'Ole, and should get a laugh from the most icy-faced patron.

"Felix Dines and Pines"

Educational—One Reel

RESOURCEFUL FELIX, the clever cartoon cat, wanders about and manages to get a full course dinner from punch to desert. How he does it is illustrated by a number of clever and amusing gags, making this one of the most enjoyable of the series, as he encounters quite a number of obstacles in so doing.

"In the Rough"

Pathe—One Reel

THIS TITLE OBVIOUSLY refers to golf and we see Farmer Al taking up the game with indifferent results. In an amusing manner, Cartoonist Paul Terry pictures the cats and mice getting the fever and tormenting Al, who finally buys an explosive ball with which he wrecks his house, a shower of mice falling on his head. A good number of the Aesop's Fable series.

"A Party Man"

Universal—One Reel



Mother-in-law, who has furnished the inspiration for so many jokes, also supplies the idea for this Blue Ribbon Comedy. Charles Puffy is shown running for office, but his mother-in-law's uncouth manners gets him in bad. He has the cafe raided to save himself when she invites everyone to a free feed, but lands in jail and finds she is his cell-mate. A moderately amusing slapstick comedy. Several of the gags are of a familiar type, the final situation is good for a laugh and there are some other good bits, especially where the old lady tries to flirt with the mayor. Elsie Tarron appears as the wife. Harry Sweet directed.

"The Heavy Date"

Educational—One Reel

THIS LIFE CARTOON shows Mike going to keep a date with his girl, Myrtle, while little Nibbins trails along with a bunch of friendly kittens. It is well up to the standard of the series. A clever gag shows Mike reaching a balcony by climbing on the cats. As this improvised ladder is too short, they bridge the distance by arching their backs.

"Tit For Tat"

Pathe—One Reel

HOW AN adventurous little kitten wandered away from home, made friends with a little birdie that was just learning to fly, and saved it from a hungry fox, and how the little birdie in turn saved the kitten by grabbing it as the fox was chasing it over ice cakes at the brink of a waterfall, furnishing the idea for this amusing Aesop's Fable cartoon which is executed in Paul Terry's best style with a number of laughable gags.

"Hitting the Trail"

Educational—One Reel

IN THIS LIFE CARTOON Comedy little Nibbins and his pet dog takes an adventurous trip "riding the rods" of a freight car. They chase an elusive rolling pancake all over the scenery and again board a train. A good gag shows the car being saved by a giraffe inside sticking his head out of a window and stopping a truck by posing as a crossing gate.

"Portugal Today"

Fox—786 Feet

A COMPREHENSIVE series of scenes picturing Portugal as it is today is offered in this Fox Variety. We are shown views of ancient buildings in the old section of Oporto in contrast with the modern part of the town, also picturesque views of farms, mountains, castles, etc., many of which are exceedingly beautiful. It is an interesting and instructive reel.

"He Couldn't Help It"

(F. B. O.—Two Reels)



As with the first two numbers, the third in the series of Charley Bowers Comedies proves generally amusing, the fun growing largely out of the remarkably ingenious trick effects used by Bowers. In this instance, he is shown as a vaudeville headliner who loses his dog and finds it disguised as a frankfurter. It again disappears and Charley tells his story in court when arrested for molesting people and finds his pet in a policeman's trouser leg. The manner in which frankfurters are gradually changed into poodles and daschunds and the antics of the poodle in washing its face and hands is exceedingly clever trick stuff.

"Pathe Review 8"

Pathe—One Reel

SCENES FROM a Japanese festival showing some of the celebrants clad in the quaint costumes of the ancient Samurai warriors furnishes the opening section of this Pathe Review. Then comes various views of Morro Castle and other ancient fortifications protecting Havana harbor. The third section is a novelty taken with the process camera picturing a nine-year-old acrobat doing stunts, the figure being shown in duplicate and triplicate.

"Car Shy"

(Fox—Two Reels)



An epidemic of thefts of automobiles furnishes the idea for this issue of the series of Van Bibber Comedies featuring Earle Foxe. Of course, the star is called on to capture the thieves and as usual, luck is with him and he accomplishes the task. There are a lot of good gags, including some clever new ones, the action is fast and it is one of the best of the series. Virginia Bradford appears as the girl in the case and Ralph Sipperly as the hero's pal. The finish where Van accidentally finds the thieves' hangout and after eluding them in a chase knocks down the bunch with a wild motorcycle is exceptionally good. Other good situations are where the thieves steal the patrol wagon and even a traveling court house.

"A Furry Tale"

Bray—One Reel

THE WIDE VARIETY of animals whose skins are used to make fur garments are pictured in their native haunts in this Bray Nature Special, such as the otter, mink, beaver, skunk, kangaroo, rabbit, chipmunk, squirrel, polar bear, mountain goats, and even the humble domestic cow, whose skin is fashionable at the present moment. Women should be especially interested in knowing where their coats come from.

"Flashing Oars"

(Universal—Two Reels)



The remarkable entertainment record and pep of the earlier numbers of "The Collegians" is kept up in Number 9, which shows Don Trent and Ed Benson as members of the college crew in the big race. Trent breaks training and collapses and Benson jumps in and leads the team to victory in an unusually exciting race. Wesley Ruggles has certainly directed this issue so that it is chock full of punch and finely sustained dramatic tension. Dorothy Gulliver as usual appears as the girl, with George Lewis as Benson and Eddie Phillips as Trent. Like the others in the series this should prove entertaining for all classes of patrons, especially the younger element and all who are familiar with school athletics and rivalry.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Canada

*Moving Picture World Bureau,
Ottawa, Canada, Mar. 3.*

RECENTLY J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, had one of the liveliest weeks of his busy career when he presented a home-talent feature, the Ottawa Follies, comprising 30 attractive young ladies, along with the regular bill which had the film "Jim the Conqueror." Manager Franklin conducted a popularity contest among the patrons for the young ladies of the chorus.

Phil. Kauffman was accorded a wonderful farewell at Toronto, Ontario, prior to his departure for Berlin, Germany, to become Central European manager of First National Pictures, after having been general manager of Regal Films, Limited, Toronto, for years. At a special banquet were His Honor, W. D. Ross, Lieutenant Governor of the Province of Ontario; J. P. Bickell, N. L. Nathanson, managing director of Famous Players Canadian Corp.; Arthur Cohen, general manager of Regal Films, Limited, and many others.

Toronto, Ont.

After a business trip through Western Canada, Clair Hague, general manager of Canadian Universal Film Company, Limited, Toronto, is spending a month in the Southern States for a rest. During his absence, Canadian Universal is under the direction of Harry Kaufman who, incidentally, has been supervising various special engagements.

Because of the fact that Delaney, the light-heavy champion, is a French-Canadian, the picture of the Delaney-Maloney scrap at Madison Square Garden, New York, has aroused unusual attention in Eastern Canada. It was shown as an added feature at the Capitol Theatre, Montreal; Regent Theatre, Ottawa; Tivoli, Toronto; Capitol, Hamilton, and other leading houses immediately after the scrap.

Manager Ray Tubman of the Ottawa Regent and Manager Paquin of the Capitol Theatre, Hull, made a bid for the twin-city patronage of Ottawa and Hull during the weeks of February 21 and 28 with "The Kid Brother," starring Harold Lloyd.

R. Tubman, manager of the Regent Theatre, Ottawa, has been offering some wonderful Saturday morning shows for children. On February 26, for instance, he combined several features from both the closing week and the new bill of the coming week for the children's matinee for ten cents. There was a jammed house.

The Publix Theatres Company, Limited, with headquarters at Toronto, Ontario, has been incorporated as a new Canadian Company under a Federal charter, according to announcement in the Canada Gazette on February 19. The stock of the company is of no par value, it is stated.

The deal of the United Artists for the Apollo theatre at Dearborn and Randolph streets in the heart of the theatre district of the city is for the Shubert lease on the house which has until 1941 to run and the ninety-nine year lease on the ground upon which the theatre stands from the McCormick estate at an annual ground rental of \$90,000 for the first fifteen years and \$120,000 for each of the remaining years on the lease, or an annual average rental of \$115,454, giving the land a front foot value of \$23,000 on Dearborn street and \$19,242 on Randolph street. Frederick T. Hoyt represented both theatrical parties in the deal and Dennis J. O'Brien looked after the ground deal, which is one of the largest in recent years in movie circles in this city.

R. S. Peck



R. S. Peck's Experience Benefits Canadian Film

Raymond S. Peck is an official of the Canadian Government who is a moving picture man of wide experience. Born in Chatham, Ontario, he migrated to Detroit, Mich., where he engaged in the more or less exciting activities of a police reporter for a Detroit daily where he secured the foundation of knowledge that has stood him in good stead ever since. He became an automobile salesman and covered considerable territory in the Southern States. The moving picture field attracted his eye and he became associated with Canadian Universal at Toronto, Ontario, where he had charge of advertising and other features of the business. Mr. Peck subsequently transferred his allegiance to the Mutual Film Company and eventually was appointed manager of the Mutual branch exchange at Montreal, where he remained until the Mutual company faded out of the picture. He was editor of a Canadian regional film publication for a couple of years. Eight years ago he gained the appointment as director of the Motion Picture Bureau of the Canadian Department of Trade and Commerce, Ottawa, and he is now established as the directing head of a complete moving picture plant, releasing short subjects every week for distribution through both theatrical and non-theatrical markets throughout the world.

Mr. Peck has been an officer of the Society of Motion Picture Engineers, is an officer of the Rotary Club of Ottawa and is a past president of Ottawa Community Orchestra.

Watch for the Twentieth Anniversary Number of Moving Picture World—out March 26—for facts you've always been wanting.

Montana

*Moving Picture World Bureau,
Butte, Mont., Mar. 3.*

FROM Billings, Montana, comes the word that probably what is known as the largest theatre deal in the history of the state was transacted Saturday, January 15, with the sale of the Babcock Theatre building to Hyme Lipsker, a merchant of Billings. L. C. Babcock, vice-president of the Midland National Bank, and his mother, Mrs. A. L. Babcock, were the chief stockholders of the Babcock Theatre Building Company in whose name the building stands. The big deal went through at a quarter of a million of dollars as well as improvements to the theatre building and to the theatre proper estimated at an additional \$90,000.

Following the announcement of the sale of the Babcock Theatre, the lessees of the theatre, Eugene O'Keefe and Max Fregger, made known their plans for completely re-furnishing and re-equipping the theatre. They expect to spend approximately \$40,000.

At last week's State Board of Arbitration meeting, consisting of W. J. Sullivan, manager of the Rialto Theatre; Jack Gavin, manager of the Liberty, Butte; E. Powell White, president of the M. P. T. O. A. in Montana, of Livingston, and in one or two cases "Buck" Wade served, local representative of Metro-Goldwyn-Mayer exchange. The case of Steve Roman, of Roman Theatre, Red Lodge, Montana, vs. Rex Flint, Rialto Theatre, Terry, Montana, continued for further evidence. United Artists Corporation vs. Wm. Heinicke, Judith Theatre, Lewistown, Montana. Awarded \$350. Metro-Goldwyn-Mayer vs. C. E. Cenas, Happy Hour Theatre, Bear Creek, Montana. Continued for affidavits. Famous Players-Lasky vs. Elmer Pratt, Savage, Mont. Continued pending receipt of contracts. Famous Players-Lasky vs. Gus Smith, Glacier Park, Montana. Continued pending receipt of contracts. W. M. Hughart, local manager of Pathe, is the new president of the board. He is also president of the State Film Board.

Theatre men visiting in Butte the past week who were here to attend the National Wool Growers' Convention and incidentally to attend to a little theatre business, were, W. A. Simons, operating the Simons circuit in Missoula; E. Powers White of the Strand Theatre at Livingston and president of the State M. P. T. O. A.; Albert Nadeau of the Washoe Amusement Company of Anaconda, and Bud Hartwig of the Hartwig Theatre at Dillon.

Robert D. Boomer, formerly connected with the Universal local exchange as salesman, has resigned to accept the position of cashier with the local Pathe office. As a salesman he was well and favorably known to the trade all through Montana.

G. H. Warren, who was recently appointed feature sales manager in the local Pathe office, to take the place of Joe Solomon, who was promoted to the San Francisco office, is making an extensive sales drive all through the Treasure State in the interest of his specialties.

Butte is very much interested in the Saturday morning Juvenile Movies that is a feature of the Pacific Northwest Theatres' generosity in behalf of the kiddies of Butte. The fact that General Manager Harry Arthur, Jr., is back of the plan and that his managers of the American and the Rialto Theatres are giving the programs their hearty support is just one more reason why Butte is glad to have North American Theatres represented here.

Northwest

*Moving Picture World Bureau,
Seattle, Wash., Mar. 3.*

ACCORDING to J. Lloyd Dearth, general manager of Pantages theatres in the Pacific Northwest, the film contest operated in conjunction with Famous-Players and The Bell Line Stage Co., whereby the popular choice of the best boy or girl movie star of eighteen years or over, named by popular acclaim of audiences after acting before the camera and Klieg lights on Pantages stage, has resulted in the entry of more boys than girls, at the Seattle house. This is probably the first time such a condition has ever prevailed in a moving picture contest.

Jensen & VonHerberg are again extending their theatre activities in Seattle, in the suburban field, having purchased the Venetian Theatre from Sam Gargano. After a brief closing the house was reopened under the new management. This is the third link in a chain of city-wide suburban houses, according to LeRoy V. Johnson, vice-president and general manager of J. & V. interests here. The company also operates two houses in Ballard, with a third, the Bagdad, almost ready for its opening.

Oregon

Adverse censorship legislation has been introduced into the session of the Oregon state legislature, in a house bill proposed by Mark A. Paulson, Silverton, requiring censorship and licensing of every motion picture film shown in the state. The bill is in the hands of the judiciary committee.

The state legislature in Olympia, Wash., listened to a dramatic appeal by Senator Joe St. Peter, Snohomish County, and himself proprietor of an Everett motion picture theatre, who proposed on behalf of the M. P. T. O. of Washington, a bill making the manufacture, placing, complicity in, or guilty knowledge of so-called "stink" bombs, a felony, instead of a misdemeanor, carrying with it a more drastic penalty.

The senators appeal was so graphic that it all but made his brother senators weep when he informed them that "limburger cheese smells like a rose in comparison." They passed the bill unanimously. Exhibitors have sustained loss of patronage, damage to draperies, furnishings, etc., in flagrant violations of this ordinance.

Fifty motion picture owners of the state of Washington gathered at the Davenport Hotel, Spokane, for a regional meeting of Eastern Washington, Montana and Idaho exhibitors, in a one-day session, February 14th. H. W. Bruen, president; J. M. Hone, executive secretary-treasurer, both of Seattle; Will Starkey, vice president, Ray Grombacher, both of Spokane; F. W. Graham, Shelton; officers and trustees, were present. C. E. Swanson, of Everett, a member of the Film Arbitration Board, attended the meeting. The subject under discussion was "For the Good of the Exchanges and Exhibitors." Problems of the exhibitor were discussed at length in round table discussions. Secretary Hone spoke on Legislative problems confronting the industry, and presented a plan for the establishment of a fund for the combatting of such detrimental and unreasonable demands as rise from time to time. Ray Grombacher, of Spokane Theatres, Inc., announced plans for an "Exhibitor dance" now under way in Spokane, funds from which will be turned over to this proposed fund, promising his full support and enlisting the support of Eastern Washington exhibitors.

Spokane

Manager W. E. Freiday of the Clemmer Theatre, Spokane, is introducing an innovation in the form of "transfer matinees." Any patron who presents a transfer, between the hours of 10:45 and 1:00 will be admitted at a reduced admission.

La Grange Sunday Closing Vote Shows Strange Kink

La Grange, Ill., March 3.—The voters of La Grange, Ill., decided against Sunday movies by a vote of 2,091 against 1,138 for the Sunday shows. Gregory and Bernasek, who have the new La Grange Theatre, put up a hard fight with their friends, but were outnumbered two to one almost. There were frequent clashes at the polls by the supporters of both sides, and riot calls brought police to quell the disturbances. The strange part about the La Grange election was that the young people were opposed to Sunday movies, according to the newspaper reports, but the business men and commercial interests were for Sunday movies in the west side suburb.

Minnesota

*Moving Picture World Bureau,
Minneapolis, Minn., Mar. 3.*

DURING the week of March 5 to 12 a benefit program for the School for the Deaf will be presented in the Garrick Theatre, Minneapolis, in conjunction with the regular movie bill. The program is being sponsored by the Parent-Teachers' Association of the school and the funds will be used to purchase playground equipment for the school.

A start toward construction of the \$2,000,000 theatre in Minneapolis, which has been leased to the Famous Players-Lasky Corporation for a total of \$4,000,000 for 25 years by the Minneapolis Theatre Corporation, was made March 1 with the wrecking of the two-story building and oil station at the corner of Ninth street and LaSalle avenue.

Abe Fischer, who resigned recently as district manager for Warner Bros. with headquarters in Minneapolis, has been succeeded by C. E. Bond, district manager with offices in Chicago. The Minneapolis and Omaha branch offices will henceforth be under the supervision of the Chicago office. Mr. Fischer has gone to New York where he will probably establish other connections.

The Aster Theatre in Minneapolis, which has been closed for the past two or three months, has been reopened, and is announced as a "cut rate" house, with a 15-cent admission. Westerns and melodramas will be shown there.

Heron Lake

F. J. Wilson has purchased the Grand Theatre at Heron Lake, Minn.

Welcome

The Gem Theatre at Welcome, Minn., is being remodelled under the direction of its new owner, Will Kupeshka.

The F. B. O. office in Minneapolis announces the resignation of two of its salesmen, Frank Thayer and Frank Eisenberg.

M. L. Finkelstein of Finkelstein & Ruben is spending a short vacation in California with his wife.

Roy Meyers has been named manager of the Rex Theatre, a 10-cent house in the Minneapolis loop.

Every exhibitor who believes in his business will find information and entertainment in the Twentieth Anniversary number of *Moving Picture World*, out March 26.

Pennsylvania

*Moving Picture World Bureau,
Pittsburgh, Mar. 3.*

VITAPHONE was first heard and seen in Pennsylvania, at a private showing for the trade given by the Harris Amusement Company in their J. P. Harris Theatre, Sunday night, February 20th. More than 500 persons were present in spite of the fact that the worst snowstorm in the history of the weather bureau was raging here. Among those present were: James F. Woodward, secretary of internal affairs; Mayor George M. Lysle, of McKeesport, members of the Chamber of Commerce and residents of Greensburg, Youngstown, Butler and Washington.

Roscoe

The Grand Theatre at Roscoe is a total wreck, following a cave-in of the roof caused by tons of snow collected during the snowstorm which swept the state recently. No one was in the structure when the roof collapsed. Damages were estimated at more than \$7,000.

Present plans indicate that Loew's Penn Theatre, now being erected in Pittsburgh, will be opened to the public Monday, August 15th.

Harry E. Reiff, veteran local film man, has joined the Columbia Film Service, and is traveling the territory in the interests of the most recent release of Columbia's.

Ben Browarsky, of the Associated Theatres, Northside, is spending his annual rest period at Hot Springs, Ark., and is one of the first vacationists of the year. Ben has been absent for three weeks, and is expected back early in March.

Jack Weyrauch, former Film Rowite, for the past two years engaged in another business, is back in harness, and is taking care of all film and advertising shipments at the Tiffany exchange.

William Lipsie, of Blairsville, made one of his periodical trips to the local film exchanges the past week.

J. R. Wilson, general sales manager for Educational, spent a day here the past week.

Jack Rainey, manager of the Film Distributing Company, is back on the job feeling much improved in health, after having recently undergone an appendicitis operation.

Oklahoma

*Moving Picture World Bureau,
Oklahoma City, Mar. 3.*

OKLAHOMA M. P. T. O. displaced L. W. Brophy as director of the association and Eph Johnson of Tulsa, was appointed in his place. Mr. Brophy had retired temporarily from the theatre business. Fred Pickrel of Ponca City and John Brown were appointed alternate members for the exhibitors.

Arkansas

The Arkansas M. P. T. O. has voted to help the Crippled Children's Hospital at Hot Springs, Ark., and will give free shows, and their time gratis.

Tecumseh

Dale Wilson has opened his Palace Theatre at Tecumseh, Okla.

Tulsa

Jackson Brothers are the new owners of the Art Theatre at Tulsa, Okla., succeeding Art Phillips who has been appointed publicity man for Majestic at Tulsa.

New York

Moving Picture World Bureau,
Albany, N. Y., Mar. 4.

TWO employees at the Albany Pro-Dis-Co exchange are happy these days in having won a substantial amount of cash in the recent date drive. The two are Alec Herman, the manager, and Al Marchetti, the booker. In fact the office stood third in the entire United States in this drive, and by hard work on the part of Mr. Herman and his associates, the branch is now sixth in the country in general business. L. J. Hacking, of Boston, district manager, and "Chet" Sawin, also of Boston, district representative, were in town last week and congratulated Mr. Herman.

H. C. Bissell, who recently resigned as local manager for Universal, to accept a position as special representative for Tiffany, is back in Albany, having decided that he would prefer living in the eastern United States to accepting the management of the Kansas City exchange. William Sherry resigned last week as local manager for Bond, and has gone back to New York City.

C. H. Buckley donated the use of the Leland Theatre in Albany, last Sunday night, while the Universal exchange provided the pictures for the benefit that was given for one of the Jewish organizations of the city. The two shows were given during the evening and the theatre was crowded. A five cent increase on the regular admission charge was made for the occasion. This is the first time in many months that such a benefit has been given and some claim that it is paving the way for Sunday shows in Albany.

The Albany Film Board of Trade will shortly move and occupy offices on the third floor of the Mark Strand building. The Board has been occupying offices on the second floor since it was organized two or three years ago.

Kingston

Harry Lazarus, of Kingston, one time exhibitor in Albany, and who is now constructing a new theatre in the former city, was in town during the week, booking pictures. Mr. Lazarus can talk of nothing else but his new theatre, which he says will be the most beautiful in the Hudson River valley. It will open during the late spring.

Dave Seymour, recent manager of the Pontiac in Saranac Lake, is now at Palm Beach, and according to cards received last week by less fortunate friends, he is enjoying himself to the utmost.

Troy

Jacob Rosenthal, owner of the Rose in Troy, recently presented a beautiful silver loving cup as a prize to a large card party given in that city for the benefit of St. Patrick's Church. Mr. Rosenthal had the cup suitably inscribed as being presented by the Rose Theatre and the winner has now decided to present the cup to Father Merns, one of the best known Catholic priests in Troy. Mr. Rosenthal is very busy these days serving as treasurer in no less than three different drives.

Louis Saperstein, manager of the American Theatre in Troy, packed his theatre one night last week at the conclusion of the Merchants' Midwinter Carnival, at which time a king and queen were crowned.

Clayville

The Opera House in Clayville is to close from May 1 to September 1, according to advices just received on Albany's Film Row. The Men's Club at Chadwicks, at which pictures are also being shown, will be closed for a similar period.

South Dakota

Raymond Jacobs, operator of a theatre at Spencer, S. D., is planning to show pictures in the nearby town of Pukwana also.

Illinois

Moving Picture World Bureau,
Chicago, Ill., Mar. 3.

WORK will start next month on the new movie theatre and commercial building for colored folks to be erected on the southeast corner of South Park Way and 46th Place. Phillip K. Schwartz is the head of the company who will build the new house and says that it will be leased to one of the big circuits here for a period of twenty-one years. Schwartz says the building will be financed by the colored people of the city and John Ebersson has drawn the plans for an imposing Moorish structure with a fine cafe in connection with the theatre.

Two young robbers were arrested by the police shortly after they had robbed the new Palace Theatre at Gary of \$1,500. Manager Morris Hankinson and the ushers of the theatre were locked up by the robbers while they made their escape by automobile. The thieves were captured by Sheriff Forney of Valparaiso and his deputies and the young bandits confessed to the sheriff that they had robbed the Elmhurst Theatre besides the Palace Theatre and were implicated in several other recent theatre holdups.

Cicero

The Palace Theatre at Cicero, Ill., under the management of Gregory and Bernasek will open this month. The house seats 2,500 and with the equipment will cost about one million dollars. This is one of the finest theatres in the big west side suburb.

Springfield

It is expected that the new combination theatre at Springfield, Ill., which will seat about 3,000 will be ready for opening in April. The new theatre will be under Great States management it is reported.

The Ascher circuit have cut down on the number of houses in their chain, last week selling the leases on the Highland Theatre at 79th and Ashland avenue, the Colony Theatre at 59th and Kedzie avenue and the West Englewood Theatre at 63rd and Ashland avenue to the National Playhouses circuit, operated by J. J. and Ben Cooney. It is reported that the amount paid was in excess of two hundred dollars. The Ascher circuit have sold their lease on the Calo Theatre at Clark and Balmoral avenue to the Brunhild circuit.

Olney

Werner Hicks has joined the Phil Heydt circuit at Olney, Ill., as manager of one of the houses of that chain.

La Salle

H. C. Jarnagan, manager of the Strand Theatre, at Mendota, Ill., has bought the Colonial Theatre at LaSalle, Ill., and will change the name of the house to the Family Theatre. Harry Kelly, formerly manager of the Park Theatre, is the new manager of the Family Theatre for Jarnagan.

E. B. Baurock, R. Abrahams and Sidney Oppenheim have organized the Chester Productions, Inc., with a capital of \$20,000 and offices at 624 South Michigan avenue, where they buy, sell and manufacture films for the trade in the western territory.

Edward P. Kennell has been transferred from the Orpheum Theatre at Kansas City to the Tower Theatre, Chicago, and will act as assistant to Manager George Burdick of that theatre.

The Eagle Theatre has opened for business at Galena, Ill., and is showing an exclusive picture program to their patrons.

The Chicago Exhibitors plan to help open the new Stevens Hotel, one of the largest in the world, with their annual movie frolic and ball on May 4. Ludwig Segal is chairman of the committee that has the big affair in charge for the exhibitors of the Chicago district.

Michigan

Moving Picture World Bureau,
Detroit, Mich., Mar. 3.

WITH Detroit suffering from a temporary industrial lull, an epidemic of robberies and holdups has set in and the motion picture business has by no means escaped. The second theatre robbery within the past ten days took place at the Piccadilly Theatre when the cashier was ordered to hand over a bag containing the evening's receipts, amounting to \$300.

W. B. Collins, office manager of First National and S. D. Chapman, city salesman for the same concern, have won trips to Hollywood as members of the F. N. K. O. Club. They will take advantage of their prize by leaving here May 20 for a three weeks' sojourn.

Henry S. Koppin, who operates a string of 30 theatres in Michigan, will have at least two big new houses by midsummer, as that many are now under construction. One of them is the new Million Dollar Theatre at Gratiot and the Six Mile Road and the other is in Wayne, a suburb of Detroit.

The new Keith-Albee Uptown Theatre, will be opened Monday, March 7. Invitations have been issued to more than 1,000. The new house is situated at Woodward avenue and the Six Mile Road and will play a combination of vaudeville and pictures.

A. J. Moeller, president of the American Cinema Association who returned last week from a tour of the middle west and south-west, brings back word of a highly receptive attitude among exhibitors toward high class short subjects.

Florida trips have been taken by W. S. Butterfield, head of the Bijou Theatrical Interests and George W. Trendle, general manager of the John H. Kunsky Enterprises. Both expect to return about the middle of March.

North Dakota

The State Theatre at Minot, N. D., a Finkelstein & Ruben house, has announced a reduction in admission charges, and there is some fear that a price war may result, as competition is unusually keen in this town of 12,000. The State is the only F. & R. theatre in town, but it has as its competitors the Orpheum, Strand and Arcade. The new admission scale provides lower prices for adults and children and special bargain hours.

The Rex theatre circuit has been sold by Don I. Tracy to Cecil R. Baker of Carrington, N. D. The circuit is composed of houses in McClusky, Dogden, Bowdon and Mercer, N. D.

The motion picture theatre at Kulm, N. D., has been taken over by V. C. and S. K. Lewis who will operate it on a 10-cent basis.

Four in Chicago

The Vitaphone is now being shown at four theatres in Chicago, the Woods and the Orpheum in the Loop and the Capital Theatre of the Cooney circuit on the south side and the North Center Theatre of the Karzas circuit.

Proctor Wants House

It is said that Proctor interests in Albany are endeavoring to secure a lease of the huge auditorium which will be a part of the Masonic Temple that will be erected during the coming spring and summer in the capital city. Other interests are also dickering for the auditorium, but it is now said that it will not be leased.

Jake Golden, manager of the Griswold in Troy, is now looking after the newspaper advertising of all Proctor houses in Troy, Albany and Schenectady and is on the jump from nine o'clock in the morning until midnight each day.

San Francisco

*Moving Picture World Bureau,
Berkeley, Cal., Mar. 3.*

TORRENTIAL rains have fallen in many places in California, with a considerable property loss reported, although but little damage has been sustained by moving picture theatres in this district. The losses to exhibitors have been largely a falling off in patronage and the result of the non-arrival of film, owing to traffic tieups. Coming on top of a series of dry years the storm has proved of immense value to agricultural interests and already a better feeling is being noted in many sections. Exhibitors are now looking forward to a record-breaking year as a result of improved conditions.

The most serious losses to theatre owners as a result of the storm were in the southern part of the State where people disappear from beaches in summer and go to the theatre in rowboats in the winter, and in the extreme northern section, where both rail and highway traffic was suspended for a time.

The Riveria Theatre on Haight street, near Fillmore, is nearing completion and will be formally opened at an early date under the direction of the Golden State Theatre & Realty Corp.

Residents of the Mission District who have no radio sets were able to hear the address of President Coolidge by attending the New Mission Theatre, where a radio community party was enjoyed. The theatre was opened to the public at 8:45 and no admission was charged.

Mrs. Walter McGinn, now associated with the Allied Amusement Industries of Northern California, is representing this organization on several committees, including the publicity committee of the Oakland Business and Professional Woman's Club, the Art League of Oakland and the Oakland Civic Grand Opera Company.

Mrs. Harry C. Oastler, of Winnemucca, Nev., was a recent visitor at San Francisco, coming to select an organ and furnishings for the theatre being erected at Lovelock, Nevada.

Joel C. Cohen, president of the Consolidated Amusement Company, of Honolulu, T. H., but now a permanent resident of San Francisco, is preparing to make a trip to the southern part of the State to study the studio situation.

W. W. Kofeldt, president, and Ernest Gluckauf, vice-president, of the Imported Pictures Corporation, whose headquarters are at San Francisco, left recently on a business trip to Los Angeles.

G. E. Schroth has been made manager of the San Francisco interests of the Jam Handy Picture Service, of which Harry W. Oviatt is Pacific Coast manager.

V. Preston, booker for Associated First National, co-operated with exhibitors in a manner that was much appreciated during the recent storm. Arrangements were made whereby films were sent out earlier than usual to exhibitors in the mountain districts and many were enabled to present shows that could not have been given had films been shipped at the usual time.

Maurice F. Lowery, salesman for United Artists, has been given a greatly enlarged territory and now covers the field from Bakersfield, Cal., to Klamath Falls, Ore.

Berkeley

A group of residents and business men of the Ashby District have formed a corporation for the erection of a 1,500-seat theatre at Ashby avenue and Adeline street. Construction will be commenced by June 1.

Kansas City, Mo.

*Moving Picture World Bureau,
Kansas City, Mo., Mar. 3.*

THERE is a hub-bub of interest along Kansas City's movie row concerning the proposed Movie Dance, to be given for everybody in the city connected with the industry. Thus far no definite date or place of the dance has been announced.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kan.; J. R. Burford, Arkansas City, Kan.; L. Bruenninger, Topeka, Kan.; Ed Peskay, Penn Theatre, St. Joseph, Mo.; Frank Cassell, Sedalia, Mo.; W. P. Cuff, Chanute, Kan.; O. K. Mason, Newton, Kan.; Frank Weary, Farris Theatre, Richmond, Mo.; Ray McGuire, Darlington, Mo.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kan.; "Curley" Wilson, Excelsior Springs, Mo.; S. E. Wilhoit, Electric, Springfield, Mo.

W. P. Bernfield, manager of the new Tiffany exchange in Kansas City, returned from his first road trip this week with the report that "business was good." Harry Taylor, Universal branch manager, contends that the only uncertain phase concerning the trip to Europe, which Carl Laemmle is offering his branch managers with the best records, and him is the date of sailing. H. L. McElhinney has succeeded Louis Kaye as Southern Kansas representative for Warner Bros. J. S. Jossey, general sales manager of Enterprise Film Corp., was a Kansas City visitor, as was Tal Richards, Artic Nu Air representative in Oklahoma City. A. A. Renfro, former city representative in Kansas City for Pathe, who has been made branch manager for that company in Oklahoma, has received the congratulations of Kansas City film row.

C. A. Schultz, P.D.C. branch manager, held a screening for out-of-town exhibitors Wednesday on "Getting Gertie's Garter," Jack Ausley has been promoted to city representative for the Pathe branch, succeeding A. A. Renfro, who went to Oklahoma City. J. R. Wilson, sales manager for Educational, was a Kansas City visitor, as was Earl Wachter, former Fox branch manager who no longer is connected with the industry.

Indiana

*Moving Picture World Bureau,
Indianapolis, Ind., Mar. 3.*

HUNDREDS of persons attended the opening of the Ritz, the new neighborhood motion picture house, Thirty-fourth and Illinois streets, this week. Several features new to houses of the Middle West were included in the construction, such as a men's glass-enclosed smoking room, and a "cry" room. The theatre, which is operated by the Markum Theatre Circuit, will give continuous shows from 2:30 to 11 p. m. daily.

The Colonial Theatre which has been operated for eleven years under the active management of Bingham & Cohen has gone into receivership. William T. Rasmussen was appointed receiver of the Indianapolis Amusement Company which operates the theatre. When asked concerning the future policy of the house, Rasmussen said that he believed the present program of feature photoplays and musical comedy attractions would be continued.

The Uptown Theatre, of which Robert G. Hesseldenz is resident manager, recently observed "Musicians' Opportunity Week." Daily contests were held at the theatre; gold pieces and passes were given as prizes.

The east side will have a new neighborhood house in the erection of a theatre building at 5539 East Washington street.

Cincinnati, O.

*Moving Picture World Bureau,
Hamilton, O., Mar. 3.*

S. C. JACQUES, manager Pathe Exchange, Cincinnati, has been promoted to position of sales manager for the central territory. No successor has been named. Jacques will have headquarters in New York.

Dayton, Ohio, is to have a new theatre at Third and Clammer streets, while work has been started on another house at Williams and Fifth streets.

Manager Ike Libson, of the Lyric Theatre, Cincinnati, is holding "It" over for a second week. Record business for the first seven days.

Mansfield

Manager Harry Brown, of the Opera House, Mansfield, Ohio, reports that all previous attendance records were broken at recent showing of "Ben Hur."

Dry Ridge, Ky.

Ideal Opera House, Dry Ridge, Ky., just south of Cincinnati, was burned to ground in a fire which virtually wiped out the town.

Palace Theatre, Hamilton, Ohio, Turberg and Silvers, managers, played "Happy" Lawson and his wife, radio artists, as an extra attraction recently which increased the box office takings considerably.

Follensbee

A. G. Constant reports that he is having a new movie house built at Follensbee, Ohio, in which Carl Browdy will be installed as manager.

Brewster

W. J. Van Ryzin has been appointed manager of a new 400-seat house which was recently opened at Brewster, Ohio.

Manager Andy Anderson, of the Loew Theatre, at Dayton, Ohio, was recently host to some 200 wards of the Children's Home at a special preview. At about the same time Millard Blaettner, who wears the managerial mantle at Keith's Colonial, Dayton, entertained 150 newsboys at his house for the evening show.

Mt. Gilead

The Kaypee Theatre, Mt. Gilead, Ohio, which is presided over by Griff. Granger, has designated Wednesday night of each week as "Golden Gift Night," when \$15 in gold is given away to holders of the lucky coupons which are given with admission tickets. At Mansfield, Ohio, the management of the Majestic Theatre is giving a bag of candy to each youngster attending the Saturday matinee.

Canton

A number of prominent exhibitors from Southern Ohio were on hand at Canton, Ohio, to attend the opening exercises of the new Loew Theatre which took place on February 19.

The Mozart, Canton, Ohio, has reduced its admission prices to 15 cents for matinees and 25 cents for evening performances. The programs have likewise been reduced in size, and the policy changed from a full to a split week.

Hamilton

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, recently played Ford and Glenn, radio entertainers from Station WLW, Cincinnati, for a four-day engagement on which he did a turn-away business.

The Palace Theatre, Hamilton, Ohio, Turberg and Silver, managers, held a style revue with local models in connection with a recent showing of "Blonde or Brunette."

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

House Organ For Three Theatres Beats Holdout of the Single Daily Newspaper

HOWARD LICHEY, publicity man for the Tri-State Amusement Company, of Steubenville, Ohio, sends in the first ten issues of the Tri-State News, which he is getting out in the interests of the Capitol, Olympic and Strand Theatres, and writes that this tabloid sized newspaper has done much to solve the problem of getting the shows over. Just to show what a house organ can do, if it is the proper sort of a sheet, he cites the fact that seventy-five per cent of the seats for Ben Hur were sold one week before the box office sale was opened, and before any advertising had been done in the regular newspaper.

The paper was started originally because it was not possible to induce the editor of the local sheet to give adequate mention of coming attractions. An occasional mention was given, but there was no way of getting over the general news, since the editor refused to run a photoplay department.

A form slightly larger than the usual tabloid was decided upon, with a page 11 by 18 inches, and so far the issue has not run above eight pages. It is distributed by mail and an edition of 10,000 is the usual run. To meet this cost, the daily newspaper space was reduced, but now a large proportion of the expense is met through the sale of space to merchant advertisers. In ten issues this space has grown from nothing to a total of 164 column inches, or a trifle more than two pages. Practically all of the original advertisers are still with the sheet, and some have increased their earlier spaces.

The text is almost wholly concerned with the coming attractions at the three theatres, but lately he has started to build this up with a little general stuff, and has been running cross word puzzles. Prizes were offered for the best solutions, and the entire staff of one of the theatres had to turn to and handle the replies, so many came in.

We believe that with a little local mention, and the present well written editorial column

he will be able to make the News something that will give the local paper a close run.

It seems to be doing that already, for the newspaper is now conducting a photoplay department; the first it has had for a number of years. Other things being equal, it would be considered that the News has accomplished its aim, but the tabloid has gone so far beyond the newspaper, and has proven so fine a sales agency that it will be continued, with the newspaper advertising cut to a minimum.

Of course such a paper must be kept up to standard if it is to endure, and it should continue to improve if progress is to be made, but the first ten issues show steady gain in readability, and we think that Mr. Lichey is on the right track. When a house organ can dispose of a majority of tickets at advanced prices before the sale, it is too good to be abandoned, merely because it served its original purpose.

But it is useless to start such a sheet unless it can be made readable, and this is possible only where the editor has enthusiasm as well as ability. It's not the fact that you are getting out a paper that counts, but the fact that you are getting out a good paper.

Don't start one unless you can make it thoroughly readable. Don't count on merely cutting and pasting. The press books and trade journals will give you the material.

How Far Can a Man Walk If He Walks Six Blocks?

Here's something off the beaten track.

When T. Y. Walker, of the Noble Theatre, Anniston, Ala., started in to put over Tell It to the Marines, he announced that he would have an impersonator of Lon Chaney walk up and down a three block stretch for six hours. He invited the town to figure out how far he would walk.

You could do a little experimenting in advance if you wanted to, over the same route, you could work it out on paper or in your head or base your estimate on any other formula. More than 300 persons filled in the estimate blanks provided by Mr. Walker, but that represents only a fraction of the interest, for hundreds looked on while the man did his parade and side bets were freely made, particularly in the early hours.

Most estimators made the mistake of figuring that if the men could make a round trip in so many minutes, he could make a given number of trips in six hours. They did not figure in the natural slowing down from fatigue toward the end of the march, so most of the estimates went considerably over the mark.

As everyone watched the man, and the man carried front and back signs, they all learned about "Tell It to the Marines" which was what Mr. Walker was after.

Barbers Helped

Frank J. Miller had no trouble getting into the barber shops to advertise Johnny Get Your Hair Cut at the Modjeska theatre, Augusta, Ga. All of the big shops gave him still frame space and handed out heralds as well as talking it up to the helpless patrons. No special effort seems to have been made toward tying up the juvenile trade, but this should prove an excellent angle.

With a well decorated lobby, Mr. Miller did a better business with the pictorial history of Jackie's first real haircut.



A FLORAL BANNER FOR AN INVITATION SHOWING OF THE SCARLET LETTER IN TORONTO

The Regent Theatre staged a preview to get letters of approval and Laurence F. Stuart, the manager, arranged this very ornamental display for the foyer. For the house front he used a gigantic scarlet A, surmounted by a tragic mask. It will be noted that the house sign also carried a red A in the electric letters. This is very effective.

Dewey D. Bloom was the exploitation man.

Original General Helped Buster in Chattanooga

Historic Old Engine Helped Keaton Comedy

E. R. Rogers developed a "natural" when he was given *The General* at the Tivoli theatre, Chattanooga, Tenn. He had the real thing to work with.

The press book explanation that the comedy is based on an actual happening in the Civil War is not a fiction of the press agent. There really was such an engine and it figured in much the same sort of happenings, minus the comedy, as are shown in the Keaton comedy. At the close of the war it was carefully preserved and is now the property of the N. C. & St. L. R. R., which keeps it parked at the Union Station in Chattanooga. It is seen each year by thousands who come to see the historic battlefields, and is to Chattanooga what the gilded codfish in the State House is to Bostonians.

Mr. Rogers not only persuaded the road to permit him to hang a banner above the old locomotive, but he gave them 5,000 stickers and as many blotters.

The stickers were used on all local and nearby mail, carrying a picture of the General and "See the General in action at the Tivoli." The blotters were used for enclosure and showed the same cut with "We're in the movies now."

Mr. Rogers also used the "extra" idea, but printed only one side of a single sheet. One of his best bets was an elaborate lobby decoration of Confederate flags.

Essays on Greta

To interest in "The Flesh and the Devil," Charles H. Amos, of the Florida Theatre, St. Petersburg, offered several prizes for the best 250-word essay on the question as to whether a woman could remain true to her fiance during a five years' separation. The story of the picture was related to give the contestants an idea as to what it was it was all about, and it made fine advertising for the picture.

Instead of going to the newspaper, Mr. Amos put the stunt over very successfully through his house organ.



THE REAL "GENERAL" ADVERTISES ITS NAMESAKE

The ancient locomotive from which the Keaton comedy takes title is parked in the Union Station, Chattanooga, Tenn., the property of the N. C. & St. L. R. R. It was bannered for the showing at the Tivoli.

Warned Against Duels At Newburgh Theatre

Charles R. Hammerslough collected extra money for the Broadway Theatre, Newburgh, N. Y., when he broadcast warnings against dueling and the caution that the fact that the fight was in defense of a woman's honor was no legal excuse. The warning was directed particularly against the Broadway Theatre, and the dates named were those set for "The Flesh and the Devil."

Mr. Hammerslough got a local station to announce that this was the only picture ever held at the Capitol Theatre, New York, for longer than two weeks, and also played this up in his newspaper spaces.

He also took extra space for a display ad showing the roles in which John Gilbert had been seen at the Broadway to pay the newspaper for running an essay contest on "My favorite John Gilbert role."

Works Ambulance Stunt With All the Trimmings

W. S. Perutz, of the Lincoln Theatre, Lincoln, Neb., worked the ambulance gag on The Kid Brother and did it in a way to get the most publicity out of it.

He planted a man well down front at a matinee, and presently the man became hysterical in his glee. Two ushers went to get him out of his seat, but between laughs he protested he wanted to see the picture through and a third usher had to be called before they could get him up the aisle. Meanwhile the ambulance had been summoned and the man was helped into the bus and taken to the hospital for first aid.

The stunt cost six passes for the ambulance men, four for the doctors and a dollar for the plant.

In addition to full stories in all the newspapers, the hundred or more persons who were watching the early show went out and broadcast the news.

It helped to keep capacity business for an entire week.

This is a much better way of working the stunt than taking the man out of the empty house, and if you have an early opening, it can be done without inconveniencing the small audience and, anyhow, they won't blame you if you plant the story properly.

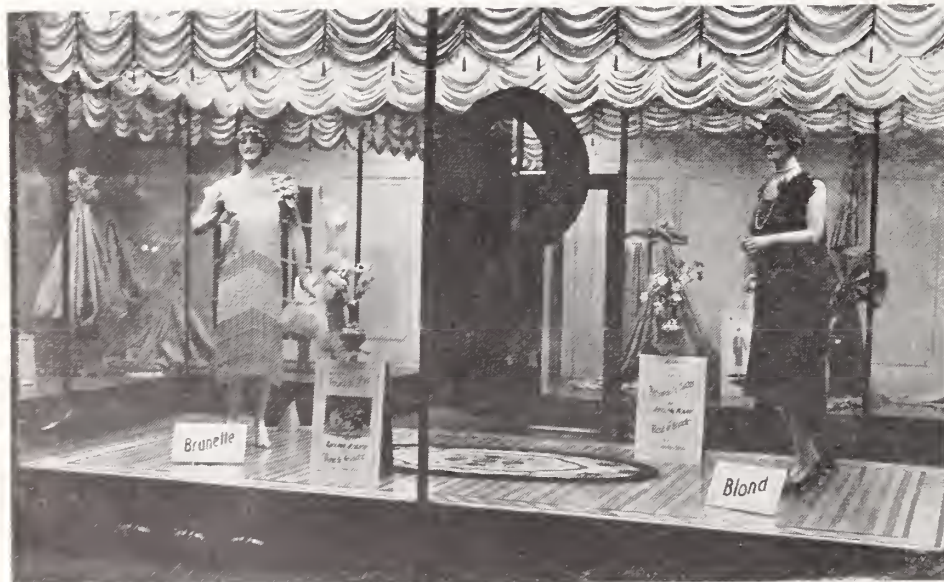
Talking Tie Up

Because the local Victor agency had one of the orthophonics used at the Sesqui, the Plaza theatre, Asheville, N. C., did a better business than usual on the Silent Lover.

John Hannon put it into the house as an added attraction, playing a fifteen or twenty minute turn at each show, and the agency took a full page to advertise the attraction the Sunday before the opening.

The machine was shown to better advantage than was possible at the agency, was dignified through its theatrical connection, and sold a number of new models.

There seems to be no strong connection between a silent lover and a talking machine, but perhaps they averaged up.



ONE OF ROY SMART'S WINDOWS ON BLONDE OR BRUNETTE

When the picture came to the Rivoli Theatre, Greenville, S. C., an unusually good campaign was planned. This store window shows a blonde and brunette dummy with a huge red question mark between the two, and two cards.

Used a Local Invention to Gain Local Interes



TRUCK BANNERS SUPPLEMENTED BY FOLIAGE IN GREELEY

G. E. Stewart, of the Sterling Theatre, Greeley, Col., borrowed a truck from the Ford agency and paid for it with a back sign. A few evergreens were better than cutout lithographs for *Man of the Forest*, and business was better.

A Local Invention Was Strong Lobby Attractor

One of the best attractors Warren Irvin ever put in his lobby was a new style of card display machine invented by a local man and given its first real tryout in the lobby of the Imperial theatre, Charlotte, N. C.

Irwin saw it in the window of the Chamber of Commerce and got the loan of the machine. Naturally local pride had something to do with the appeal, but the idea itself is good.

It is an enclosed wheel which carries eight advertising cards, which in this instance were stills on *The Flesh and the Devil*. The cards are lighted by lamps within the box, and like any moving display will get attention through motion alone.

Careful observation showed that very few persons passed on until they had seen the complete set of stills, so that nine distinct impressions were made, since the picture first seen was seen again.

The inventor had made no approach to the theatre, but Irwin was quick to perceive its value, and his prompt action gave him a fine extra business on *The Flesh and the Devil*.

Perambulator Attracted

Even a sandwich man can be made an attraction if sandwich men are not familiar. John Judge, of the Victoria theatre, New Smyrna, Fla., used a man with a back sign for *The Black Pirate* and he proved considerable of an attraction. A cutout six sheet was sent over the routes, including the feeder villages, and two ship models were planted in store windows, all of which helped to raise business.

Sample Paint

One of the stunts for *War Paint* at the Temple theatre, Birmingham, Ala., was a man in full Indian war dress who perambulated the streets handing out samples of face powder to the women. The envelopes bore the lines: "Girls! Here is a sample of *War Paint*. Try it out and then go to the Temple theatre to see *War Paint*." Five thousand samples were given out.

Made News Reel Feature His Primary Sales Agent

Because the Pathe News carried a number of scenes showing the citizens of Augusta, Ga., shaking hands with Ty Cobb to show what they thought of him and also of the charges brought against him, Frank J. Miller, of the Modjeska theatre in that city, blew up the Pathe News above his feature picture. A banner ran the entire front of the marquee and at selling times the line ran way down the street.

That doesn't mean that Mr. Miller neglected his feature, however. This was *Whispering Wires* and he placed a telephone on a table in the lobby with hidden connection to the box office so that the cashier could ring the bell when she was not busy selling tickets. Even when she was, she found time to give the bottom a push now and then.

The picture helped to entertain the crowd, but they mostly came to see themselves and their fellow townsmen. You can't beat the local appeal for a ticket seller, and this beat the purely local reel in that it was from the national issue and not a house stunt.

Made Scarlet Letters Familiar in Newburgh

Charles R. Hammerslough, of the Broadway theatre, Newburgh, N. Y., made a concentrated drive on *The Scarlet Letter* for a week before the showing.

He used stickers on the Sunday papers the day before the opening, and for a week before that he had boys with red chalk going around town and chalking red A's wherever they could without defacing property. They were told to lay off houses but that sidewalks, ash barrels and unpainted fences were their very own. They used a lot of chalk, with the result that everyone knew of the red A.

Backing this up, he put out 3,000 enveloped cards in a house to house distribution three days in advance. The outside copy was the red letter with "The brand of shame." Inside was a modified summons to come and testify whether or not it is a sin to love and whether the woman should be branded with the scarlet letter.

Gave Reductions

Playing on the title of *God Gave Me Twenty Cents*, G. R. Stewart, of the Sterling Theatre, Greeley, Colo., put out envelopes with the title and "Did you get yours? Look inside."

Two sets of cards were used, one sort merely advertising the picture. The others were good for a twenty cent reduction on a ticket, and most of these were brought back to the box office.

Just another form of the half price ticket, but appropriate, and so better than usual.

Remember the days when the Bill Hart press books all started off with "secure an old stage coach and drive it around town"? There were not many stage coaches to be had, so eventually the standing item was dropped. But Hugh J. Smart must have remembered because he dug up an old coach when *The Overland Stage* came to the Strand theatre, Montgomery, Ala.



BANNED TRUCKS ARE BETTER THAN TROLLEY CARS

They go up the side street, too. E. R. Rogers, of the Tivoli Theatre, Chattanooga, used a set of furniture trucks for *Valencia* with very good results. They kept the panels up for ten days and needed little else to sell.

Made a Paradise For Two in a Furniture Window

Novel Contest Basis Of Strogoff Special

Something new in cooperative pages comes from Utica, N. Y., where the Majestic theatre got a special page through the use of a contest interestingly presented.

The page was laid out in imitation of the pictorial maps current a couple of centuries ago and recently revived. This was cut into by twelve merchant spaces.

As explained in the theatre cover space, a young woman was supposed to start from home to see Michael Strogoff at the Majestic. As the performance was continuous, she stopped to shop at the twelve stores, each store being pictured on the map beside its advertisement.

Each advertisement contained a headline with one or more capital letters, and a month's pass was offered the contestant who formed the largest number of words from these letters, using each only as many times as it was found in the spaces. This assured the advertisers that each space would be carefully read. There were two lesser prizes for the next best lists and ten single ticket prizes.

To provide sufficient letters, some of the lines carried extra capitals.

This idea carries some art work and costs more than the straight cooperative space, but if it is difficult to get merchants to come in, the cost will be worth while if it gets you the cooperation.

Foreign Language Drive Helps Michael Strogoff

Putting over Michael Strogoff for the Lafayette theatre, Buffalo, N. Y., Andrew Sharick, of Universal, made a special drive on two Polish language newspapers.

In the "Telegram" which has a circulation around 25,000, he ran a contest which was good for ten days and brought space by the page. This was advertised by a distribution of 4,000 heralds in the Polish districts. Another Polish paper was glad to give a full page of story and art work, and a large banner was stretched across the shopping street in the heart of the Polish centre. With a Polish popula-



A KNOCKOUT WINDOW FOR THE FLAMING FRONTIER

While the picture was at the Capitol Theatre, Elmira, N. Y., a store gave a window to the picture and Beacon blankets of Indian weave, with a painted background showing Elmira in pioneer days. The store manager painted the picture.

tion of 200,000 the effort was felt to be worth while, and this proved to be correct.

Tickets covered the use of profusely illustrated stories in Italian and German language papers. They were glad to get the cuts. Other stories were arranged for in the religious press.

Miss Becker, of the Public Library, dug out the fact that there actually was a Michael Strogoff, whose real name was Migail Skeboloff, and this was good for a special story in the regular papers. The discovery was made while Sharick was arranging for library cooperation and book markers.

An Oriental store contributed a window, profusely decorated with its best rugs, in which a Turk squatted and pulled away at a water pipe all day, thinking Allah and the Prophet that his lines had fallen in such pleasant places for a time.

Letters to all school teachers, a dozen window displays and a strong general campaign drove in much business in excess of the regular patronage.

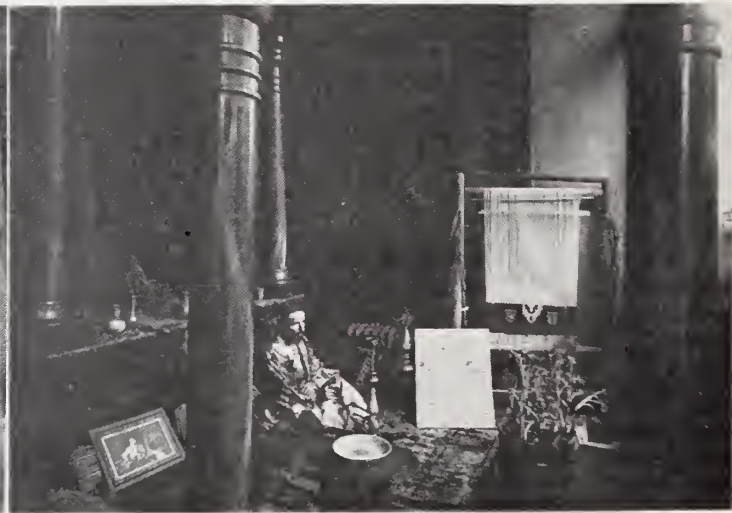
Demonstrated Paradise Built Up the Business

One of the best bets on Paradise for Two in Augusta, Ga., was a hook in to a furniture store. Frank J. Miller persuaded the store to fit up a window with its best furniture and the suggestion that this room would be a paradise for two.

The set was so attractive that it not only drew a crowd, but made talk for the picture, and there was plenty of photographic material in the window to help make the talk.

The result was that business was in the ascendant for the three day run, since the picture made good for the attention it attracted. A notable feature of the display was the number of young couples who parked in front of the display, presumably with the idea of getting notes for future use.

In addition to this window, Mr. Miller got stills in a number of other stores, did much with a distribution of heralds and used the customary billboard and newspaper campaign.



ON THE OUTSIDE LOOKING IN AND ON THE INSIDE LOOKING IN AT THE GRAND KAHN

Two shots of a window in an oriental goods store in Buffalo dressed for the showing of Michael Strogoff at the Lafayette Theatre. Cards tell that this is the tent of the Grand Kahn, as shown in the picture, and the information is added that the store sells the same fine rugs as are used in the splendid scenes in the picture.

A Reverse Strip Too Small To Be Good Selling

This Inline Letter Is a Strong Title

The best part of this display for Michael Strogoff from the Cameo Theatre, Pittsburgh, is the title. The house artist seems to have a mad passion for trick stuff, but in this instance he helps rather than hurts with the narrow inline. Reducing down will probably lose some of the effect, but in the two column space this narrow line is effective in that it lightens the heavy black without sacrificing the legibility, as is too often the case with streaked or broken letters.

CAMEO
FIFTH AVE DOWNTOWN

Second Big Week
POPULAR DEMAND

It is the Biggest Picture Of the Year!

"MICHAEL STROGOFF"

"The Collegian's"

DAZZLING SPEED!
COLLEGE LIFE'S JOES ITS JOES! ITS
BIG SLED SHORTS AND PLAYS...
JUMPED WITH WILD ORIZING...
HANDICAPED...
A DEVELONMENT THAT WILL AT ONCE
STIMULATE AND AMUSE YOU...

EXTRA -
WILLIAM O'BRIEN
-TENOR-
IN SONGS &

A FANCY INLINE TITLE

As the picture is in its second week, it does not so much matter that the bank of hand lettering just below is a total loss. It is both too small and too irregular and white space would have been much better, since the text means nothing, but there was need for something about The Collegians and here at least a six point type face was called for, in place of which we get more of the hand lettered abomination. It is not only a waste of space. It is a waste of opportunity.

Cartoon Sketch Is a Tin Hat Salesman

We do not recall anything in Tin Hats that will fit this sketch from the advertisement of Loew's Valentine Theatre, Toledo, but outside the display of underwear it is cleverly done and will suggest the comedy angle. By far the best line is found between the girl's legs. In case you cannot read it it runs: "Metro made it—perfectly."

The sketch is largely trusted to sell the comedy idea, though there is a three-line

description of the play at the top and the statement below the doughboys that this is a war play in which no a shot is fired. This

STARTS TODAY
AND
LIFTS THE LID OFF THE YEAR'S LAUGH SENSATION!
Three American Doughboys
Rhine at Their Mercy!

TIN HATS

A New Kind of "War Film" in Which Not One Shot Is Fired!
And See This Great Cast:
CONRAD NAGEL — CLAIRE WINDSOR
TOM O'BRIEN — GEO. COOPER — BERT ROACH

New Attrac Maine	Mabel Normand Anything Once	Mutt and Jeff Life Cartoon	PRICES: Afternoon, 15c, 25c Evening, 25c, 40c
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A NON-RELATED SKETCH

is a three tens, which is rather long, but it seems to be required for the sketch. The sketch might have been trimmed down an inch without hurting the effect any.

Nice Arrangement Is Shown in This Layout

There is nothing startlingly new in this layout on The Magician from Loew's Colum-

LOEW'S COLUMBIA
F STREET AT 12TH
WEEK STARTING TODAY, SUNDAY, DECEMBER 19
Metro-Goldwyn Presents

REX INGRAM'S
LATEST FILM:
The MAGICIAN
From the famous
novel by Somerset
Maugham, author
of "Rain."

Alice Terry

ADDED BITS
JOHNNY ARTHUR
COMEDY
"OPEN HOUSE"
LYMAN HOWE'S
HODGE-PODGE
XMAS OVERTURE
NEWS ETC.

SELLING IT ALL

bia Theatre, Washington, D. C., but it is a nice example of orderly presentation using a plan book cut. The cut itself sells the details of producer, author and star, and the story is put over in seven lines of leaded eight point at the bottom.

Most of these Washington spaces follow the same general idea of supplementing the cut with talk of the play, and the Loew audiences come to look on the space as informative. They do not have to turn over to the news columns to see what it is all about. They get the full sales details from the house space. This is a seven-inch space across two columns, and it does a complete job of selling.

Narrow Reverse Has Small Display Value

In the reproduction this three tens from the Valentine Theatre, Toledo, looks better than in the original space. The black will give it a much stronger showing than in the original dull tone of the newspaper page, where white is nearly grey and the blacks approach the same tone. But even here it is apparent that the reverse strip was not a great success.

STARTS TODAY
THE QUEEN OF CINEMA SYNCOPATION

MAE MURRAY

VALENCIA

Alice Terry

Oh, How She Dances!
She loved a sailor and a governor desired her—
should she yield to save her lover's life?

Oh, How She Dances!
She loved a sailor and a governor desired her—
should she yield to save her lover's life?

A STINGY REVERSE

There is so little black to this reverse that the white letters are not given the prominence that the reverse is supposed to yield. The letters are too close to the edge of the strip. This is more of an attractor than a star name.

Probably most readers know Mae Murray and will figure out the name without deep study, but this is not a very successful experiment in reverse handling.

The sales copy is rather poor. The "O how she dances" is reminiscent of Ralph Ruffner's "How she can dance!" originally applied to The Idol Dancer. The rest reads: "She loves a sailor and a governor desired her. Should she yield to save her lover's life?"

That, to put it mildly, has been used be-

A Scarlet Letter Cut That Is Especially Good

fore. We think that stress on the star and the beauty of the production would have been stronger sales factors.

Much of the selling was done with the cut, which does not come out very well, but which does suggest a pretty girl. There is also a good line in "It's a REAL Metro," which is lost through the use of too small a face. That line should be worth a twelve point, at least.

Crops a Cut to Get This Useful Single

This display from the Cameraphone Theatre, Pittsburgh, seems to be based on a cut reduced from a larger size. It makes a fine attractor for a single column space and gets the announcement over in four singles, the cut being the same size as the original.

CAMERAPHONE
EAST LIBERTY



Mid-Night Show
Tonite
12:05

Comedy News Weekly

LILLIAN GISH

in

The SCARLET LETTER

ONE OF THE WORLD'S GREATEST LOVE STORIES BY NATHANIEL HAWTHORNE

A WELL LAID SINGLE

Not all single column press book cuts can be cropped to as good advantage, but most of them can be utilized with a little cutting to make the basis of a three or four inch display that should be more attractive than all type. Most houses using singles get the film second run, and the selling has been done in the instance of notable attractions, so that little need be done other than to announce the booking of the picture. Taking The Scarlet Letter from the downtown houses, the Cameraphone has done all that is necessary.

A Splendid Bally

Something different always sells, and for The Greater Glory L. Y. Guyer, of the Queen Theatre, Austin, Texas, achieved something really new.

He used a cutout with a semi-circular space in front, outlined by sandbags, in which was placed a machine gun. Twice a day a bugler sounded calls until a crowd had been attracted and then a member of the local gun company took down and re-

assembled the mechanism while blindfolded. It not only drew large crowds but carried both newspaper and verbal mention.

This Reverse Serves to Sell the Panels

This double space from Cleveland serves to sell Bardeleys the Magnificent to two sets of patrons. Generally the same picture is shown at three houses, but one is dropped on this engagement. This is notable chiefly because of the fact that the reverse is made to serve a proper purpose.

LOEW'S PARK
EUCLID AT E. 103
AND
LOEW'S MALL
DOWNTOWN
STARTING TODAY



JOHN GILBERT

IN

"BARDELYS"

The MAGNIFICENT

Lover, fighter, braggart, flirting with danger, laughing at death—what a role this one is for the dashing John Gilbert!

From the story by RAFAEL SABATINI. By the director of "BIG PARADE."

At the PARK:
Angelo Vitale and Park Syncopators
IN
"A Christmas Bouquet of Melodias"

INTELLIGENT REVERSE

The star and title are lettered into the reverse strip in letters so large that even poor printing cannot fade them out. You do not get "the magnificent" very clearly, but you do get Gilbert and Bardeleys in an unmistakable letter. But instead of trying to get the sales talk into the reverse, where it would have been hopelessly lost, the cut is mortised to let in a panel of type, and upper and lower case, at that. This seems to have been set up and pasted onto the cut copy, making a solid cut, which is better and generally cheaper than mortise and type inset. It is nice work.

Cartoon Drawings Are Best For Comedy Sale

Metro's advertising department has turned out the usual set of comedy pictures for Buster Keaton in The General, knowing that comedy sketches make the best attractor. This space from Loew's Valentine Theatre, Toledo, gives an idea of how they show up. This display is a three tens.

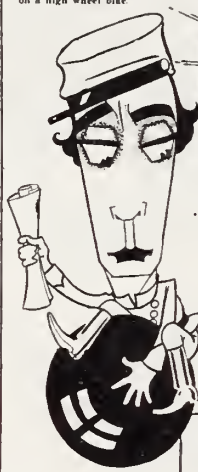
The art departments of other companies might learn something from a glance at this sketch. There is very little background. The figure of Buster on a bombshell, riding with the ever necessary papers, is backed by a shell

burst carrying the star and title. That's all there is, and it is many times more prominent than these factors would have been had they been worked up with a wealth of detail showing the old engine, a battle field, two or three regiments and the like.

LOEW'S VALENTINE
ST. CLAIR AT ADAMS ST.
CONTINUOUS 11 A.M. TO 11 P.M.

Now Playing

If you don't laugh yourself weak and get thrilled into goose flesh at this shell-burst of fun, you'd not even grip at Julius Caesar crossing the Alps on a high wheel bike.



BUSTER KEATON IN
"THE GENERAL"

More laughs, thrills and breakneck love than has ever been crammed in any picture before. Get ready for the mirth riot of the year.

ALSO
Charley Chase
and
"Are Brunettes Safe?"

PRICE
Afternoon
11:00 A.M. to 5 P.M.
15c
Evening
and
7:00 P.M. to 11 P.M.
25c
40c

A COMEDY KEATON

This cartoon smashes home. It suggests comedy the instant you see it. You do not have to stop and figure out what it is all about, wading through rivers of ink. It's all there the first glance. The sale is completed by a pair of type banks and mention of a shorter comedy.

This is capital selling. It might not work in a very small town where the rural reader has all evening to spend with the four or eight page county paper, but in a majority of instances this compact style is much more effective and will sell more tickets to outsiders. That's the real test of the value of any newspaper display. It's good if it sells tickets to the man who had not intended to come, but who is persuaded by the advertisement.

Every advertisement has two factors: the material supplied by the producer and the use made of it by the local management. The best displays in the press book may be spoiled by the local manager. Here the Valentine agent has carried on. He has done his work well.

Made a Laemmle Day

Fred S. Meyer, of the Alhambra Theatre, Milwaukee, one of the Universal houses, offered the courtesies of the house to all persons born the same day as Carl Laemmle. Quite a number responded, their ages ranging from 10 to 71, and their names were taken that they may be sent a pass on each recurrent birthday.

All four daily papers carried long stories, and purely as an exploitation stunt the idea was a success. It was even better in giving the human touch.

Fred's a long way from Hamilton, Ohio, but he is still clicking.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Blind Alleys"

Thomas Meighan in a Brisk New York Melodrama
Has Efficient Aid From His Star and Director

Adolph Zukor and Jesse L. Lasky present
Thomas Meighan in
"Blind Alleys"
With Evelyn Brent and Greta Nissen
A Frank Tuttle Production
A Paramount Picture

CAST:

Capt. Dan Kirby..... Thomas Meighan
Sally Ray..... Evelyn Brent
Maria Kirby..... Greta Nissen
Julio..... Hugh Miller
Dr. Webster..... Tom Chalmers
Length—5,597 Feet.

Capt. Dan Kirby marries Maria D'Alvarez in South America and brings her to New York. The first day he is injured by an auto and taken, unknown, to a private hospital. Marie, searching for him is abducted by jewel thieves. Befriended by Sally Ray, who comes to love him, she lets Maria think he is false, but the situation unravels at last. Polite and plausible melodrama.

NO customer can complain of a lack of action in the newest Meighan vehicle, "Blind Alleys," constructed by that master craftsman, Owen Davis. No story which bumps the hero with an automobile and then abducts his bride can by any stretch of imagination be called apathetic, and yet this play is not the wild melodrama of the early Davis product, but rather a polite form of the old thriller.

Capt. Dan Kirby brings his South American bride to New York, a hotel his only home. He goes out to do some shopping, is struck by an automobile and taken to a private hospital.

lacking identification of any sort, no message can be sent his bride.

She does the only sensible thing and goes to consult the Police. Being a stranger, she takes a taxicab, which happens to be the getaway vehicle of a pair of jewel thieves. They take her with them to their haunt in the suburbs, to await an opportunity to get out of town.

Meanwhile Dan, escaping from the hospital a week before his condition warrants discharge, collapses on the steps of a furnished room house and is befriended by Sally Ray, who runs a restaurant in the basement. Dan learns that his bride has disappeared and refuses to believe that she has eloped with her former sweetheart, Julio. By the time Maria makes her escape, Sally has come to love Dan and when Julio locates him, it is Sally who makes it appear that Dan has been unfaithful. Julio persuades Maria to return to South America with himself and his mother, but at the last she leaves the boat and Dan finds her on the dock.

This sounds like a wildly implausible tale, but the author has so carefully motivated every happening that for once the long arm of coincidence has not been yanked. Structurally the play is admirably done, with carefully built up and sustained suspense. You know, of course, that Dan is bound to get his wife back, but you can't figure just how it is going to be worked out and the suspense is maintained



to the final scene. It is a play with practically no falling action. It's all up grade right to the final clinch.

Mr. Meighan gives his usual quiet and forceful portrayal of the sea captain and manages to act dazed without being mawkish. Evelyn Brent, as the girl who gets the worst of it, as usual, gives a fine drawing of the waitress who has worked up to proprietress and brings to the role just the right note of passion touched by the desire to mother a helpless invalid. It is a difficult role to play without stealing the sympathy that belongs to the wife, but she accomplishes the trick of getting sympathy for herself without killing her rival. The latter part is played with nice judgment by Greta Nissen, who in a black wig suggests the Spanish senorita and is scarcely to be recognized as the brisk blonde of the sophisticated farces in which she has been seen before this. The Julio of Hugh Miller is another finely tempered character drawing of a role that easily might have been spoiled.

"Blind Alleys" should prove acceptable to Mr. Meighan's admirers and also please those who demand more action than usually is carried in a Meighan play.

"The Monkey Talks"

Jacques Lerner Gives a Marvelous Impersonation
Of a Monkey in an Unusual and Absorbing Drama



AS A PLAY, "THE MONKEY TALKS" proved a sensation in London, Paris and New York, and William Fox is now offering it in film form, featuring Olive Borden, as a Raoul Walsh production, with Jacques Lerner, who created the roles on the stage, again appearing as the monkey.

Rene Fauchois, the author, certainly succeeded in fashioning a story that strikes out along new lines and which will especially appeal to patrons who are in search of the unusual in entertainment. The story is decidedly interesting and there are a number of fine dramatic moments, and it at all times holds the spectator's attention.

The basis of the plot is the fact that four stranded circus performers hit upon the idea of having one of their number, a diminutive acrobat, impersonate a monkey that has been taught to say a few words. Before long, the act

becomes the sensation of Paris, but both the "trainer" and the "monkey" love Olivette, a tight rope walker on the same bill. The monkey must, however, remain silent.

Maisie, another performer, who has previously spurned the trainer and ran away with a lion tamer, again appears and they manage to steal the talking monkey, substituting a real one. The man monkey escapes and save Olivette from an attack by the real monkey but is mortally wounded and dies in the arms of his friends without revealing his secret, leaving Olivette and the trainer to find happiness together.

Naturally, the monkey is the dominating role, and the performance of Jacques Lerner is wonderful. His make-up with the monkey mask is excellent, and his impersonation of the monkey is uncanny in its realism. Olive Borden gives a fine performance as Olivette and Don Alvarado makes a handsome and thoroughly pleasing leading man as the trainer. Raymond Hitchcock lends color and humor in a well-handled portrayal of a circus hanger-on and con man. Malcolm Waite as the lion tamer and Jane Winton as the vamp give entirely satisfactory performances.

Raoul Walsh has given this story a fine production and there is stirring drama in the pathetic situation of the man-monkey who must hide his human love and accept the petting and friendship of Olivette toward him as a dumb animal.

William Fox presents

"The Monkey Talks"

With Olive Borden

Based on play by Rene Fauchois

Directed by Raoul Walsh

CAST:

Olivette..... Olive Borden
Fano..... Jacques Lerner
Pierre..... Don Alvarado
Bergerin..... Malcolm Waite
Lorenzo..... Raymond Hitchcock
Maisie..... Jane Winton

Length—5,500 Feet.

Pierre, spurned by Maisie, joins a traveling circus which fails and his little friend Fano poses as a talking monkey and makes a sensation. Both fall in love with Olivette but Fano must keep silent. Maisie's partner steals the talking monkey but he escapes and is mortally wounded in saving Olivette from a real monkey that attacks her, so Olivette and Pierre are left to their happiness. Novel and dramatic story.



THERE IS DOUBLE significance to the title of the Pathe feature "The Princess on Broadway" in which Pauline Garon is featured, for not only does this story of the waitress who at one jump became a popular stage star have several of the aspects of a fairy story but also became her posing as a Russian Princess aids materially in bringing this about.

It is a pleasant little story but the heroine's meteoric success, the ease with which she fools the man who has backed a number of shows, and the complacent attitude of her

sweetheart in giving her up to the other man considerably stretches the credulity. There are a few touches of drama, the most dramatic scene being where the heroine admits her real identity when she finds her lost sister a prisoner in the night court, but this is weakened by its dependence of coincidence.

Director Fitzgerald has handled his scenes smoothly enough but apparently has paid little attention to motivating them so as to make them more plausible, the result is a rather melodramatic narrative that is mildly entertaining program attraction probably best suited for double feature days.

Pauline Garon is attractive and vivacious and the script makes Johnny Walker a rather namby-pamby hero. The supporting roles are satisfactorily handled with Neely

Edwards contributing moderately amusing comedy relief.

J. C. Barnstyn presents
"The Princess on Broadway"

With Pauline Garon and Johnny Walker.
Based on "Silver Lanterns," by Ethel Donaher

Directed by Dallas M. Fitzgerald
A Pathe picture

CAST:

Mary Ryan Pauline Garon
Rose Ryan Dorothy Dwan
Leon O'Day Johnny Walker
Seymour Harold Miller
Mrs. Seymour Ethel Clayton
Bill Blevins Neely Edwards
Length—5,705 Feet

Mary, a waitress, is stage struck, and a manager gets her to pose as a Russian countess. A rich man falls in love with her but jilts her when he learns the truth, but she finds happiness with the manager's partner. Comedy drama.

"The Wrong Mr. Wright"

Fine Performance by Jean Hersholt in Amusing Universal-Jewel Picture Based on Stage Farce

Carl Laemmle Presents
"The Wrong Mr. Wright"

With Jean Hersholt
Based on play by George Broadhurst
Directed by Scott Sidney
A Universal-Jewel Production

CAST:

Seymour White Jean Hersholt
Henrietta Enid Bennett
Teddy Dorothy Devore
Trayguard Edgar Kennedy
Bond Walter Hiers
Wright Robert Anderson
Length—6,459 Feet

White, finding that his old sweetheart has grown fat and ugly, poses as Wright. This causes a general mix-up with detectives as the real Wright has disappeared with the firm's money. All is straightened out and White marries the girl who trailed him. Amusing Farce Comedy.

man assuming the identity of another man who was being trailed by private detectives and as a play it proved a big hit. Universal is now offering a film version as a Jewel production featuring Jean Hersholt in the title role.

The fact that the hero changes his name to escape a breach of promise suit when he finds his boyhood sweetheart is fat and ugly with two unruly children and the complications that ensue because the detectives are after the real Mr. Wright and of course follow the wrong man, is good farce comedy material. The story starts off well, but fails to keep up the snappy and hilarious pace. Many of the situations are lacking in spontaneity and seem forced for comedy effect, and as a whole, the picture proves to be only a moderately amusing farce.

As usual, Hersholt is excellent and he



makes the most of the situation, his scaring away of his unwanted sweetheart by posing as a grouchy old man being especially convincing and amusing. He is aided by a capable cast including Enid Bennett as the female detective who falls in love with him, Edward Kennedy as a boob detective and Dorothy Devore and Walter Hiers as a hustling couple whose scheme starts the trouble as they persuade her father to try and save his employers business by "borrowing" the money and making fashionable lingerie instead of old fashioned corsets.

"Don Mike"

Colorful Romantic Drama of California During Spanish Regime Is One of Fred Thomson's Best

advantage of a technicality in the new land laws repays Don Mike's hospitality by seizing his estate. In the end, after other means have failed, Don Mike rallies his followers and gets back his lands just as the U. S. soldiers appear to crush the revolt of the villainous leader who drunk with power has attempted to set up a rival republic.

A picturesque hacienda, a colorful fiesta and excellent reproduction of the romantic old Spanish surroundings go to make a genuinely pleasing atmosphere, with enough dash, action, villainy and comedy relief, plus the stunts of Thomson and the fine work of his magnificent horse Silver King to make this picture first rate entertainment not only for the Thomson fans, but the public in general.

The role of Don Mike is finely suited to Thomson and Ruth Clifford is pleasing as

the American girl. Noah Young makes an excellent hardboiled villain and the minor characters fit well into the picture.

Joseph P. Kennedy presents
Fred Thomson in
"Don Mike"

Directed by Lloyd Ingraham
An F. B. O. Picture

CAST:

Don Miguel Arguella Fred Thomson
Reyda Plata Silver King
Mary Kelsey Ruth Clifford
Pettingill Noah Young
Don Luis Albert Prisco
Gomez William Courtright
Length—5,723 feet

When California first became part of the U. S. Don Mike aided a party of settlers whose leader seized his estate and proclaimed a rival republic. Don Mike's followers finally defeated him and Don won the conspirator's ward Mary. Interesting, colorful action story.



ONE OF THE BEST PICTURES in which Fred Thomson has been starred by F. B. O. is "Don Mike" a story of California during the early part of the last century when settlers from the East were just beginning to appear and the land was mostly large estates in the hands of the descendants of the polished and courtly old Spanish grandees.

Fred appears as the son of a Spanish father and an Irish mother, hence his nickname "Don Mike" and the story concerns his romance with the daughter of one of the new settlers from the states and the plot of the villainous leader who attempting to take

"An Affair of the Follies"

Fine Human Interest Story of Millionaire, Clerk and Follies Girl, Stars Billie Dove

First National Pictures, Inc., Presents
Billie Dove in

"An Affair of the Follies"

Based on Dixie Wilson's Story, "Here Y'Are, Brother,"

Directed by Millard Webb

CAST:

Hammersley **Lewis Stone**
Tamara **Billie Dove**
Jerry **Lloyd Hughes**
Waiter **Arthur Stone**
Inventor **Arthur Hoyt**
Kline **Bertram Marburgh**
Length—6,433 Feet.

Hammersley, a millionaire, loves Tamara, a Follies star, but she marries Jerry, a clerk, who loses his job and leaves her to make good. Hammersley again tries to win her but finding she still loves Jerry, is instrumental in bringing them together. Stirring human interest story.

WITH BILLIE DOVE as the star, and Lewis Stone and Lloyd Hughes in fea-

tured roles, First National is offering an adaptation of Dixie Wilson's magazine story "Here Y'Are, Brother" under the title "An Affair of the Follies."

While, in keeping with the title there are some gorgeous and spectacular scenes depicting a performance at the "Follies" most of the footage deals with the homey little story of the romance between a Follies star and a poor department store clerk whose rival is a millionaire.

It is a story without a villain or any trace of villiany, rich in human interest in the presentation of the romance of the clerk and Follies girl which came near going on the rocks because of the pride of the young husband when he lost his job and refused to let his wife support him, and the persistent attentions of the millionaire, who however turns out to be a good sport and brings them together again.



An angle which adds an O. Henry touch to the story interest and will be especially appreciated with those familiar with big cities, is the fact that the millionaire, clerk and an inventor who has sought unsuccessfully to see the rich man, dine daily side by side in a restaurant. Their final meeting brings matters to a swift and plausible climax.

Billie Dove is beautiful and does excellent work while Lloyd Hughes has a congenial role opposite her. Lewis Stone is finely cast as the millionaire.

"An Affair of the Follies" is decidedly pleasing human interest entertainment that should appeal to the majority.

"The Sonora Kid"

A Knight in Armor Supplies Unusual Touch To Actionful Western Starring Tom Tyler

William Wallace Cooke, and it has been capably directed by Bob DeLacy.

Joseph P. Kennedy Presents

"The Sonora Kid"

With Tom Tyler

Based on "Knight of the Range," by William Wallace Cooke

Directed by Bob DeLacy

An F. B. O. Picture

CAST:

Tom McReady **Tom Tyler**
Phyllis **Peggy Montgomery**
Her Father **Jack Richardson**
Tough Ryder **Ethan Laidlaw**
Poindexter **Bruce Gordon**
Length—4,565 Feet

Phyllis' father favors Poindexter and refuses to let her see Tom, the ranch foreman. Tom disguises himself with a suit of armor and there is a mixup as a bandit has used the disguise to escape. It all ends with Poindexter being exposed as a crook and Tom winning Phyllis. An entertaining western.



IN THE EFFORTS OF producers to vary the plots of westerns and at the same time to retain the snap and action, the fine horsemanship and red-blooded he-man stuff that makes them popular with so many fans, various twists have been given to the stories. In the case of the F. B. O. picture "The Sinora Kid" starring Tom Tyler, this is supplied by the idea of a knight in armor.

Tom is shown reading about the knights of old. Suddenly he sees one. It develops that a patent medicine man is using this means to advertise his wares, and in the course of the story, a bandit employs it to make a getaway from the sheriff's posses

and Tom rents it to go and see his lady love after her father has ordered him to keep away from the ranch. A series of complications result because the girl's father wants her to marry a supposed millionaire who turns out to be a pal of the bandit but all is eventually straightened out satisfactorily.

This unusual twist embellishes a full quota of action of the usual type and the result is a program western of fair entertainment value.

Tom Tyler shows to advantage as the hero while Ethan Laidlaw makes a fine bandit. Peggy Montgomery is attractive in the role of the girl and Mark Hamilton contributes comedy as the eccentric pal of the hero. Barney Furey is cast as the medicine man and Bruce Gordon as the false millionaire.

"The Sonora Kid" is an adaptation of a magazine story "Knight of the Range" by

"Tearin' Into Trouble"

Exciting, Fast-Moving Western That Gets Away From the Familiar Formulas, Stars Wally Wales

Lester F. Scott, Jr., presents

"Tearin' Into Trouble"

Starring Wally Wales

Directed by Richard Thorpe

A Pathe picture

CAST:

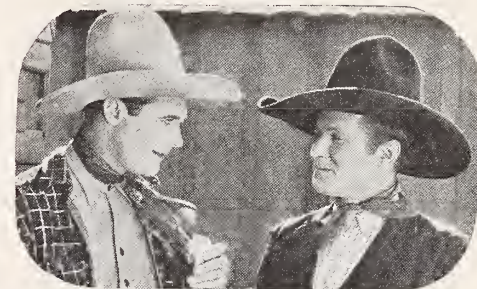
Wally Tilland **Wally Wales**
Ruth Martin **Olive Hasbrouck**
Billy Martin **Walter Brennan**
Johnnie **Tom Bay**
Maisie **Nita Cavalier**
Length—4,453 Feet.

Wally, a rich idler, is accused when bandits rob his friends and force him to aid them in a getaway. He lands in the West and is accused of horse stealing and bank robbery, but the real culprits are captured and he wins a charming girl. Fast action western.

WALLY WALES' NEWEST starring vehicle in his series for Pathe is a Wes-

tern that is unique in the respect that the hero is not cast as a real westerner even though he does appear in much of the footage in the togs of the usual screen cowboy, being brought about by the fact that his own clothes were stolen and the cowpuncher's garb left in their place.

The story, too, deviates quite a bit from the familiar formulas as Wally is shown as a member of the idle rich class and his western adventure is due to the fact that he is forced by bandits to drive them out into the wide open spaces. Before he gets through he is charged with stealing a horse, robbing a bank and attacking a girl. This series of complications keep the story moving at a good snappy pace with plenty of fine and fast riding, fights, chases, etc., and touches of comedy relief, that make it a good program



western that should find favor with patrons of this type of pictures.

Wales handles his role satisfactorily but appears more at home in his western outfit. Olive Hasbrouck gives a good performance as a western girl, although she is given little to do. Tom Bay proves capable as the hero's friend and Nita Cavlier and Voilet Bird portray snobbish city girls.

Richard Thorpe gives this picture good direction, never allowing the interest to lag and maintaining good suspense, with fewer implausible situations than usual.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BREED OF THE SEA. (5,408 feet). Star, Ralph Ince. A fine picture and I believe about the best of the Gold Bond specials. Played two nights to very small houses and just about made film rental. This should go good most anywhere. Fine tone, appeal 90 per cent. Sunday and special yes. Draw general class, town 600. Admission 10-25. 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FIGHTING BOOB. Star, Bob Custer. Heard several favorable comments on this one. They like a good five reel western action picture here better than anything, and this pleased them. I believe that Custer will have a following here in time. It takes quite a while to build them up—and then the price goes up). Draw town, country class, town 690. Admission 10-15. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

FLASHING FANGS. Star, Ranger (dog). Couldn't class this as much of a picture. All practically unknown people in it. The dog did fairly well, but the producers will have to whip up if they do anything with him. Tone O. K. Appeal 60 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HIGH AND HANDSOME. Star, Lefty Flynn. Boys, this is a real picture, I think the best thing Lefty has done. The prize fight in this picture is the best thing I have seen on the screen. This just had enough variety of action to please everybody. Draw town, country class, town 1,000. Admission 10-25, special 15-50. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

LADY ROBINHOOD. (5,380 feet). Star, Evelyn Brent. This is one picture that was made with this star that sure is a "bang!" A very clever program picture, away above the average. Pleased 85 per cent. Draw town, country class, town 1,000. Admission 10-25, special 15-50. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

ONE MINUTE TO PLAY. (7,420 feet). Star, Red Grange. Not what it's cracked up to be. It might bring in the money but Red Grange's acting is away off and for that reason it may not please. Poor appeal here. Sunday yes, special no. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

REGULAR SCOUT. Star, Fred Thomson. Here's a number that will make all the kids in town get out and sell old bottles and junk to get the price of admission to see it. A mob of young 'uns swooped down on the house and when the action started in the picture we thought they would raise the roof off the old barn with their yells. It pleased the older people too, and for once in a long while we had to hang out the old S. R. O. sign. Tone O. K. Appeal 100 per cent. Sunday yes, special no. Draw all colors, town about 1,000. Admission 10-25. 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TOM AND HIS PAWS. Star, Tom Tyler. Just what you always look for in Tyler pictures—lots of comedy, action and thrills. Westerns of this type always please. Print good. Tone O. K. Very good appeal. Sunday, special no. Draw big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

BROWN DERBY. (6,500 feet). Star, Johnny Hines. Johnny's poorest to date. Had a packed house and by the time the picture was ended, half my audience had left.

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

Nuff sed. Admissions 10-20. Special no. Sunday O. K. J. R. Long, Opera House, Fort Payne, Alabama.

CLOTHES MAKE THE PIRATE. (8 reels). Stars, Leon Errol, Dorothy Gish. A comedy that failed to please. Not much to it, boys. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

KNOCKOUT. (7,452 feet). Star, Milton Sills. A dandy picture that will please as all First Nationals are good. Tone good appeal 90 per cent. Special yes. Draw farming class, town 400. Admission 15-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

LOST WORLD. Star cast. An old picture that was a great surprise. Did a very good business and pleased everyone. This picture is O. K. Play it and hoost it. Mitchell Conerv, Columbia Theatre, Rensselaer, New York.

MEN OF STEEL. (9,341 feet). Star, Milton Sills. In spite of the fine paper, plenty of advance advertising, etc., this number failed to bring them out. Called a super-special by the producers (and it really is an out of the ordinary picture) but it is only big from the back-ground angle. Sills' acting was good. Tone O. K. Fair appeal. Sunday special yes. Draw all sorts town about 1,000. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MEN OF STEEL. (9,341 feet). Star, Milton Sills. Truly a special. Pictures of this type should be business builders for any class of house. Play it and advertise it well. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MISS NOBODY. (6,889 feet). Star, Anna O. Nilsson. Patrons said this was the best we have shown this winter. Why don't they make more like this instead of so many mushy ones? Tone good, appeal 100 per cent. Sunday yes, special no. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

QUO VADIS. Star, Emil Jannings. This is an old release but a mighty good one. If you haven't played it, do so—and whoop it up. Print good. Tone O. K. Special yes. Draw all classes, town less than 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (240 seats), Cloverdale, California.

SENIOR DAREDEVIL. (6,402 feet). Star, Ken Maynard. Oh, boy! Here's a picture that's bound to please and Ken's a knockout. Take a tip and sign up for Ken Maynard. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

WILDERNESS WOMAN. (7,533 feet). Stars, Aileen Pringle, Chester Conklin. Just a fair program picture; won't stand much boosting. O. K. for Sunday, not a special.

J. R. Long, Opera House, Fort Payne, Alabama.

WISE GUY. (7,779 feet). Star, James Kirkwood. Did not go over for me the way First National said it would. Just another over-rated picture. Is good, but not a special by any means. Appeal good, special no. Mitchell Conerv, Columbia Theatre, Rensselaer, New York.

Fox

BERTHA, THE SEWING MACHINE GIRL. Star, Madge Bellamy. Fine entertainment. Went over big. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

BLACK PARADISE. Star, Madge Bellamy. A good picture. This star is coming fast and Edmund Lowe is always good. Tone good, appeal fine. Sunday, special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

BLUE EAGLE. Star, George O'Brien. Almost took a record with this picture. Played it during ideal conditions and it certainly went over great. A very good picture from an entertainment standpoint as well as box office. Mitchell Conerv, Columbia Theatre, Rensselaer, New York.

COUNTRY BEYOND. Very good James Oliver Curwood story. Beautiful scenery, good story, fine acting. Pleased the patrons. Tone good, box office good. Special yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COWBOY AND THE COUNTESS. (5,345 feet). Star, Buck Jones. Here is an exceptional Buck Jones that will please your western audiences. Not so big here. Appeal 75 per cent. Sunday, special no. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

FOX FEATURES. We made some money on Johnstown Flood since that Fox special features did not register here. H. L. Beudon, Grand Theatre, Port Allegheny, Pennsylvania.

HELL'S FOUR HUNDRED. (5,582 feet). Star, Margaret Livingston. Our audience enjoyed it. A good program. Nothing extra. Tone good, appeal fair. Sunday no, special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

HONESTY THE BEST POLICY. Star, Johnny Walker. Very poor; advertising misleading and part of cast in advertising not in the picture, at least we did not see Mickey Bennett. Tone O. K. Appeal 25 per cent. Sunday special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

NO MAN'S GOLD. (6,745 feet). Star, Tom Mix. Very good picture. Plenty of action. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SANDY. Star, Madge Bellamy. This is a box office picture. Tell them to leave their mothers and daughters at home—and they will all like it and not be disappointed, because the picture is good. It is a hundred per cent. better than the story and the story was well read. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

THREE BAD MEN. Stars—lots of them. I think this is one of the best action pic-

ture entertainments ever made. I did a good business with it the second night which is a sign that people liked it though I had a Championship Basketball game on against it. The second night I believe I did three times the business that my opposition did with "Winds of Chance" which shows how others felt about it. One of the two or three pictures a year that I classify one hundred per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

UPSTREAM. Star, Earl Foxe. Here's a picture that's as good as getting money from home. My patrons have been enjoying Earl Foxe as a comedian, in fact I ran him on the same night in a Van Bibber comedy so his work in a serious role was a surprise to everyone and a pleasant surprise too. Here's a splendid program picture, interesting from beginning to end. A newcomer, Nancy Nash, was easy to look at, and good, too, with Raymond Hitchcock and Lydia Yeamans and an unusually good cast rounding out a most interesting picture. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

UPSTREAM. Star, Earl Foxe. Poorest from Fox this season. Absolutely nothing to it. Little town fellows lay off showing if buying. It might go well in places where stage folk are plentiful but in the country—nix! Photography was so diffused that the picture seemed to be continually out of focus although the film lay perfectly flat on the aperture. Fox usually has the best photography on the screen but they fell down badly on this one. Cast unknown. No drawing power. Had several walkouts and heard lots of knocks. Tone O. K. Appeal none here. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THIRTY BELOW ZERO. Star, Buck Jones. Impossible story but it pleases Jones fans. Picture not bad. Print new. Tone O. K. Good appeal. Sunday, special no. Draw big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Metro-Goldwyn

BOY FRIEND. A good program that goes over. We found that our audience enjoyed it. Tone good, appeal fine. Sunday, special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

FLESH AND THE DEVIL. (8,750 feet). Star, John Gilbert. Here is a production that is taking the country by storm. We played to packed houses. Here is warm drama, charged with plenty of sex stuff; it also has the long, lingering kiss which starts hot and ends up like a volcano. This picture is splendidly acted and has some beautiful photography. Draw general class, city 316,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

LITTLE JOURNEY. (6,068 feet). Star, Claire Windsor, Harry Carey. Just a fair program picture with Harry Carey in a non-suited role. Ran this one on a rainy day to small business. Picture failed to please those who saw it. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

MAGICIAN. (6,960 feet). Star, Alice Terry. Extra good, although very gruesome. Some liked it and some did not although that doesn't mean it was not a good picture. Tone good, appeal fair. Sunday no, special yes. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

TIN HATS. Star, Conrad Nagel. Went over great. Pleased and did a good business. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

WALTZ DREAM. Foreign players, but a good picture, everybody said. Tone, appeal good. Sunday yes, special no. Draw farm, town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Pictures that bring them out in the rainy weather, pictures that get out the S.R.O. sign—these are worth knowing about, and dependable exhibitor tips in this department give you the low-down on which ones they are, as well as when to step heavy and when to bear light on the advertising. It's simply a question of choosing as your guide the exhibitor who agrees in his reports with your experience on pictures you both have run.

It's only fair to return the favor by sending tips to help the other fellow as he helps you.

Paramount

ANCIENT HIGHWAY. Star, Jack Holt. Excellent picture that pleased all. Some thrills all the time. A good drawing picture. Holt played his part well. Appeal 100 per cent. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

ANCIENT HIGHWAY. (7,560 feet). Star, Jack Holt. A James Oliver Curwood story that pleased only about fifty per cent. This type story not suited to Holt. Admission 10-20. Sunday, special no. J. R. Long, Opera House, Fort Payne, Alabama.

BEHIND THE FRONT. (5,325 feet). Stars, Beery-Hatton. This is a very fine comedy, one that everybody can enjoy—women, children, preachers and all. Don't be afraid to play this one up big; it cannot disappoint you. Will please them all. Draw town, country class, town 1,000. Admission 10-25. Special 15-50. C. C. Golden, Missouri Theatre (250 seats) La Belle, Missouri.

BEHIND THE FRONT. (5,325 feet). Stars, Beery-Hatton. This is worth digging up. It did a big Saturday night business for me as a second run as I ran it first run on a Sunday and the Saturday night crowd is a lot different in any theatre than the Sunday-Monday crowd. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BLONDE OR BRUNETTE? (6 reels). Stars, Adolphe Menjou, Greta Nissen. This is one of the best little pictures from Paramount this year and better than most of their so-called specials. I say this is a knockout where a high class production is enjoyed. Step on it in that case for the picture is there. Appeal 90 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

CAMPUS FLIRT. (6,702 feet). Star, Bebe Daniels. An extra fine show from Paramount with Bebe certainly doing good work; she did excellently in this one. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CAT'S PAJAMAS. (5 reels). Star, Betty Bronson. As a light little picture it pleases. Tone O. K. Fair appeal. Sunday O. K. no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

GOOSE HANGS HIGH. Star cast. I tried to get this for Christmas but had to put it on a little later. If any of you wish a fine "home" picture, full of the old Christmas spirit, you can get it in this picture a hundred per cent. If I had not run it I would book it in for next Christmas. Draw farming, mill class. Admission 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

HOLD THAT LION. Star, Douglas MacLean. MacLean and Hiers put this one over to one good, long laugh that lasts from start to finish.

Paper was extra good. So was the title and picture. Tone O. K. Appeal good. Sunday O. K. Draw all classes, town 3,000. Admission 10-20. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

KID BROTHER. Star, Harold Lloyd. Just another Lloyd and might be classed just a little better than "For Heaven's Sake," his first Paramount. But why tell me the percentage on Lloyd? I laid off this star for two years and unless the Lloyd sales organization get this percentage idea out of their heads it may be longer than two years before Hazard sees another. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PADLOCKED. (6,700 feet). Star cast. Not so much for us in entertainment or drawing power. Not enough action for us. Well acted, but poor photography—(or a poor print). Tone good, fair appeal, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PARADISE FOR TWO. (6,187 feet). Star, Richard Dix. A very pleasing picture, enacted by two good stars. Played one day to a fairly good house. The Quarterback, also starring Dix, was more of a box office attraction. This is almost the last picture of 1925-26 to be played in my house. Their new product was away too high for this size town so it's bye-bye Paramount here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PARADISE FOR TWO. Star, Richard Dix. This is not by any means the picture that The Quarterback was and is not up to the standard. Just an ordinary program picture and not worth advertising big. Will get by where Dix is popular, however. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE POTTERS. Star, W. C. Fields. This is a clever comedy of ordinary people and Pa Potter will give your crowd a pleasant evening. It has a good story and a lot of good laughs in it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

QUARTERBACK. (7,114 feet). Star, Richard Dix, with Esther Ralston. Very good picture, but did not play it at the right time, therefore did not do so good. We think Esther pretty neat—sorry we're not an actor instead of an exhibitor. Good tone, Sunday and special yes. H. K. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

VARIETY. (5,452 feet). Star, Emil Jannings. A very good foreign made production. Novel shots, with a very entertaining story that holds the attention from beginning to end. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

WE'RE IN THE NAVY NOW. (5,919 feet). Star, Wallace Beery. A knockout picture. Held up for a week. Book it and boost it: it can't fail. It's got everything the box office wants. Tone good, appeal—a knockout. Sunday, special yes. Draw from masses, city 40,000. Admission 10-30. Johnny Jones, Washington & Orpheum Theatres, Quincy, Illinois.

ALOMA OF THE SOUTH SEAS. (5,584 feet). Star, Gilda Gray. I find this picture hard to report. It is an intriguing thing. The majority of my people liked it fine. It is just the sort of picture that goes best here. In fact, I wish I could get about one a month like it. The advertising matter is extra good; the paper just fairly forced them into the theatre. The window cards were not quite so good. In fact, the cover of the press book would have made a much better window cards; I used two of them in special frames for lobby display purposes. The first day's business on the picture was about double my ordinary—in spite of the fact that we had extremely bad weather. The next day dropped fifty per cent. although the weather was good. I personally liked the picture fine; but it would have been a far better picture had they used a younger, prettier girl in the lead. The consensus of opinion here bore out this statement. They liked the picture but did not take to Gilda. It was not a big special as claimed. Tone O. K. Appeal good. Sunday, not here. No as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Pathe

HOT WATER. (6,040 feet). Star, Harold Lloyd. This is a real old one that made more money for me than For Heaven's Sake. When you can buy Lloyd's pictures right, you stand to make a little money any time. Tone good, appeal 90 per cent. Sunday yes, special ??? H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Producers Dist. Corp.

BACHELOR BRIDES. Star, Rod LaRocque. Couldn't class this picture as so much. Name poor and misleading. Couldn't figure out where Bachelor Brides came in. Tone O. K. Appeal 50 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana Illinois.

UNKNOWN SOLDIER. (7,479 feet). Star cast. Good picture but very sad ending. Will please some who like this kind. One woman asked if this was to be a good picture; I said, "Yes, but a little sad." She said, "Oh, that's what I like." Tone good, appeal 50 per cent. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Prevost. One of the most entertaining comedies we have ever run. All good looking men and women, entertaining story—and a sure "hot" comedy. Pleased 90 per cent. Many told me it was the "cutest" picture they ever saw. Draw town, country class, town 1,000. Admission 10-25, special 15-50. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

WHISPERING SMITH. (6,125 feet). Very good drama. Pleased the patrons, Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

YOUNG APRIL. (6,858 feet). This picture was very good and this new star, Joseph Schildkraut, is a wonder. He was at his best in the above picture. Give us more P. D. C. pictures. Paul W. Troutman, Katherine Hall, Y. M. C. A. Theatre, Ware Shoals, South Carolina.

United Artists

THE BAP. (9 reels). Stage play. This is a fine comedy-mystery play and it draws people in. Well directed and well played. Sunday yes, appeal 75 per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. This one is a little old but it is one of the best horse race pictures we have had to date. Draw farm class, town 400. Floyd G. Ward, Ward Theatre, Stark, Kansas.

HILL BILLY. Star, Jack Pickford. A dandy picture and played to a small Saturday night crowd on account of bad bad weather. Think it pleased most everyone. Buy it and you should make good. Tone, good, appeal 90 per cent. Sunday, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

NO MORE WOMEN. Star, Madge Bellamy. A very good picture and pleased a fair Saturday night crowd. Picture is a little old but believe you will make some money on it if you advertise it and get behind it. Tone good, appeal 90 per cent. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

PARTNERS AGAIN. Star cast. Very good comedy: should please any audience which likes comedy. Plenty of action. Moral tone good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

If you've been an exhibitor longer than two days you know how many things a person has to do to keep a show going these days. You can't help but hand credit to the folks who are just as busy as you are, but who lay aside profitable effort to sit down and write out reports on pictures for your guidance. That's one tangible case of giving something for nothing, because in most cases they don't even hear from some of you when you've been saved a lot of money or helped in the making of more. Our Gang is certainly a group of exhibitors to be proud of. They freely give priceless information. Thank them by doing the same.

SPARROWS. Star, Mary Pickford. This was better than I expected and proved a very satisfactory picture here. It has been considerably cut (or at least that print) as some of the reels were only about 700 feet long and I believe the objectionable parts must have been cut out. At no time of the play does the cruel manager of the orphanage strike any of the children and at no time during this print does one of the children suffer any pain, so I can't see where any of the other exhibitors objected to this except that the portions they didn't like have been cut out. It's O.K. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

STELLA DALLAS. Star, Belle Bennett. Very good acting. A bit padded in spots but worth seeing. Very pathetic, bound to keep those away who do not like too much pathos. Tone good, appeal fair. Sunday, special yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Something different—but good. But same old thing. Too long! Picture drew better second night than the first—something unusual. Tone, appeal good. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Universal

COHENS AND THE KELLYS. (7,372 feet). Star cast. This is a dandy comedy and for entertainment value will be hard to beat. Tone good. Appeal 100 per cent. Draw farm and mill class. Admission 25. L. E. Parsons, Parson's Hall (325 seats), Marcellus, New York.

HIGH CORRAL. Star, Art Acord. A good program picture. Tone good, appeal fair. Sunday yes, special no. Draw merchant, farm class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OH, BABY! This is a dandy comedy: very light, but pleases them and the midget sure gets away with his difficult part of playing the little girl. It is a clever comedy. Sunday yes, appeal 70 per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PRISONERS OF THE STORM. This is a good North Woods Country picture. Well produced and well acted. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SILENT RIDER. (5,598 feet). Star, Hoot Gibson. Gee, but Hoot and his gang made them howl on this one. Hope he continues to make them so entertaining and, above all, clean. This picture is good enough for Sunday: as it is largely comedy and so clean. Here's one cowboy that don't whistle

for his horse. Hurrah for Hoot!—(and listen, old boy, send a picture to me and get it here before I play The Denver Dude. Thanks). R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SILENT RIDER. Star, Hoot Gibson. Just an ordinary Gibson picture which is just the usual western that will please the Saturday mob. Appeal 85 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Warner Bros.

FINGER PRINTS. (7,021 feet.) Many complaints about this one; no one liked it, and they told me so, too. I think this will take a flop most places—too complicated. Tone good, appeal none. Sunday, yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHILE LONDON SLEEPS. (5,816 feet). Star, Rin-Tin-Tin. Here the best Rin-Tin-Tin so far. Good story with a plot, Tone, appeal good. Sunday, special yes. Draw farm, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

PRIMROSE PATIL. (Arrow). Star cast. These specials are worthless to us here. We couldn't afford to run this gratis. Should charge the distributor to run it. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Short Subjects

COURAGE OF COLLINS. (Universal-western). This is too good reels of action and fills in with a society picture O.K. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FELIX, THE CAT. (Educational-cartoon). Always get a laugh and are always fine to fill out program which has long feature program. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HOUSE WITH A KEY. (Pathe-serial). Star, Allene Ray. Have played third chapter of this serial and we are pleased with the way it is starting out. Mystery getting deeper with each chapter. A. E. Sharer, Globe Theatre, Savannah, Missouri.

MISTER WIFE. (Educational-Neal Burns). A very good laughmaker. Has good tone and appeal. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

RADIO DETECTIVE. (Universal-serial). I liked this. I think that serials should be made for children and this one just fills the bill, with some very good Scout stuff in it: and the grown-ups like it because of the children in it. Its a good serial and above the average all right. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SNOOKUMS DISAPPEARS. (Universal-comedy). This is as good as usual and his comedies are real ones. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TILL WE EAT AGAIN. (Educational-Bobby Vernon). An extra good comedy with this star. Had 'em all shrieking with laughter. Tone, appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WHAT PRICE GOOFY? (Educational-Chas. Chase). This is good fun. Has a plot that builds up to a climax and is not merely a series of falls and fights as most comedies seem to be. The last half reel of this two reeler is as clever as any comedy I have run for a long time and the first portion builds up to it so that I classify it as away above the average. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell).....	Circus drama	May 15.	5,385
Galloping Cowboy (B. Cody).....	Western	May 22.	4,634
Earth Woman (Mary Alden).....	Drama	May 29.	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5.	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31.	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7.	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14.	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21.	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28.	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11.	3,965
Flying Mail (Al Wilson).....	Crook melodrama	Sept. 25.	4,500
Call of the Wilderness (Sandow).....	Dog melodrama	Dec. 18.	4,218
Bandit Buster (Buddy Roosevelt).....	Western	Dec. 25.	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.).....	Western	Jan. 1.	4,441

BRAY PRODUCTIONS

Fighting Fool (L. Sargent).....	Fistful Culture	Nov. 6.	2 rls
Transportation.....	Screen magazine	Nov. 27.	1 rl
Nize Monkey.....	Sunkist comedy	Nov. 29.	2 rls.
At the Beach.....	McDougall Alley	Nov. 29.	2 rls.
Tail of the Monk.....	Lantz' cartoon	Nov. 29.	1 rl.
Monkey Huka.....	Sunkist comedy	Dec. 4.	2 rls.
Luke Warm Daze.....	McDougall Alley	Dec. 4.	2 rls.
Blue Black.....	Fistful Culture series.	Dec. 11.	2 rls
Comma Butterfly.....	Nature Special	Dec. 11.	1 rl
Even Up.....	Fistful culture	Dec. 25.	2 rls
A Sport Calendar.....	Novelty Magazine	Dec. 25.	1 rl
		1927	
So's Your Monk.....	Sunkist comedy	Jan. 1.	2 rls
Dog Gonit.....	Hot Dog cartoon.	Jan. 8.	1 rl
Hyena's Laugh.....	Unnatural History	Feb. 12.	1 rl.
Present Arms.....	MacDougall Alley ser.	Feb. 12.	2 rls.
Oh, Boy.....	McDougall Alley	Feb. 19.	2 rls.
Bray Magazine 6.....	Yukon scenes	Feb. 19.	1 rl.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17.	7,000
Some Punk'ins (Chas. Ray).....	Rural comedy-drama	Dec. 26.	6,500
		1926	
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2.	5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9.	5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27.	6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6.	6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28.	6,900
The Bells (L. Barrymore).....	Drama	Nov. 13.	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lyttell-Dove).....	Crook melodrama	July 31.	5,750
Belle of Broadway (Compson-Rawlinson).....	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2.	6,108
Screen Snapshots.....	Three issues	Aug. 28.	1,000
False Alarm (Lewis-Carr-Revier).....	Melodrama		5,235
When the Wife's Away (Arthur).....	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obeys the Law (Lyttell).....	Crook drama		
Truthful Sex (Busch-H. Gordon).....	Comedy drama		5,831
Better Way (Ince-Revier-Strong).....	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe).....	War drama		5,495
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,613
When Husbands Flirt (Revier).....	Comedy drama		5,505
Fate of a Flirt (Revier).....	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,470
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve.....			
Novelty Twelve.....			1,000
Famous Paintings.....	De Luxe dramas.		2,000
Real Charleston.....	Lesson novelty	April 24.	2,000
The Angelus.....	Drama de luxe.	May 15.	2,000
Wooden Shoes.....	"International"	May 8.	

EDUCATIONAL FILM CORP.

		1926	
Hold 'Er, Sheriff (Bowes).....	Cameo comedy	July 3.	1,000
Hitchin' Up (Hiers).....	Hiers comedy	July 3.	2,000
Felix Scoots Through Scotland.....	Sullivan cartoon	July 3.	1,000
Meet My Dog (Bowes-Virg. Vance).....	Cameo comedy	July 3.	1,000
Hodge Podge.....	Lyman Howe mag.	July 10.	1,900
Chase Yourself (Adams).....	Comedy	July 10.	2,000
Who's My Wife.....	Jack White prod.	July 10.	2,000
Felix Rings the Ringer.....	Sullivan cartoon	July 17.	1,000
School Daze.....	Sullivan cartoon	July 24.	1,000
Honest Injun (Arthur).....	Comedy	July 24.	2,000
Who Hit Me? (St. John).....	Comedy	July 24.	2,000
Mister Wife (Barns).....	Christie comedy	July 31.	2,000
Excess Baggage (Big Boy).....	Juvenile comedy	July 31.	2,000
Solid Gold.....	Jack White comedy	Aug. 7.	2,000
Squirrel Food (Bowes).....	Comedy	Aug. 7.	1,000
Move Along.....	Lloyd Hamilton Com.	Aug. 7.	2,000
Curiosities.....	Sideshow folk	Aug. 14.	1,000
Daffy Dill (Burns).....	Christie comedy	Aug. 14.	2,000
Chips of the Old Block.....	Hodge-Podge	Aug. 14.	1,800
Felix Misses His Swiss.....	Sullivan cartoon	Aug. 28.	1,000
Dummy Love (Vernon).....	Christie comedy	Aug. 28.	2,000
Kiss Papa (Conley).....	Mermaid comedy	Aug. 28.	2,000
Here Comes Charlie.....	Lloyd Hamilton comedy.	Aug. 28.	2,000
Uppercuts (Duffy).....	Christie comedy	Sept. 4.	2,000
My Kid (Big Boy).....	Juvenile comedy	Sept. 4.	2,000
The Blue Boy.....	Romance prod.	Sept. 4.	2,000
Open House (Johnny Arthur).....	Tuxedo comedy	Sept. 11.	2,000
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11.	2,000
Sons of the Surf.....	Bruce scenic	Sept. 11.	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25.	1,000
Missing Links.....	"Life" Cartoon	Sept. 25.	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25.	2,000
Flaming Ice.....	"Life" Cartoon.	Sept. 25.	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2.	2,000
Two Lip Time.....	Felix the cat.	Oct. 2.	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2.	2,000
Hodge Podge.....	Travel scenes	Oct. 16.	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16.	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16.	1,000
Whatnots.....	Futter's Curiosities	Oct. 16.	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16.	2,000
Cut Price Glory.....	Life cartoon	Oct. 23.	1 rl
Shell Socked (Adams).....	World War comedy.	Oct. 30.	2 rls
River Road.....	Bruce scenic	Oct. 30.	1 rl
Pound Foolish.....	Comedy	Nov. 6.	1 rl.
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6.	2 rls
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6.	1 rl
Felix Shatters the Shell.....	Sullivan cartoon	Nov. 13.	1 rl.
His Off-Day (Dunham).....	Cameo comedy	Nov. 13.	1 rl.
Figures of Fancy.....	Hodge-Podge	Nov. 13.	1 rl.
Bad Breaks.....	Cameo comedy	Nov. 20.	1 rl
Felix Hunts the Hunter.....	Sullivan cartoon	Nov. 20.	1 rl
Thens and Nows.....	"Curiosities"	Nov. 20.	1 rl
Raging Tide.....	Life cartoon	Nov. 27.	1 rl
Midnight Follies.....	Mermaid comedy	Nov. 27.	2 rls.
Mighty Smithy.....	Life cartoon	Nov. 27.	1 rl
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27.	2 rls
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 29.	1 rl.
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29.	2 rls.
Movieland.....	Lupino Lane comedy.	Nov. 29.	2 rls.
The Mona Lisa.....	Romantic Production	Nov. 29.	2 rls.
Teacher, Teacher! (Hamilton).....	Comedy	Nov. 29.	2 rls.
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4.	1 rl.
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4.	2 rls.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Cool O' (Duffy-Cornwall).....	Comedy	Dec. 4. 2 rls.	4,430
A Briny Boob (Billy Dooley).....	Comedy	Dec. 4. 2 rls.	4,430
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11. 1 rl.	1,100
Cheese Shaves (Arthur).....	Tuxedo comedy	Dec. 11. 2 rls.	2,200
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11. 1 rl.	1,100
A Key-hole Cruise.....	Hodge-Podge	Dec. 18. 1 rl.	1,100
Have Courage (Dooley).....	Comedy	Dec. 18. 2 rls.	2,200
Bainum Was Right.....	Life Cartoon	Dec. 18. 1 rl.	1,100
Much Mystery (Davis).....	Mermaid comedy	Dec. 25. 2 rls.	2,200
One Sunday Morning (Hamilton).....	Comedy	Dec. 25. 2 rls.	2,200
Parisian Importations in Color.....	Koda-Chrome process	Dec. 25. 1 rl.	1,100
1927			
Felix Trumps the Ace.....	Sullivan cartoon	Jan. 1. 1 rl.	1,100
Balloon Tired.....	Life cartoon	Jan. 1. 1 rl.	1,100
Three Bruce Scenics.....	Instructive	Jan. 1. 1 rl.	1,100
Wild and Wozy (Jimmy Adams).....	Christie comedy	Jan. 8. 2 rls.	2,200
Felix Collars the Button.....	Sullivan cartoon	Jan. 8. 1 rl.	1,100
Sweet Baby (Lupino Lane).....	Comedy	Jan. 8. 2 rls.	2,200
Mister Champ (Phil Dunham).....	Cameo comedy	Jan. 8. 1 rl.	1,100
Why Women Pay.....	Life cartoon	Jan. 15. 1 rl.	1,100
A Movie Medley.....	Hodge-Podge	Jan. 15. 1 rl.	1,100
Sure Fire.....	Bobby Vernon comedy	Jan. 15. 2 rls.	2,200
Nic-Nax.....	Curiosities	Jan. 22. 1 rl.	1,100
High Sea Blues (St. John).....	Mermaid comedy	Jan. 22. 2 rls.	2,200
Hot Cookies (George Davis).....	Cameo Comedy	Jan. 22. 1 rl.	1,100
Paris Originations in Color.....	Kodachrome fashions	Jan. 22. 1 rl.	1,100
Funny Face (Big Boy).....	Juvenile comedy	Jan. 22. 2 rls.	2,200
Howdy Duke.....	Lupino Lane com.	Jan. 22. 2 rls.	2,200
Zoo Logic.....	Sullivan Cartoon	Jan. 29. 2 rls.	2,200
Summer Day.....	Bruce Scenic	Jan. 29. 1 rl.	1,100
Break Away (Neal Burns).....	Christie comedy	Jan. 29. 2 rls.	2,200
Dear Season (Bud Duncan).....	Cameo comedy	Jan. 29. 1 rl.	1,100
Busy Lizzie (Geo. Davis).....	Mermaid comedy	Feb. 5. 2 rls.	2,200
Highlights.....	Curiosities	Feb. 5. 1 rl.	1,100
Peaceful Oscar (Lloyd Hamilton).....	Comedy	Feb. 5. 2 rls.	2,200
High Spirits.....	Cameo comedy	Feb. 12. 1 rl.	1,100
Mike Wins a Medal.....	Life cartoon	Feb. 12. 1 rl.	1,100
Duck Out (Bobby Vernon).....	Comedy	Feb. 12. 2 rls.	2,200
Listen, Lem (Al St. John).....	Mermaid comedy	Feb. 19. 2 rls.	2,200
Peaceful City.....	Life cartoon	Feb. 19. 1 rl.	1,100
Wedding Yells (Johnny Arthur).....	Comedy	Feb. 19. 2 rls.	2,200

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....	Drama	Nov. 6. 5,640
A Man of Quality (G. Walsh).....	Punch melodrama	Nov. 6. 5,640
His Rise to Fame (Geo. Walsh).....	Pugilist melodrama	Feb. 19. 5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Sir Lumberjack (Lefty Flynn).....	Action Western	Apr. 24. 5,146
Fighting Boob (Bob Custer).....	Western	May 1. 4,549
The Imposter (Brent).....	Crook melodrama	May 15. 5,457
Isle of Retribution (L. Rich-Frazier).....	Melodrama	May 29. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama	June 5. 5,510
Hands Across the Border (Thomson).....	Action western	June 12. 5,367
Valley of Bravery (Custer).....	War-western	June 19. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.	June 26. 5,480
Jade Cup (Brent).....	Crook melodrama	July 3. 5,656
Dead Line (Bob Custer).....	Western	July 10. 5,000
Masquerade Bandit (Tom Tyler).....	Western	July 10. 4,010
Bigger Than Barnum's (star cast).....	Melodrama	July 17. 5,391
Two-Gun Man (Fred Thomson).....	Western	July 24. 5,139
Her Honor, the Governor (Frederick).....	Melodrama	July 31. 6,712
Better Man (R. Talmadge).....	Stunt comedy	Aug. 7. 4,703
Cowboy Cop (Tom Tyler).....	Action western	Aug. 7. 4,385
Flame of the Argentine (Brent).....	Melodrama	Aug. 14. 5,004
College Boob (Lefty Flynn).....	Comedy drama	Aug. 21. 5,340
One Minute to Play.....	Red Grange special	Aug. 28. 7,430
Laddie (John Bowers).....	Romantic drama	Sept. 4. 6,931
Kosher Kitty Kelly (Viola Dana).....	Hebrew-Irish comedy	Oct. 2. 6,105
Breed of the Sea (Ralph Ince).....	Sea-Island drama	Oct. 30. 5,408
Red Hot Hoofs (Tom Tyler).....	Pugilistic western	Nov. 13. 4,681
A Regular Scout (Fred Thomson).....	Action western	Nov. 29. 6,119
One Hand Haunts (Thomson).....	Action western	Dec. 4. 5,453
The Gorilla Hunter.....	Burbidge special	Dec. 11. 4,362
Rose of the Tenements (Shirley Mason).....	Human int. drama	Dec. 18. 6,678
Timid Terror (George O'Hara).....	Comedy drama	Dec. 25. 4,872
1927		
Her Father Said No (Gard-Brian).....	Witwer comedy	Jan. 1. 6,808
Home Struck (Viola Dana).....	Drama of stage	Jan. 5. 5,615
Cactus Trails (Bob Custer).....	Western	Jan. 15. 4,889
Lightning Lariats (Tyler).....	Western	Jan. 22. 4,536
Uneasy Payments (Vaughn).....	Farce comedy	Feb. 12. 4,770
Short Subjects		
1926		
Sock Me to Sleep (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Pelican's Bill.....	Bray cartoon	May 29. 1,000
Smouldering Tires.....	Fighting Hearts	June 5. 2,000
Dinky Doodle's Bedtime Story.....	Bray cartoon	June 12. 1,000
Dinky Doodle in Egypt.....	Bray Cartoon	June 19. 1,000
Lightning Slider.....	Fighting Hearts	June 26. 2,000
Three of a Kind.....	Standard comedy	June 26. 2,000
Cat's Whiskers.....	Bray cartoon	June 26. 1,000
Big Charade.....	Fighting Hearts	June 26. 2,000
Dinky Doodle & Little Orphan.....	Bray cartoon	July 10. 1,000
Black and Blue Eyes.....	Comedy	July 17. 2,000
Up and Wooping.....	Fighting Hearts	July 24. 2,000
When Sally's Irish Rose.....	Fighting Hearts	July 31. 1,000
Magician.....	Bray Dinky-Doodle	July 31. 1,000
Mule's Disposition.....	Bray Unnatural Hist.	July 31. 1,000
Wedding Daze (Alexander).....	Comedy	Aug. 7. 2,000
Vamping Babies (L. Sargent).....	Comedy	Aug. 7. 2,000
All's Well That Ends Well.....	Fighting Hearts	July 24. 2,000
Back Fire (Fat trio).....	Comedy	Aug. 21. 2,000
Lady of Lyons, N. Y. Bill Grimm's Progress.....	Aug. 28. 2,000	
1927		
Many A Slip (Bowers).....	Comedy and cartoon	Jan. 22. 2 rls.
Wisecrackers (Cooke-Guard).....	Witwer series	Jan. 29. 2 rls.

FIRST NATIONAL

	Kind of Picture	Review	Feet
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,886
Unquarred Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12.	6,605
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19.	7,644
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26.	7,900

1926		
Infatuation (C. Griffith)	Drama	Jan. 16. 5,794
Just Suppose (Barthelmess)	Romance	Jan. 30. 6,271
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30. 7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6. 6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13. 7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6. 6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13. 8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20. 6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27. 6,225
Kiki (Norma Talmadge)	Comedy Drama	April 17. 8,279
Old Loves and New (Stone-Bedford)	Drama	May 1. 7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8. 6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15. 9,710
Wilderness Woman (Pringle)	Comedy	May 22. 7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29. 7,322
Brown Derby (Johnny Hines)	Comedy	June 5. 5,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12. 5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26. 7,775
Ella Cinders (Colleen Moore)	Comedy	June 26. 6,540
Puppets (Sills)	Drama	July 3. 7,466
Senor Daredevil (Ken Maynard)	Western	July 10. 6,402
Men of Steel (Sills)	Melodrama	July 24. 9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21. 6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28. 5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4. 6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11. 7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25. 6,722
Paradise (Milton Sills)	South Seas melo.	Sept. 25. 7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16. 6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23. 6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30. 7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6. 6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13. 6,100
Synopating Sue (C. Griffith)	Drama	Nov. 20. 6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27. 7 rls.
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29. 6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4. 6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11. 6,890
White Black Sheep (Barthelmess)	Melodrama	Dec. 18. 6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25. 6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25. 5,603
1927		
Twinkletoes (Colleen Moore)	Drama	Jan. 1. 7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8. 6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22. 5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22. 5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5. 5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12. 7,845

FOX FILM CORP.

Features		1925
Everlasting Whisper (Mix).....	Action-outdoor	Oct. 31. 5,617
Lazybones (Buck Jones).....	Human interest drama	Oct. 31. 7,425
East Lynne (Rubens-Lowe).....	Famous play	Nov. 1. 8,977
When the Door Opened (star cast).....	Curwood Canadian	Nov. 28. 6,511
Wages for Wives (Jacqueline Logan).....	Golden stage hit	Dec. 5. 6,601
Best Bad Man (Tom Mix).....	Action western	Dec. 12. 4,891
Desert's Price (Buck Jones).....	Action western	Dec. 19. 5,709
1926		
Gilded Butterfly (Rubens-Lytell).....	Drama	Jan. 16. 6,200
Palace of Pleasure (Lowe-Compson).....	Romantic drama	Jan. 23. 5,467
First Year (K. Perry-M. Moore).....	Matrimonial comedy	Feb. 6. 6,030
Yankee Senor (Tom Mix-Tyler).....	Spanish-western	Feb. 13. 4,902
Cowboy & The Countess (Jones).....	Action melodrama	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton).....	Drama	Feb. 20. 5,600
Johnstown Flood (all-star).....	Spectacular melo.	Mar. 13. 6,258
Dixie Merchant (Bellamy).....	Drama	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child).....	Western	Mar. 27. 6,039
Yellow Fingers (Olive Borden).....	Oriental melodrama	April 10. 5,994
Sandy (Madge Bellamy).....	Drama	April 17. 7,850
Fighting Buckaroo (Buck Jones).....	Comedy melodrama	May 1. 5,095
Rustling for Cupid (O'Brien).....	Romantic western	May 8. 8,435
Shamrock Handicap (J. F. McDonald).....	Romantic racing drama	May 22. 5,685
Early to Wed (M. Moore-K. Perry).....	Domestic drama	May 29. 5,912
A Man Four-Square (Buck Jones).....	Western	June 5. 4,744
Black Paradise (Bellamy).....	Thrill melodrama	June 12. 4,962
A Trip to Chinatown (Foxe).....	Farce-comedy	June 26. 5,594
Gentle Cyclone (Buck Jones).....	Action-comedy	July 3. 4,825
More Pay—Less Work (Mary Brian).....	Comedy-drama	July 10. 6,027
Fig Leaves (O'Brien-Borden).....	Comedy drama	July 17. 6,498
Family Upstairs (Valli-MacDonald).....	Comedy drama	July 31. 5,971
Midnight Kiss.....	Comedy drama	Aug. 7. 5,025
No Man's Gold (Tom Mix).....	Western	Aug. 14. 5,745
Three Bad Men (Star cast).....	Spectacular thrill melo.	Aug. 28. 8,000
Marriage License? (Alma Rubens).....	Mother-love drama	Sept. 4. 7,168
Flying Horseman (Buck Jones).....	Action western	Sept. 11. 4,971
Blue Eagle (George O'Brien).....	Drama	Sept. 25. 6,200
Womanpower (Graves-Perry).....	Comedy drama	Oct. 2. 6,240
The Lily (Belle Bennett).....	Emotional drama	Oct. 9. 6,268
Great K. & A. Train Robbery (Mix).....	Fast melodrama	Oct. 16. 4,800
Country Beyond (Olive Borden).....	Curwood drama	Oct. 23. 5,363
Whispering Wires (Anita Stewart).....	Mystery melodrama	Oct. 30. 5,906
International Eucharistic Congress.....	Religious	Nov. 20. 5,500
Return of Peter Grimm (star cast).....	Drama from play	Nov. 20. 6,950
The City (Robert Frazier).....	Clyde Fitch drama	Nov. 27. 5,510

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
What Price Glory? (all star).....	War comedy-drama	Nov. 29.	11,400
Wings of the Storm (Thunder-dog).....	Melodrama	Dec. 4.	5,374
Canyon of Light (Tom Mix).....	Typical Mix	Dec. 11.	5,389
Going Crooked (Bessie Love).....	Crook melodrama	Dec. 18.	5,425
Bertha, Sewing Machine Girl.....	Stage melodrama	Dec. 25.	5,242

	Kind of Picture	Review	Feet
Summer Bachelors (Bellamy).....	Comedy drama	Jan. 1.	6,782
Desert Valley (Buck Jones).....	Western comedy-dr.	Jan. 8.	4,731
One Increasing Purpose (Lowe).....	Drama	Jan. 15.	7,677
Music Master (Alec. B. Francis).....	Belasco play	Jan. 22.	7,734
Stage Madness (Virginia Valli).....	Stage-home drama	Jan. 29.	5,620
The Auctioneer (Geo. Sidney).....	Stage success	Feb. 5.	5,500
Last Trail (Tom Mix).....	Zane Grey Western	Feb. 5.	5,190
Upstream (Earle Foxe).....	Theatrical drama	Feb. 12.	5,510
War Horse (Buck Jones).....	War (horse) story	Feb. 19.	4,953

	Kind of Picture	Review	Feet
Woman of Letters.....	Helen and Warren	Mar. 13.	2,000
From the Caddy's Seat.....	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian).....	Comedy	April 17.	2,000
A Polar Baron.....	Imperial comedy	April 24.	2,000
Too Many Relations.....	Helen and Warren	May 15.	1,965
Canary Island.....	Varieties	May 22.	927
Wild America.....	Varieties	May 29.	960
A Social Triangle.....	O. Henry series	June 5.	2,000
Eight Cylinder Bull.....	Comedy	June 12.	2,000
Belgium Today.....	Varieties	June 19.	735
Rahl Rahl Heidelberg.....	Van Bibber comedy	June 26.	2,000
Mountains of the Law.....	Varieties	June 26.	895
Poland—A Nation Reborn.....	Varieties	June 26.	920
Swimming Instructor.....	Van Bibber	July 3.	2,000
Jerry the Giant.....	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris).....	Imperial comedy	July 3.	2,000
Complete Life.....	O. Henry comedy	July 3.	2,000
A-I Society.....	Comedy	July 10.	2,000
Family Picnic.....	Comedy	July 10.	2,000
Lickpenny Lover.....	O. Henry series	July 24.	2,000
Dancing Around the World.....	Varieties	July 31.	743
Hello Lafayette (Shields).....	Imperial comedy	Aug. 7.	2,000
Putting on Dog.....	Varieties	Aug. 7.	749
Lumber Jacks.....	Varieties	Aug. 14.	750
Steeplechaser (Conley).....	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron).....	Comedy	Sept. 25.	2,000
King Bozo.....	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold.....	Varieties	Oct. 9.	800
Cliff Dwellers of America.....	Varieties	Oct. 9.	845
Dizzy Dancers (Gene Cameron).....	Imperial comedy	Oct. 16.	2,000
Lyn' Tamer (Ernie Shields).....	Imperial comedy	Oct. 23.	2 rls
Marry Month of May.....	O. Henry comedy	Oct. 30.	2 rls
King of the Kitchen (Conley).....	Comedy	Nov. 6.	2 rls
Honeymoon Hospital.....	Imperial comedy	Nov. 13.	2 rls
Napoleon, Jr.....	Animal comedy	Nov. 13.	2 rls
Maryland, My Maryland.....	Variety	Nov. 20.	750
Not to Be Trusted (Allan Forrest).....	Helen and Warren	Nov. 20.	2 rls
Great Lakes.....	Variety	Nov. 27.	900
Babes in the Jungle.....	O. Henry series	Nov. 29.	2 rls
Light Wines and Bearded Ladies.....	Imperial comedy	Nov. 29.	2 rls
Madam Dynamite.....	Imperial comedy	Dec. 11.	2 rls
Battling Kangaroo.....	Animal comedy	Dec. 18.	2 rls
Motor Boat Demon.....	Van Bibber series	Dec. 25.	2 rls

	Kind of Picture	Review	Feet
Bathing Suitor (G. Harris).....	Imperial comedy	Jan. 1.	2 rls
My Lady's Stockings.....	Variety	Jan. 8.	1 rls
Tennis Wizard (Earle Foxe).....	Van Bibber series	Jan. 15.	2 rls
Overnight from Paris.....	Variety	Jan. 15.	1 rls
Big Business.....	Imperial comedy	Jan. 22.	2 rls
Constantinople.....	Scenic	Jan. 22.	1 rls
Society Architect.....	Van Bibber	Jan. 22.	2 rls
An Old Flame.....	Helen & Warren	Feb. 5.	2 rls
Sky Sentinel.....	Variety	Feb. 5.	784
Roses and Ruses.....	O. Henry story	Feb. 12.	2 rls
Slippery Silks.....	Imperial comedy	Feb. 12.	2 rls
Birthday Greetings.....	Comedy	Feb. 19.	2 rls

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Racing Blood.....	Racing Drama	.....	6,000
Hearts and Spangles.....	Circus Romance	.....	5,900
Sign of the Claw (Peter, the Great).....	Dog picture	.....	6,000
Golden Web (Rich-Gordon).....	Melodrama	Sept. 11.	6,000
Block Signal (Ralph Lewis).....	Railroad melodrama	Oct. 9.	5,900
Winning Wallop (W. Fairbanks).....	Action comedy-dr.	Oct. 30.	5,000
Money to Burn (Devore-MacGregor).....	Romantic action dr.	Nov. 29.	5,900
Heroes of the Night (Landis-Nixon).....	Fire-police-thriller	Feb. 5.	6,500
Flying High.....	.....	.....	.....
Quarantined Rivals.....	.....	.....	.....
Mountains of Manhattan.....	.....	.....	.....
Final Extra (De La Motte).....	Melodrama	Feb. 19.	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sep. 12.	10,627
Mystic (Pringle-Tearle).....	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro).....	Naval com. drama	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
"Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ren-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Dance Madness (Nagel-Windsor).....	Comedy drama	Feb. 6.	6,396
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,689
Mare Nostrum (Rex Ingram prod.).....	Ibanez Novel	Feb. 27.	.....
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530

	Kind of Picture	Review	Feet
(Ibanez' "Torrent" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,488
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	May 1.	6,710
Brown of Harvad (Pickford-Brian).....	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy	May 22.	5,139
Paris (Chas. Ray).....	Parisian drama	June 12.	5,580
Lovely Mary (Bessie Love).....	Drama	July 3.	6,167
Road to Mandalay (Chaney).....	Melodrama	July 10.	6,551
Waltz Dream.....	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish).....	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton).....	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer).....	Light comedy romance	Oct. 2.	6,025
The Temptress (Garbo-Moreno-D'Arcy).....	Ibanez' novel	Oct. 23.	8,221
Magician (Wegener-Terry).....	Rex Ingram prod.	Nov. 6.	6,960
Bardleys the Magnificent (Gilbert).....	Dashing romance	Nov. 13.	8,536
Exit Smiling (Lillie-J. Pickford).....	Comedy	Nov. 20.	6,461
Upstage (Norma Shearer).....	Vaudeville com-dr.	Nov. 27.	6,048
Flaming Forest (Moreno-Adoree).....	Northwest Curwood dr.	Nov. 29.	6,567
Tin Hats (Nagel-Windsor).....	War comedy	Dec. 4.	6,598
Faust (Emil Jannings).....	Opera transcription	Dec. 11.	8,110
Fire Brigade (McAvoy-Ray).....	Spectacular fire drama	Dec. 25.	8,616

1927

	Kind of Picture	Review	Feet
Tell It To The Marines (Chaney).....	Melodrama	Jan. 1.	8,800
Valencia (Mae Murray).....	Romantic drama	Jan. 8.	5,680
Flesh and the Devil (Gilbert-Garbo).....	Suderman drama	Jan. 15.	8,750
A Little Journey (Star Cast).....	Comedy drama	Jan. 15.	6,088
Red Mill (Marion Davies).....	Adapted musical com.	Feb. 19.	6,337

PARAMOUNT

1925

	Kind of Picture	Review	Feet
Lovers in Quarantine (Daniels).....	Farce-comedy	Oct. 31.	6,570
Best People (Star cast).....	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan prod.	Nov. 14.	6,048
New Brooms (Bessie Love).....	W. DeMille play	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,038
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353

1926

	Kind of Picture	Review	Feet
The Splendid Crime (W. DeMille prod.).....	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson).....	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,166
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce comedy	Feb. 6.	6,800
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,466
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,446
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,133
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,024
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,854
For Heaven's Sake (Harold Lloyd).....	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	Apr. 17.	7,366
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,800
A Social Celebrity (Menjou).....	Comedy drama	May 1.	6,022
The Runaway (Clara Bow).....	Melodrama	May 8.	6,211
Fascinating Youth (Juniors).....	Drama	May 22.	6,888
Aloma of the South Seas (Gilda Gray).....	Drama	May 29.	8,514
Wet Paint (Raymond Griffith).....	Farce-comedy	June 5.	5,106
Rainmaker (Collier, Jr.).....	Drama	June 12.	6,055
Say It Again (Dix).....	Travesty-farce	June 19.	7,444
Volcano (Daniels).....	Thrill melodrama	June 12.	5,467
Good and Naughty (Pola Negri).....	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels).....	Farce-comedy	July 3.	6,918
Variety (Emil Jannings).....	Drama, short version	July 10.	7,804
Born to the West (Jack Holt).....	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields).....	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow).....	Drama	July 24.	6,077
You Never Know Women (Vidor).....	Drama	Aug. 7.	6,064
Padlocked (Lois Moran).....	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman).....	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling).....	Character comedy	Sept. 11.	6,194
Diplomacy (Sweet-Hamilton).....	Modernized Sardou play	Sept. 25.	6,956
Campus Flirt (Bebe Daniels).....	College comedy	Oct. 2.	6,702
Tin Gods (Thomas Meighan).....	Drama	Oct. 2.	8,568
You'd Be Surprised (G. Griffith).....	Satirical comedy	Oct. 9.	5,904
Kid Boots (Eddie Cantor).....	Comedy	Oct. 23.	5,630
Sorrows of Satan (D. W. Griffith prod.).....	Drama	Oct. 23.	11 rls
Don't Give Up the Ship.....	One Reel special	Oct. 23.	.....
Ace of Cads (Menjou).....	Drama	Oct. 30.	7,786
Quarterback (Richard Dix).....	Football comedy-dr.	Nov. 6.	7,114
London (Dorothy Gish).....	Drama	Nov. 13.	6 rls
We're in the Navy Now (Beery-Hatton).....	Sequel, "Behind Front"	Nov. 20.	5,519
So's Your Old Man (W. C. Fields).....	Comedy	Nov. 20.	6,347
Eagle of the Sea (Vidor-Cortez).....	Sea drama	Nov. 27.	7,250
Everybody's Acting (star cast).....	Stage comedy-dr.	Nov. 27.	6,139
God Gave Me Twenty Cents (all star).....	Romance-drama	Nov. 29.	6,532
The Great Gatsby (Warner Baxter).....	Drama	Dec. 4.	7,296
Old Ironsides (special cast).....	Super-special	Dec. 11.	10,689
Canadian (Meighan).....	Northwest drama	Dec. 11.	7,773
Stranded in Paris (Daniels).....	Farce comedy	Dec. 18.	6,106
Love 'Em and Leave 'Em (Brent).....	Comedy drama	Dec. 18.	6,075
Popular Sin (Vidor-Brook).....	Love drama	Dec. 25.	6,244

1927

	Kind of Picture	Review	Feet
Hotel Imperial (Pola Negri).....	Drama	Jan. 8.	7,091
Ronde or Brunette? (Menjou-Nissen).....	Parisian comedy	Jan. 15.	5,872
The Pottery (W. C. Fields).....	Human int. com-dr.	Jan. 22.	6,680
Kid Brother (Harold Lloyd).....	Typical comedy	Jan. 29.	7,654
Paradise for Two (Dix-Bronson).....	Comedy	Jan. 29.	6,187
New York (Cortez-Wilson-Taylor).....	Melodrama	Feb. 5.	6,877
"It" (Clara Bow).....	Elinor Glyn story	Feb. 12.	6,542

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Far-C Mystery (Dorothy Philipe)	Western Serial	Apr. 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stuff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Alum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Sportlight	May 15.	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Sportlight	May 29.	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott)	Comedy	June 12.	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
Songs of Central Europe	Song series	June 12.	1,000
R. P. M.	Sportlight	June 12.	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	
Never too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000
Big Retreat	Terry Cartoon	June 26.	1,000
Jacks-of-One-Trade	Sportlight	June 26.	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000
Thundering Fleas	Our Gang	July 3.	2,000
Glory or Dollars	Sportlight	July 3.	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3.	1,000
Land Boom	Terry cartoon	July 3.	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000
A Plumber's Life	Terry cartoon	July 10.	1,000
Keeping in Trim	Sportlight	July 10.	1,000
Mighty Like a Moose (Chase)	Comedy	July 17.	2,000
Pirates Bold	Terry cartoon	July 17.	1,000
Jungle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.	2,000
Venus of Venice	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day)	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Ball and Bat	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Dough Boys	Terry cartoon	Aug. 21.	1,000
A Knight Out	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4.	
A Buggy Ride	Terry cartoon	Sept. 11.	1,000
Fourth Alarm	Our Gang comedy	Sept. 11.	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11.	1,000
Watered Stock	Terry cartoon	Sept. 25.	1,000
Bull's Eye	Sportlight	Sept. 25.	1,000
Charleston Queen	Terry cartoon	Sept. 25.	2,000
Bromo and Juliet (Chase)	Comedy	Sept. 25.	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25.	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2.	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2.	2,000
Why Argue?	Terry cartoon	Oct. 2.	1,000
Road House	Terry cartoon	Oct. 9.	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9.	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9.	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16.	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16.	2,000
Restless Race	Sportlight	Oct. 16.	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23.	2,000
Gnn Shy	Terry cartoon	Oct. 23.	1,000
Mount Sinai	"Pilgrimage" series	Oct. 23.	1,000
Home, Sweet Home	Terry cartoon	Oct. 30.	1,000
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30.	2,000
Phoney Express	Terry cartoon	Oct. 30.	1,000
Durable Souls	Sportlight	Oct. 30.	1,000
Journey of the Israelites	"Pilgrimage"	Oct. 30.	1,000
Pup's Tale	Mayer "Sketchbook"	Oct. 30.	1,000
More Ways Than One	Sportlight	Oct. 30.	1,000
Nuremberg	Mayer "Sketchbook"	Oct. 30.	1,000
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13.	3,000
A Harem Knight (Turpin)	Sennett comedy	Nov. 13.	2,000
In Vaudeville	Terry cartoon	Nov. 20.	1,000
Hooks and Holidays	Sportlight	Nov. 20.	1,000
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20.	2,000
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27.	
Be Your Age (feature cast)	Hal Roach comedy	Nov. 27.	2,000
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 27.	2,000
Buck Fever	Terry cartoon	Nov. 29.	1,000
Radio Controlled	Terry cartoon	Nov. 29.	1,000
Topping the Rhine	Sketch Book	Nov. 29.	1,000
War Feathers	Our Gang comedy	Nov. 29.	2,000
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4.	3,000
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4.	2,000
Through Thick and Thin	Terry cartoon	Dec. 4.	1,000
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4.	2,000
Hitting the Rails	Terry cartoon	Dec. 4.	1,000
Rare and Stripes	Terry cartoon	Dec. 11.	1,000
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11.	2,000
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18.	2,000

	Kind of Picture	Review	Feet
School Days	Terry cartoon	Dec. 18.	1,000
Top Notchers	Sportlight	Dec. 18.	1,000
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25.	2,000

Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1.	3,000
Telling Whoppers	Our Gang	Jan. 1.	2,000
Musical Parrot	Terry cartoon	Jan. 1.	1,000
Kitty from Killarney (Day)	Sennett comedy	Jan. 8.	2,000
With the Wind	Sportlight	Jan. 8.	1,000
Fourflushers (Bevan)	Sennett comedy	Jan. 8.	2,000
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15.	2,000
When Friendship Ceases	Terry cartoon	Jan. 15.	1,000
Smith's Pets	Jimmy Smith series	Jan. 15.	2,000
Bring Home the Turkey	Our Gang comedy	Jan. 22.	2,000
Chasing Rainbows	Terry cartoon	Jan. 22.	1,000
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22.	2,000
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22.	2,000
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22.	2,000
On Guard (Cullen Landis)	Army serial	Jan. 29.	
Sporting Knack	Sportlight	Feb. 12.	1,000
Smith's Customer	Smith Family com.	Feb. 12.	2,000
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19.	2,000
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19.	2,000
Pathe Review 6	Magazine	Feb. 19.	1,000

	Features		
The High Hand (Leo Maloney)	Western	Sept. 11.	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9.	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6.	5,479
Cyclone Cowboy (Wally Wales)	Western	Jan. 8.	4,447
The Long Loop (Maloney)	Action western	Jan. 15.	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29.	4,915
Sink or Swim	Terry cartoon	Feb. 5.	1,000
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5.	2,000
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5.	2,000
Between Dangers (B. Roosevelt)	Fast western	Feb. 5.	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12.	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19.	4,524

PREFERRED PICTURES

Lew Tyler's Wives (Frank Mayo)	Drama	July 10.	6,757
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25.	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30.	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27.	5,294
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22.	6,087

PRODUCERS DISTRIBUTING CORP.

Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Huletta)	Character drama	Aug. 1.	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,666
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,903
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,906
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama	June 12.	7,979
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,600
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	6,756
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10.	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.	5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24.	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31.	6,400
Young April (Beattie Love)	Romantic com.-dr.	Sept. 1.	6,858
For Alimony Only (Leatrice Joy)	Divorce com.-drama	Oct. 9.	6,400
Gigolo (Rod La Roque)	Drama	Oct. 16.	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23.	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29.	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4.	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18.	7,460
Jim, The Conqueror (Boyd-Faire)	Suspense western*	Jan. 1.	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15.	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29.	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19.	6,839

RAYAT

Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,255
Call of the Klondike (Glass-Dwan)	Melodrama	Ang. 21.	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,303

RED SEAL

Has Anybody Seen Kelly?	Song Cartnne	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	50
Song Cartnne	Fleischer novelty	Apr. 3.	50
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	50
Hair Cartoon	Marcus cartoon	Apr. 10.	50

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Fee.
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Too! Too! (Ko-Ko)	Fleischer cartoon	July 31.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
celview (Issue E)	Pictorial	Aug. 7.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000
Churchyards of Old America	Humor	Sept. 25.	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
Berth Mark	Carrie of Chorus	Oct. 9.	2,000
Hair Cartoons	Number 17	Oct. 16.	458
Searchlight	Issue J	Oct. 16.	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,000
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723
Wreckage (May Allison)	Drama	July 24.	5,723

TIFFANY PRODUCTIONS, INC.

That Model from Paris	Society comedy drama		
Lost At Sea	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Cheaters	Society drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama	Jan. 15.	5,300
The Broken Gate	Emotional drama	Oct. 9.	6,484
Fools of Fashion (Mac Busch)	Social life drama	Nov. 6.	7,300
College Days (Marceline Day)	College comedy-dr.	Nov. 27.	5,800
osselyn's Wife (Pauline Frederick)	Emotional drama	Dec. 11.	6,100
in Cargo (Shirley Mason)	Melodrama		
Redheads Preferred (Hitchcock-Daw)	Farce comedy	Feb. 19.	5,500
The First Night (Lyttell-Devore)	Farce comedy		

UNITED ARTISTS

Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685
Parrows (Mary Pickford)	Comedy drama	Oct. 9.	6,600
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4.	8 rls
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29.	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12.	7,500

UNIVERSAL

My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Rustler's Ranch (Acord)	Western	June 5.	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,680
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 10.	4,862
Man in the Saddle (Gibson)	Western	July 17.	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes)	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.	6,649
Michael Strogoff	Russian Melodrama	Oct. 30.	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6.	5,600
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20.	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27.	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4.	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11.	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18.	4,399
Silent Rider (Hoot Gibson)	Western	Dec. 25.	5,598

Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1.	7,319
Rough and Ready (Hoxie)	Western	Jan. 8.	4,409
Loco Luck (Art Acord)	Action western	Jan. 22.	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29.	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5.	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12.	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19.	7,172
Short Subjects			
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Savior)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4.	2,000

Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10	Oct. 9.	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16.	2,000
A Man's Size Pet	Western comedy	Oct. 16.	2,000
Never Again	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16.	1,000
Lots of Grief	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 16.	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23.	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23.	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23.	1 rls
When Bonita Rode	Mustang western	Oct. 30.	1 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30.	1 rls
Jane's Engagement Party	What Happened to Jane	Nov. 6.	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6.	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6.	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6.	1 rls
Please Excuse Me	Excuse Maker com.	Nov. 6.	2 rls
The Big Surprise	Gump comedy	Nov. 13.	2 rls
Snookums' Outing	Newlyweds comedy	Nov. 13.	2 rls
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13.	1 rls
Better Luck	Gump comedy	Nov. 20.	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20.	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20.	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20.	1 rls
Buster Prize Winner	Buster Brown series	Nov. 27.	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 27.	2 rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29.	1 rls
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29.	1 rls
Last Lap	Collegians No. 4	Nov. 29.	2 rls
A Close Call	Gump series	Nov. 29.	2 rls
Snookums' Merry Christmas	Newlyweds series	Nov. 29.	2 rls
Hen Punctured of Piperock	Mustang western com.	Nov. 29.	2 rls
Trail of Trickery (Cobb)	Northwest drama	Dec. 11.	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11.	1 rls
Around the Bases	Collegians series	Dec. 11.	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18.	1 rls
Rooms for Rent	Andy Gump comedy	Dec. 18.	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18.	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18.	2 rls
Fighting Spirit	Collegians series	Dec. 25.	2 rls
Buster's Picnic	Buster Brown series	Dec. 25.	2 rls

Lout Soul (Puffy)	Bluebird comedy	Jan. 1.	1 rls
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1.	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1.	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8.	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8.	1 rls
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8.	2 rls
Up Against It	Gump comedy	Jan. 15.	2 rls
The Relay	Collegians	Jan. 15.	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22.	2 rls
Tied Up	Piperock western	Jan. 22.	2 rls
What's Your Hurry?	Excuse Makers	Jan. 22.	2 rls
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22.	1 rls
Newlyweds Build	Newlyweds and Baby	Jan. 22.	2 rls
Cinder Path	Collegians	Jan. 22.	2 rls
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22.	1 rls
Youth and Beauty	Gump comedy	Jan. 29.	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29.	2 rls
George Runs Wild	George series	Feb. 5.	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5.	1 rls
Tenderfoot Courage	Mustang western	Feb. 5.	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12.	1 rls
Meet the Husband (Arthur Lake)	Comedy	Feb. 12.	1 rls
Snookums Disappears	Newlyweds	Feb. 19.	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19.	2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19.	2 rls

WARNER BROS.

Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Robbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,880
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,300
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,918
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6.	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30.	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23.	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20.	6,993
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11.	5,810
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8.	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5.	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22.	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12.	10,049

The Theatre of To~Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

The Enchanted Garden

NOVELTY is the keynote of this offering which may be presented with children only, or with adult and children performers. Through tie-ups with dancing schools this presentation can be worked up at a very nominal cost.

Part of the scenic material, such as the gate posts and trees, is from previous presentations.

The odd and unusual is sought after in this setting; consequently no effort should be made toward a strictly natural garden, but rather for fantastic exaggeration in lay-out as well as color note. The lighting, when at its height, should be vivid and startling, using spots and floods instead of borders and foots.

The following routine and musical suggestions should be treated merely as such; the producer may have to change the action according to ability and style of his performers.

Any of the numbers suggested may be omitted and different numbers substituted. A novelty orchestra or instrumental band of almost any kind; or a trio or quartette of singers attired in insect costumes, may be used instead of, or in conjunction with dancers.

THE ROUTINE

"Morning," Grieg, is played by pit orchestra as drapes part on a dim stage in blue, suggesting early morning. Birds are singing. The scene shows a high garden wall with a big double gate. The garden beyond the gate is in shadows and but dimly discernible. In front of the wall, to the left, a tall tree with drooping foliage; to the right a number of large urns and flower pots, some apparently empty, others containing plants.

Amber flood coming up gradually, very slowly, from right during the action that follows. Bright green spot, from projecting booth, on urns; one of these is seen to move, it rocks gently, tips over and a ladybird in brilliant colors crawls out. Introduce dance number, "Dance Caprice," Virgil. As dance progresses bugs and beetles appear from behind trees and flowers, right and left. Green lights up gradually behind fountain wall to illuminate sky. At conclusion of dance a big, glittering, black beetle appears and, leading the other insects, goes into a grotesque comedy dance number. "Zepher," Heller. Spot to canary color, amber lights up slowly behind gates. At height of dance, apparently, a huge frog hops on from left; the insects scurry off and the frog performs acrobatics, working in a steel blue spot.

The gates open slowly during this number revealing the inner garden. A wall, with a central fountain splashing water, forms the background. Colorful flowers grow in profusion along the wall. The scene is in amber light with the upper part of the fountain tinted magenta and a green spot on water spray.

The frog hops through the gate to inner garden as music segue. "Spring Song," Mendelssohn, for dance of the elves, a tuneful number danced by youthful dancers in colorful costumes. White flood from projection booth on this number.

Entire company on for finale.

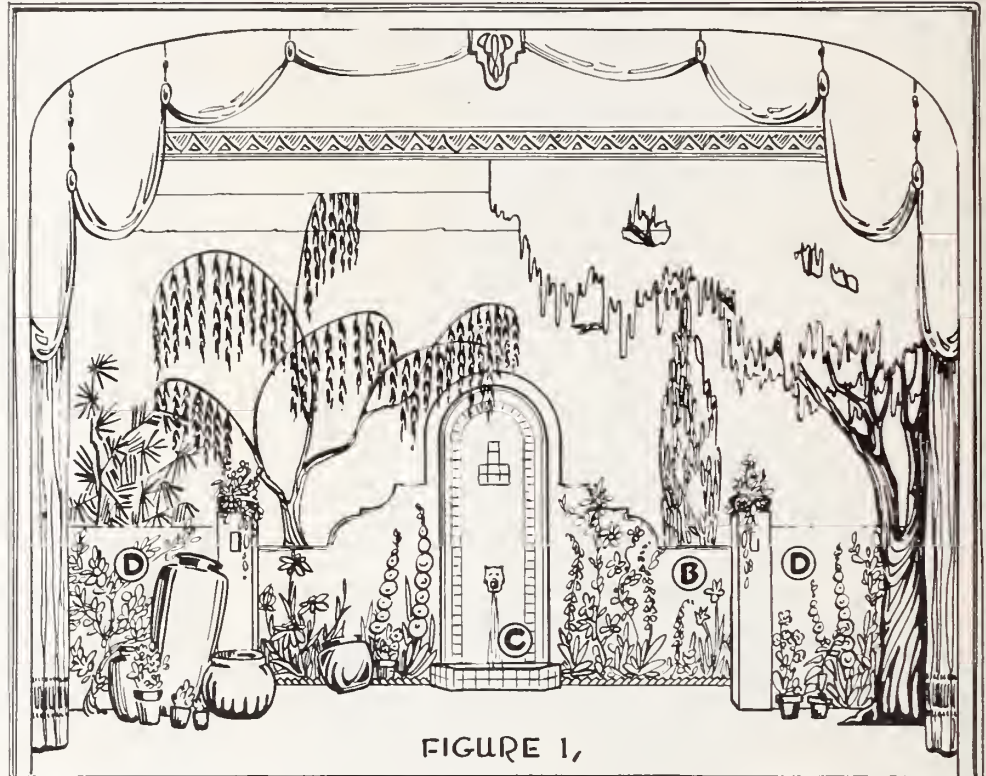
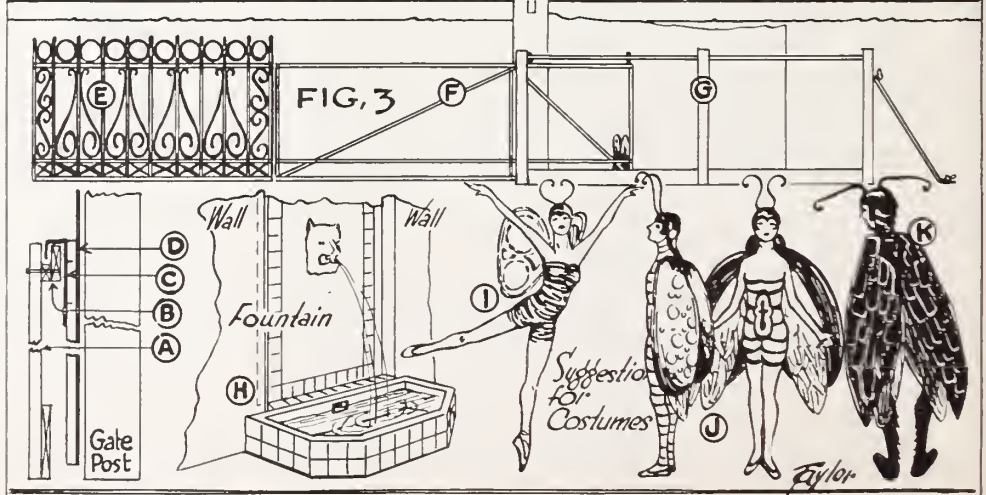
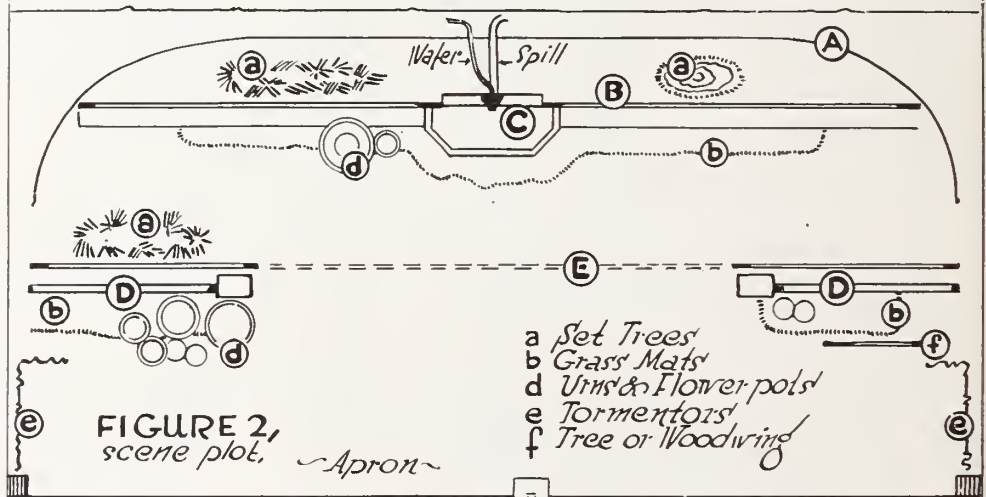


FIGURE 1,



Production Tips, Kinks and Wrinkles

Luxury Theatres Now Follow the New Films

(Continued from page 16)

Backing consists of a blue sky cye, A. The walls B are flats of frame construction covered with muslin or blue plaster board (paper). The fountain, C, is wall board on frame work, built in same manner as the stucco arch described in a previous presentation. The front walls, DD, are similar to back walls and have in addition two gate posts or pilasters. These are also from a previous presentation as are the set trees and flowers.

The gates glide on tracks set up behind the walls, DD.

DETAILS. Figure 3

The gates are here shown in detail; the gate E showing grille design as cut from wallboard and tacked to rigid frame built of battens, as shown in F. The gate frame is half again as long as the part actually showing from front. The additional part is to balance the gate on the track and is concealed by the wall.

Counter weights consisting of sand bag, sash or curtain weights, are added to the balance end, hanging on the track G.

A detailed plan showing a simple way to hang the gate on the track is shown in the end elevation. The uprights, A, support the track, B. The hangers, C, hold the gate, D, in position and fits loose enough on the track to glide easily. The track, made of wood battens, should be perfectly smooth and rubbed with graphite, so that the gate may be operated easily and smoothly.

The Fountain is, as already mentioned, of frame and wall board construction, with the exception of the water basin and fountain head. The basin is made of 2x8 boards, on edge, for walls, and one inch boards for bottom. Line inside with roofing paper to make watertight. All overflow, in the back side about four inches from the bottom, consists of a piece of down spout fitted tightly in a hole cut in the wall. The fountain head can be plaster cast, papier mache or pressed sheet iron, with water furnished by means of a garden hose concealed behind the fountain. An ornament of pressed sheet iron, suitable for fountain head, may no doubt be obtained at a local sheet metal shop.

PAINTING

Do walls and fountain rough "Textone" in very light pink (shell pink); the tile inserts on fountain wall and basin in medium greens and blues, painted in oil and varnished to resemble glazed tile, set in white mortar.

Gates get dull black.

Foliage, flowers and vines may be painted on the walls, lending; with flowers and shrubbery "planted" along the wall, the appearance of a dense growth.

Urns and huge flower pots are made by covering empty wooden candy pails, bushel baskets and similar odd-shaped containers, with black or white oilcloth or muslin and decorating with designs done in paint and bronze of brilliant colors; Chinese vermilion, emerald green, turquoise and cobalt blues, orange, etc. The smaller flower pots could be done in similar colors. The profile tree or wood wing gets bright green foliage detailed in dark greens and blues. Tree trunk in blues, brown and orange outlined with black.

COSTUMES

At first glance the costume designs may appear too elaborate, too complicated, for



Janet Gaynor, now making "Seventh Heaven," for Fox.

practical adaptation except by theatres operating their own costuming department. It will, however, be found less difficult to make these costumes than seems at first possible. The wing shells may be made from buckram reinforced with wire frame. Or make from metal window screen. The screen can be cut and shaped to almost any imaginable form. Cover inside and outside with strips of manila paper or muslin about two inches wide, glued to the wire-screen shell. Decorate with paint, bronzes and metallics. I, fig. 3, shows a close-fitting elf costume of peagreen satin with decorated wings of silk gauze. Make frames, the size and shape wanted for wings, from stiff, lightweight wire and stretch the gauze on the frames.

J shows two ladybird costumes of similar design, made of satin in russet or green with wings of silk gauze attached to inside of the shells.

The comedy character costume, K, should be in glossy black detailed in aluminum bronze and bright green. Black oilcloth is just the thing for this costume. Facial make-up should be in keeping with costume and part played.

Foresight is better than hindsight.

But the Twentieth Anniversary Issue of *Moving Picture World* will provide you with a survey of the past that will make your foresight far more acute. Out March 26.

attending the Eden Musee. It simply was not done. And all went home and told about the boiler room with the red velvet carpet before the furnace doors, they lauded the Toffetti frescoes, they dilated on the art treasures scattered through the theatre, on the rest rooms and even on the elegance of the plumbing. Mr. Albee has built many beautiful theatres since, culminating in the magnificent Albee Theatre, in Brooklyn, but the Boston house was the first, and therefore the most wonderful.

It is possible to go back of the Keith period, even, for old-timers will recall the bar of the Hoffman House, on Madison Square, with its originals by Bougereau and other masters, and where they charged a quarter for the usual two-for-a-quarter drink. If you had enough cocktails you could see twice as many paintings and so double the return on your investment.

It is all along the same lines. The bar-room, the vaudeville theatres and the picture houses alike supply the craving for elegance. It may seem a bit garish to the ultra-refined, but it means much to the shop girl, the domestic, the clerk and the truck driver. Each has a desire for romance and luxury, and the romance film in a million dollar theatre supplies that desire and gives them, for a little space, a vacation from the drab tenement life and the sordid grind of the day's work.

And the Paramount, the Roxy and all the rest can directly, though not very distinctly, trace their origin back to the growth of the five-reel picture, and realize that the society revels, the night club scenes, the overstuffed sets and all the rest are merely a catering, conscious or otherwise, to this demand.

We may never know whether the hen or the egg came first, but the theatres followed the film.

Principles of Photography

INTENDED largely as a text for use in colleges and for advanced workers, "Photography, Principles and Practice," by C. B. Neblette, of the Texas A. and M. College, covers almost every phase of photography in its 586 pages of text, though it does not even touch upon cinematography, save as its processes are related to straight photographic art.

This is not intended to be a popular handbook; indeed the treatment will repel the casual reader who is mildly interested in the scientific aspects and is more intent upon results, but for the student the ground has been thoroughly and intelligently covered. As an example of the aims of the book, it might be mentioned that 89 pages are given to the matter of lenses and photographic optics, with innumerable diagrams to demonstrate the various types of lenses and the various optical formulae. Development, to the final fixation, carries 124 pages, and every phase of development is discussed.

It gives the student of photography a working knowledge of the entire subject and includes the latest processes. It is published by the D. Van Nostrand Co. at \$6.50.—E. W. S.

Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

New Power's High Intensity Lamp Is Ready

***Extensive Improvements Made in Projection Light
Source, Which in Original Form Has Made
Good For Five Years***

POWER'S High Intensity Lamp, originally known as the G. E. Lamp and manufactured by the General Electric Company at its Schenectady plant, was late recalled the Power's High Intensity and manufactured in improved form by the Power's Division of the International Projector Corporation. It has now undergone extensive redesigning and a number of important improvements have been made which unquestionably place this apparatus foremost in the ranks of high intensity projection equipment. The earlier lamps were extensively used and gave satisfactory service while medium currents were employed but the demand for higher current ratings has made necessary many changes in construction.

The first lamps put out by Power's were installed in lamphouses originally designed for the ordinary arc and this created many annoying difficulties and limitations, but as now designed Power's High Intensity Lamp may be operated up to a maximum capacity with an absolute assurance of satisfaction.

The new lamphouse has been designed with ample allowance for the heavy duty the lamp is called upon to perform and proper ventilation has received full consideration. The lamphouse is 26" long by 26" high by 15" wide over-all and the design of the upper section will be found to greatly facilitate rapid removal of gases and vapors from the burning arc. A 6" stove pipe vent has been provided in the top for connection to a standard 6" vent flue to the outer air. Extra large doors of double thickness, ventilated between the surfaces, when opened leave the lamp entirely accessible, ready for removal or cleaning. A heavy wire mesh inserted in the base of the lamphouse affords a ready and continuous flow of cool air circulating at all times through the lamphouse, serving to keep the apparatus moderately cool.

Condenser Mount Adjustable

The condenser mount of the new lamphouse is of the adjustable type now well known to projectionists throughout the country. It is designed so that the condensers may be adjusted vertically and laterally so that accurate alignment may be obtained with the centre of the condensing lenses placed absolutely on the optical axis. This is an important feature of this mount and is a patented device used exclusively on the Power's High Intensity Lamp. Additional adjustment has been provided for the spacing of condensers so that condensers of extreme thickness, such as the 6½" G. E. fused quartz, may be accommodated, but at the same time leaving considerable space for adjustment between it and the front condenser.

The inside dowser has been continued, as it is an important aid to the projectionist, as it protects the collector lens from becoming coated with white ash when the arc is struck. An auxiliary dowser of heavy construction has been added to the end of the condenser mount cone in order that change-over at-

tachments may be readily placed in use. This cone is of very large proportions, being over 5" in diameter at the point at which it connects to the condenser mount assembly. This enables the projectionist to use a 5' front condenser which experience has taught us materially increases the amount of illumination obtained on the screen, and at the same time allows for the projection of a picture brightly illuminated to the extreme edges. Extra heavy door latches have been provided to replace those of lighter construction formerly used, but inadequate under present conditions.

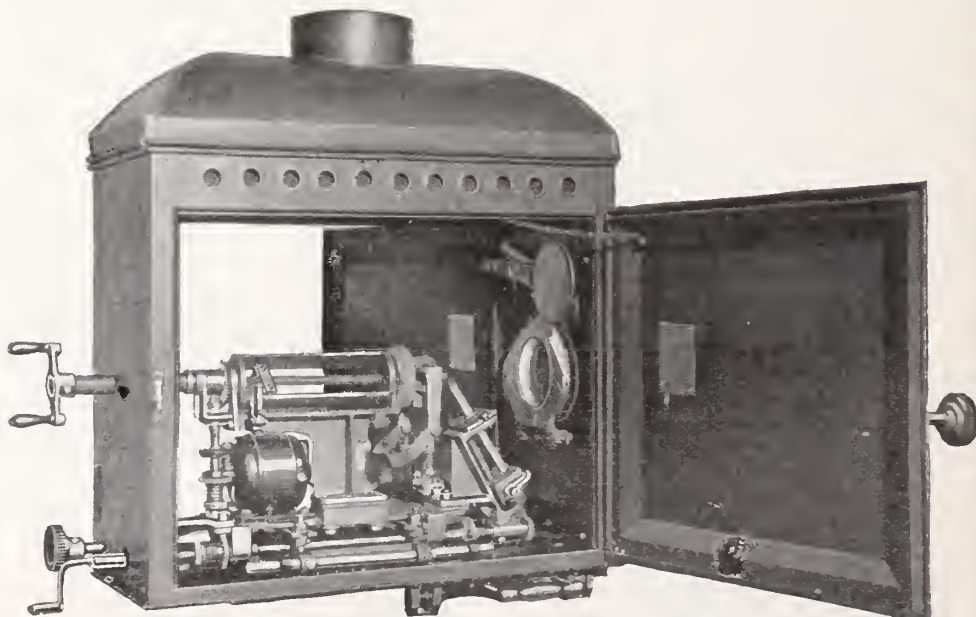
Lamp Highly Modernized

Although the lamphouse has been improved in a number of important particulars it is the lamp which has received major consideration. The improvements made upon the lamp will be briefly described and theatre owners and projectionists will readily realize that Power's High Intensity Lamp

as now designed overcomes all the difficulties heretofore found in this type of arc lamp.

A new type revolving carriage assembly has been adopted, the rear bearing of which has been extended through the entire rear support, thus eliminating wear at this point. The large beveled gear has been made integral with the sleeve which formerly was slipped over two set screws, and this new design makes for quick and easy assembly at the same time assuring perfect alignment of these important parts. The vertical bearing in the rear support casting has been considerably lengthened, thus affording a much greater bearing surface and again insuring the accurate alignment of the vertical feed shaft. An additional bearing of very rugged construction has been added to the rear of the lamp to support the negative feed shaft beyond the negative feed gear and driving clutch. This bearing eliminates all lost motion in this particular assembly and assures again perfect alignment and positive operation of the negative feed assembly complete.

In former lamps the asbestos guide, as its name implies, acted as a guide for the positive carbon, but owing to the many connections through which the carbon passes before coming in contact with the positive contact shoes, it was found practically impossible at all times to get an accurate alignment of the positive carbon on the optical axis without leaving undue clearances. This often caused the carbon to travel eccentric, thereby moving the spot at the aperture plate in an eccentric motion, affecting considerably the screen illumination. This feature has been discontinued and the guide for



It can be clearly seen that in the Improved Power's High Intensity Lamp, housed as shown here, there is compactness, ease of handling, simplicity and sturdy, yet minutely accurate construction as is essential in International Projector Corp. product.

the positive carbon in the front assembly of the lamp is now formed in the front of the revolving carriage. Wear at this point has been eliminated as the carbon revolving carriage and guide for the positive carbon now revolve as a complete unit. By this method of construction perfect alignment of all parts has been secured and the eccentric motion prevented.

Positive Feed Perfected

One of the most important features of the new construction is a new positive feed assembly. The older type of detent spring has been entirely discontinued and in its place has been mounted a ruggedly constructed flexible attachment by means of which the positive carbon is accurately and positively fed an exact pre-determined distance at each revolution of the revolving carriage. This new assembly is adjustable so that the rate of feed may be varied for different diameter carbons such as the 11 mm. or 13.6 mm. depending on the amperage used.

Extra heavy positive contact shoes have been provided to carry current considerably in excess of the amount normally used. Ample contact surface makes it unnecessary to put undue tension on the carbon in order to secure sufficient contact. These contact shoes are protected by a baffle plate of heat-resisting material so that at the end of a half hour's run the contact shoes themselves present only an extremely dull red appearance as compared with a bright cheery red often observed in the older construction.

The negative assembly has been considerably reenforced and a new carbon clamp of very rugged construction added, which eliminates the danger of bending this important part when tightening the negative carbon securely in the holder.

Current is now conducted to the negative carbon by means of solid silver corrugated connector strips having a capacity of practically double the current normally used. This type of construction entirely eliminates the danger of the burning off of the negative contact cable. The new lamphouse makes it possible to secure over a half inch greater forward adjustment and with the additional adjustment provided in the condenser mount assembly a perfect spot may be obtained at all times with plenty of leeway backward and forward for accurate adjustment of the lamp. The dimensions of the former lamphouse entirely prevented this most important adjustment.

Adjustment Simplified

It will be recalled by those who have used the earlier types of high intensity equipment that the slight adjustment obtainable—in the older lamps could be secured only by turning the forward and backward adjusting screw many times. This adjusting screw itself was in close connection with the negative feed shaft and thereby interfered considerably with its operation. In the new lamp the backward and forward adjusting screw has been moved to the left almost 3" thereby leaving plenty of room for manipulation by the projectionist. The adjusting screw of many threads per inch has been eliminated and an adjusting screw having but five threads per inch has taken its place. It is, therefore, apparent that the backward and forward adjustment of the lamp within the lamphouse may now be almost instantly made. New positive and negative feed handles have been provided and the positive has two cranks upon it through which a speedy adjustment of the positive carbon clamp is assured when changing the trim.

The negative feed crank has been made much more rugged and of considerably greater length so that this adjustment also may now be made without difficulty. Both of these adjustments may be subjected to considerably hard usage without causing any trouble.

Power's High Intensity Lamp has been on the market nearly six years and in some theatres has been in actual practical use for about five years. The Bradford Theatre, Newark, New Jersey, and the Republic Theatre, Brooklyn, New York, were two of the first theatres to install Power's High Intensity Lamp and in both instances the same lamps have been in use for about five years. This rather conclusively proves that the earlier Power's High Intensity Lamps gave long and satisfactory service in spite of certain defects to which we have referred. Of late there have been strong indications of a greatly increased demand for the high intensity lamp and the International Projector Corporation feels that with the many im-

provements made on Power's High Intensity Lamp theatre owners and projectionists will see that the new equipment is installed. The high intensity lamp has certain definite advantages and it will pay to write to the Power's Division of the International Projector Corporation for full information regarding Power's High Intensity Arc Lamps.

Demand for McAuley Arcs Keeps Factory Busy At Night

From the plant of the J. E. McAuley Mfg. Co., Chicago, manufacturers of Peerless Reflector Arc Lamps, comes news of exceptional activity and many orders for their equipment. Business has been so good and the demand for Peerless Lamps so great that night operation of their factory has been necessary for the past month and will so continue until their schedule of increased productions will keep shipments apace with orders.

The Rowland & Clark Circuit have ordered through the National Theatre Supply Co., Peerless Reflector Arc Lamps for a large number of their central Pennsylvania houses. The Schine Theatrical Enterprises of Gloversville, who operate about 70 theatres throughout Central New York State, have standardized on Peerless as their Reflector Arc Lamp equipment and are installing Peerless Lamps as rapidly as possible.

The Saenger Enterprises, who a short time ago placed orders for fifty Peerless Lamps, are ordering additional lamps for their theatres and these in addition to their initial order.

Chicago installations also show exceptional pep; one of the most important installations being Ascher Brothers' New Sheridan Theatre, located at Sheridan Road and Irving Park Boulevards. This theatre has a seating capacity of 3,000 and represents a total investment of around two million dollars. This house is equipped with three Simplex Projectors and Peerless Reflector Arc Lamps and the sale handled by the Chicago office of the National Theatre Supply Company. Beautiful projection is being obtained in this house on a throw of 168 feet with a 20 feet picture at only 28 amperes.

New additions to the present Peerless line of Reflector Arc Lamps and Film Speed Indicators will be announced in the near future, the process of development now being under way.

MIAMI, FLA.—Wallerstein Theatrical Enterprises, Inc., will erect reinforced concrete moving picture theatre at 744 West Flagler street, seating capacity 1,200. Stores will be located on Flagler street side. Estimated cost \$100,000.

TAMPA, FLA.—Public Theatre Corporation, 16 East 42nd street, New York, plans to erect 16-story brick theatre and office building on Tampa street. Estimated cost \$1,000,000.

WINNETKA, ILL.—Edwin H. Clark, 8 Huron street, heads syndicate which will erect Spanish-Colonial design moving picture theatre and store building on Sheridan road, between Wilmette and Kenilworth. Seating capacity about 1,400.

TUPELO, MISS.—Moore and Gregory plan to erect theatre on site of old Read Hotel.

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Better Projection

This Department Was founded in 1910 by its Present Editor—

J.H. Richardson

Better Projection Pays

Perfect Projection Is Provided in the Roxy

IN the magnificent new Roxy Theatre, soon to open its doors to the public, things projectional will be inaugurated which will, I venture to say, make even blase old Broadway sit up and gasp several full-sized gasps.

I am pledged to Mr. Rothafel, who naturally wants to keep the surprise in abeyance for the opening, not to disclose the nature of the really big things, but you who think you know all about picture presentation and the possibilities of projection, and things directly allied thereto, are due to revise your ideas a whole lot, and I don't mean maybe either.

By order of Mr. Rothafel, and by his own wish as well, Arthur Smith, who will have charge of matters projectional in the Roxy, showed me through the whole theatre, where we examined as much as was not still hidden by the huge mass of scaffolding. We often say a thing is a "wow." Well, the Roxy is going to be a couple of wows at the very least.

The projection room itself is 38' 4" long by 12' front to back, with a small room at either end. It is located in the front of the balcony. The projection angle will be two (2) degrees, and the projection distance 110 feet. Distortion therefore is to all intents and purposes entirely eliminated, and the projectionist at a distance where all details of the picture will be easily visible—the only real answer to keeping definition continuously sharp, and various faults now common because of the great distance the projectionist is from the screen, at their lowest value.

Roxy spent a good half hour explaining his plans. He advised me he had instructed the installation man to "go the limit" in the matter of projection equipment, which shows good judgment and good business sense. It is astonishing how many exhibitors expend huge sums on a theatre de luxe, and then get economical (????) when the projection room is reached, thus handicapping the whole thing.

Concerning the projection room location, Roxie said: "There, Frank, I've done what you've been preaching for years, and I've sacrificed a lot of seats to do it, too."

"Don't you believe it will be a paying proposition to sacrifice them?" I asked.

"Certainly," was the prompt reply, "or I'd not have done it."

The Roxy will have the only undistorted screen image in any large theatre in all the Broadway district, and in the Broadway district some pretty terrible examples of distortion

Bluebook School

Question No. 567—Would it be possible to use one 50 volt, 25 ampere, one 25 volt, 25 ampere, and one 35 volt, 25 ampere rheostat on 120 volts? If you think it would, what would the resultant amperage be, presuming the current to be D. C.?

Question No. 568—Explain the action of a "multiple coil" rheostat and explain their advantages in projection work.

tion exist in some very high-grade theatres. I have always deplored this state of affairs, but exhibitors had not the vision to see or understand that the sacrifice of a relatively few seats, even though they be high-priced ones, is worth while if by so doing we may secure a more beautiful and therefore a more salable screen picture.

As to the theatre itself, you will have to see it to appreciate its dignified beauty. It will of course be fully described in other sections of the paper when the theatre has opened, which date is set for March 11.

I have seen the list of projectionists to be employed and the names contain an assurance that full justice will be done to the splendid equipment supplied. Incidentally Vitaphone will be included in the repertoire.

Just wait, though! Broadway is going to be introduced to a new, and I venture, to say a startling innovation in projection and presentation. What Roxy will "pull" will, unless I miss my guess, again set him a goodly number of laps ahead of all and sundry. In the past he has pulled several big ones, but this looks to me to be very big. Roxy is a man with vision, plus full measure of ability to materialize his "dreams" into solid realities.

Incidentally, it may interest you to know the equipment which will be installed. It consists of 3 Simplex projectors, one of them equipped to handle Vitaphone. They will have high intensity lamps. Projectors to handle the Spoor wide film. Four Brinkert C14 spots and two high intensity flood lamps, also Brinkert. One 10-reel American Film Safe for 15" reels and one 15 reel American Film Safe for Spoor reels. Three carbon cabinets. 11 Hoffman and Sons rheostats. Five special panels with voltmeter, ammeter and speed indicator mounted thereon. Five Strong changeover devices. Ross projection lenses.

There will be three high intensity floods and six Brinkert C14, 150 ampere spots in the theatre dome and four C14, 150 ampere spots back stage, besides which there will be one projector for Spoor film and two Simplex projectors, with all accompanying equipment, in the private screening room. This is not a complete list, but contains all the main items.

Common Sense Arises In Projection Affairs

SLOWLY common sense arises from under its burial cloak of foolishness in projection matters. The magnificent new Roxy Theatre, New York, representing what is probably the greatest capital investment in this country, insofar as concerns a theatre alone, has sacrificed many of its very best seats in order to avoid hampering projection by an abnormally long projection distance and picture distortion.

Several other high-class theatres in various sections of the country have done the same thing, the latest being the Famous Theatre, New Orleans, La., which has placed its projection room in the front of the balcony, with a negligible projection angle and about a 65-foot projection distance.

And right there lies a danger, unless lens manufacturers can produce projection lenses which will give perfect results with short focal length lenses of diameter sufficient to admit the entire light beam.

Up to date I believe this has been declared to be either impossible or very difficult of accomplishment. With an 18-foot picture a lens just a bit in excess of three inches E. F., would be required and even with a 14-foot picture lens just a bit over 4-inch E. F. would be necessary.

The 3-inch lens is, unless makers can do more than they have done in the past, almost an impossible proposition, but I think a very good result may be had with a 4-inch lens, though whether that is true where the reflector arc is to be used, I'm not sure.

Einzinger Offers Clue To Worden's Bad Puzzle

GEORGE EINZINGER, New York City, says: Referring to Mr. Worden's puzzle, I presume the middle plane of one of the lenses of the projection lens is not perpendicular to the principal axis. The cause probably is that the female thread (inside the tube) is 'out' just one of the fine threads, so that the lens is on a slope by just that much. Another presumption is that the axis of the tube as a whole is not perpendicular to the film plane."

I think Friend Einzinger is in error. My reasons for thinking so are: that it is hardly to be presumed that this would happen to both projection lenses at essentially the same time, as I understand was the case. I think so, too, because the displacement of the optical axis of the tube as a whole would displace the picture on the screen; also I doubt that the slight displacement of one element of the projection lens, as described, would produce the effect, and again it would hardly happen to both lenses at once.

However, don't feel hurt because I don't agree with you, Einzinger. You have at least offered what you believe to be a solution, which is more than many readers had the courage and energy to do.

Bluebook School Answers Special

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

RECENTLY I selected for publication, as I remember it, the reply of Brother Hanover, Burlington, Ia., to the question propounded by R. G. B. Philadelphia, which same was as follows:

"If you were employed as projectionist in a theatre under construction, in which pictures and prologues or pictures and tableau were to constitute the program, and were asked to submit a tentative list of equipment required for the projection room, what would you ask for current to be 110-220, with a 3-wire projection room service circuit. Room itself to be 18' long by 9' deep, located at front of balcony. Projection distance 70 feet. Distance screen to rear row of seats 130 feet; to front row 25 feet. Auditorium 82 feet wide."

That last was probably an error, but it was the width R. G. B. gave.

In selecting Hanover's answer I discarded, among others, the answer of Richard Keuster, Brooklyn, N. Y. This I did in the case of Keuster, only because he had, it seemed to me, wandered far from the actual question. However, a careful second reading convinces me that the "wandering" was, after all rather necessary to the competent answering of the question, and Keuster's answer is so excellent that I have decided to consume pretty well all the department this week, in publishing it. Here it is:

"Before we can decide just what to include in our tentative list, we must make certain of those structural dimensions affecting projection. My first move would therefore be to secure a set of blueprints from the architect and study them. We chaps have the dimensions stated in this question, but I would probably not know them exactly when asked to submit a list.

Assuming that we find them to be as stated in the question, the next thing to determine would be how much apparatus could be accommodated on the floor space, or perhaps it would be better to say in the 18 foot long front space at our disposal.

First of all we must not forget that since the projection of motion pictures is the one most important function of a theatre projection room, motion picture projectors should and must have first consideration. We must set aside space for them first of all, and use whatever may be left, be it little or much for other apparatus.

It is pretty generally conceded that the high-grade motion picture theatre of today must, or at least should have a battery of three projectors. The third projector may not be an absolute necessity, but for many reasons it represents good practice. I would therefore include three moving picture projectors in my list. My preference as to kind is not material.

The proper spacing apart of projectors is four feet, lens center to lens center, but in consideration of the fact that we have only a 70-foot projection distance, they should be spaced just as close together as is practicable without actually hampering the work of projection. This is necessary because any projector which has its lens off center with the screen center will, of course, be at an angle with the screen surface, or the optical axis of its optical train will anyhow, and the further it is off center the greater will the angle be.

As you all know, when the axis of pro-

jection is off center, either up or down, with the screen center, there will be distortion of the picture, and this effect is one-fourth greater when the lens is to one side of the screen center than when it is above or below it, because the picture is one-fourth wider than it is high. In this case a reduction in spacing is so important, assuming the picture to be of ordinary theatre size, probably about 18 feet wide, that I would reduce it to 3' 6", which would give us a total distance of 7' between lens centers of outside projectors.

Another thing I must direct attention to in this connection is that we must so place the center projector that its lens, rather than the projector as a whole, will be on a line with the screen center, sidewise. The Simplex, for example, must be so placed that its pedestal center will be 3 3/4" to the left of the screen center, in order to accomplish this.

Having thus located the center lens we have but to measure 3.5' to the left, and the same distance to the right to obtain the correct spacing and location for the lenses of the other two projectors. Having done this we may then compute exactly how much space will be left for other equipment, such as spots, etc., which we will find to be about 5' 6" from center of left hand M. P. projector to wall of room, and about 5' 3" from center of right hand M. P. projector to wall of room, in either of which spaces it will be impossible to place more than one projector (spot, etc.) without overcrowding, though if there is real need for two spot lamps they may be placed in the wider space, and, I believe, handled at least fairly well.

In the left hand space (5' 2 1/2" center of M. P. projector to wall) we may place a Brinkert effect projector, which may be used as a dissolving stereopticon, as well as for effects. But while I am on this subject let me remark that because of the projection room location the spots should be used only for floods, except only in special cases. I say this because I am of the opinion that spots should only be operated from extreme angles, such as from ceiling coves, through the ceiling, the upper parts of the proscenium, or from the stage itself. If a spot be operated from an extreme angle it will

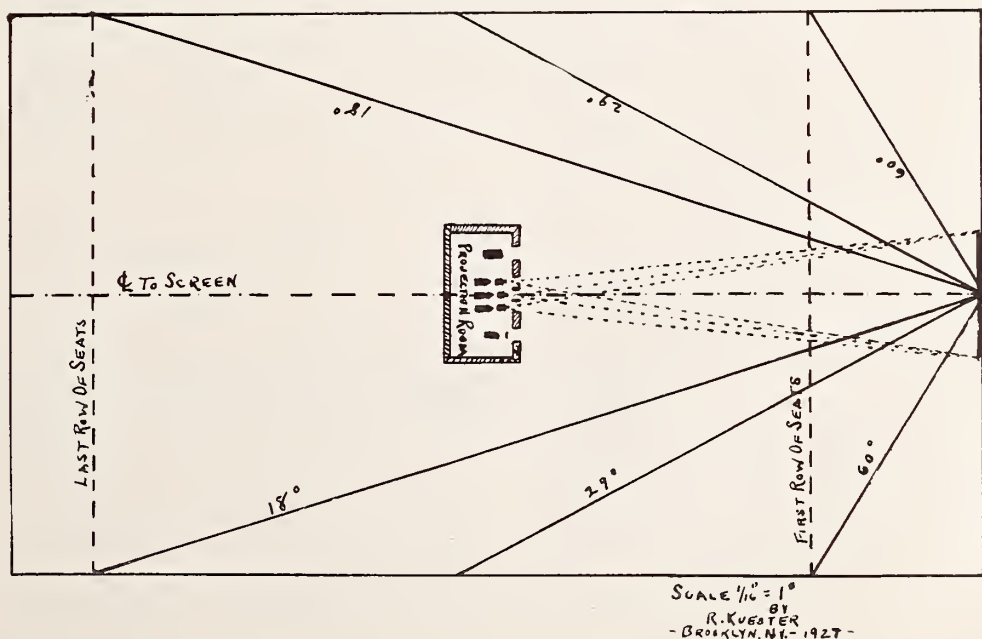
not spoil the illumination or other effects of the set, and only cover the actor, or other thing to be spotted (True, perhaps, but just the same the direction from whence the light comes has much to do with the effect on the object spotted. An actor, for example, spotted from above will look very differently than one spotted from in front. I personally don't know just how right or how wrong Brother Keuster may be in this. Ed.) Since the theatre is under construction these matters should have consideration. (True, but I think from a bit different angle than you have indicated. I think for some effects one must spot from in front, without much angle. What do the rest of you think about this matter? Ed.) I would have the spots equipped with colors, iris, etc.

We have now provided for three M. P. projectors, a Brinkert effects projector and one or two spots, the Brinkert also being available as a dissolving stereo, and while on the subject of spacing, considerable attention should be given to the planning of the ports, though to go into that detail is not required by the question.

The next point for consideration is the selection of the type of light source we will recommend, though it is very difficult to pass judgment unless we know what the auditorium lighting and decoration will be. However, knowing the projection distance, the size of the picture and the dimensions of the auditorium, we can form a pretty accurate judgment, and in my opinion a high grade reflector arc will give plenty of illumination, and do it with high efficiency. I would, therefore, recommend them, and the Powerlite, the Peerless and the Hallberg are all very well suited to the work. I would recommend one of them.

The optical end of the lay-out would be pretty terrible, because of the extremely short focal length projection lens the condition would demand. With a maximum viewing distance of 130 feet, the management, would hardly consider anything less than an 18-foot picture, and that, at 70 feet, would call for practically a 3.5 inch E. F. lens.

One thing which helps is that such a lens would have a very short working distance, hence we could get the light beam all into



a lens of moderate diameter, and I believe a lens of that focal length could be produced which would give good results. I would give the Bausch and Lomb Optical Company the exact width picture desired, the exact projection distance and the kind of light source, asking that they do their best to give me lenses of a diameter sufficient to admit the entire beam of light from the aperture, and sharp definition all over the screen. I believe it could be done. Anyhow it is the best that could be done, unless we considered reducing the size of the picture. A 14-foot picture would enable us to use practically four inch E. F. lenses. On the whole I am inclined to think that would be better, because the added brightness of the picture would compensate for its smaller size insofar as has to do with visibility at 130 feet, but getting many exhibitors to agree with that view is not so easy.

The next item may or may not be judged as coming under the terms of the question. I think it does, and that is the wiring of the projection room and the service circuit for it.

I would recommend service circuit and circuit wires in accordance with the following: I would allow 100 amperes total for the Brinkert and at least 75 for each "spot." I would in fact provide capacity for 100 amperes for each spot because, as I have already said, they should be used mainly for flooding purposes, and that requires lots of current if it is to be effective. I would recommend capacity to permit of 125 amperes for each M. P. projector, or a total of 375 for the three. This because of the fact that some time in the future the light sources might be changed to high intensity. One never can tell, and it is much better to be safe than to be sorry and if we install only wires heavy enough to carry 30 amperes per lamp, or 90 for the three M. P. projectors, it would be a pretty costly proceeding to replace them with larger conductors and conduit were the change ever decided upon. It then is best to recommend wire capacity for the maximum current which will ever be required under any reasonably possible condition. This is especially true since the over-capacity wires will act to reduce voltage drop to an absolute minimum under present condition, and thus effect an immediate and constant, though relatively small saving in operation.

If the supply be A.C. we must recommend motor generators, and I would recommend the installation of two complete units, one suitable in capacity to operate with maximum efficiency at the reflector lamp amperage, and one of sufficient capacity to supply all the other equipment, PLUS the M. P. projector arc. This will permit of efficient operation, and will give reasonable assurance against serious trouble through breakdown of a motor generator.

True it would not permit of the operation of the Brinkert and other devices in case the big generator broke down, but the motion picture projection could go on uninterrupted if either set went bad, and the temporary stoppage of use of the other equipment by trouble with the big set is so remote; provided the set be given reasonable care, that I would regard it as negligible, though if it is desired one could arrange for their use with A.C. through rheostats. Personally, however, I would not recommend the installation of rheostats to take care of such a very remote and relatively unimportant contingency. The location of the motor generator sets is not mentioned in the question, but I would not recommend their installation in the projection room, though it might be done with upright Hertuer Transverters, insofar as concerns space. It would NOT be good practice, however. The sets would, of course, be so connected, through D.P.D.T. switches that the projector arcs could be supplied by either.

I would recommend lighting the projection room by suitable fixtures of the indirect type, so placed as to not be within the line of vision of the projectionist when projecting pictures. (I still maintain that the simplest and best method of lighting a projection room, unless the ceiling be very high, is to place the lights inside a suitable cove on the front wall, foot to a foot and a half from the ceiling, painting the interior of the cove and the ceiling immediately above it dead white. The room may thus be lighted at any desired intensity by having the lamps on two or three circuits, and the

light sources be entirely out of sight—an ideal condition from the projection viewpoint. Ed.)

There should be suitable placed outlets for extension cords, electric (magnetic meant, I think. Ed.) change-overs, for volt and ammeters and for speedometers, projector motors and outlets for lights over rewind table and work bench. I would recommend the installation of a telephone by means of which the manager's office, orchestra leader and stage—if one there be—may be communicated with, and a buzzer system for necessary signals from stage or orchestra. I would also request that the telephone be arranged for outside connection.

I would recommend the installation of suitable voltmeters, ammeters, speedometers, magnetic change-overs, three carbon and tool cabinets, 14 fifteen-inch reels, a 12-compartment film cabinet (preferably an American Film Safe), a good wall clock, preferably an electric clock synchronized with the other theatre clocks, pails for sand, fire extinguishers, two stools and a chair, a geared-down power rewinder, a hand driven rewinder, a rewind bench, suitable necessary tools, a clothes closet and one for supplies, suitable books and pads upon which to make and keep records.

The work bench, which, together with the clothes cabinets or closets, etc., must be in a room other than the projection room, must be equipped with a substantial combination vice and anvil. If there is space for a desk I would recommend its installation. There must, of course, be film cement, shears, etc., and the best projection room film splicer obtainable.

I have said I would recommend a motor driven rewinder, geared down. That is a concession, however, because I am personally opposed to motor driven rewinders. I firmly believe in the hand driven rewind, and an examination of the film after each showing. From experience I have found this to be the only sure method of preventing any possible stoppage of the show. I would suggest the installation of two hand driven rewinders, a splicer, a measuring machine, a blunt nose scissors and a suitable bottle for film cement.

I would also recommend the installation of suitable drawers for extra film, such as leaders and trailers, etc. I assume there will be a wash basin and toilet installed, and in its cabinet should be a first aid kit. Ventilation must be provided by suitable inlets for fresh air, and an exhaust capable of removing foul air and all smoke and gas in case of a film fire.

There, that is all I think of just now, Friend Richardson, but there is one item entirely outside the projection room or rooms which is just as important to projection results as is what has been named, viz.: the screen surface.

I have made a drawing, to scale, with dimensions as set forth in the question, to show just how I figured the correct type of screen surface, but to simplify matters I have drawn the seat rows in straight lines; also I have omitted the aisles. Examining the drawing we see that from the screen center to extreme side front seats the angle is 60 degrees (quite a lot more from either side to opposite side of screen. Ed.), and from the screen center to rear side seats is only 18 degrees.

Now if we divide the distance from front row to last row in half, we find the angle there is 29 degrees to the extreme side seats, or, to simplify calculations, say 30 degrees. If we examine the drawing we see that most of the light must be reflected within a 30 degree angle, because most of the seats are within that angle. (Umph! Brother Keuster, the management won't reduce the price on seats outside that angle, because of distortion and fade-away, will it? There is something to be said for your viewpoint on that, but I'd like to hear from others on that point. Viewed from one angle you propose to disregard the rights of the patrons in the relatively few seats in order to give the greater number improved results, and that's not such a poor argument, either. What do the rest of you think about that? Ed.)

Next let us go to the files and get the very latest information compiled for our editor by Lloyd A. Jones, of the Eastman Kodak Company research laboratories, to be found in May 8, 1926, issue of the Moving

Picture World Projection Department, pages 145 to 150, inclusive.

Consulting table No. 2 therein, we find four types of surface which will give a high percentage of reflection. One is magnesium carbonate, which is the surface used for comparison in compiling the data. It has a 98 per cent. reflection power. That is to say, it reflects 98 per cent. of the total light incident thereon, but it is given an arbitrary 100 per cent. value for the purpose of the tests of other surfaces. The next highest reflection power is given by calendered cardboard. It has an 83 per cent. reflection value at the 30 degree angle. (Think Keuster means its diffusing power is such that it has that relative value at 30 degrees. Haven't the data he refers to here just now. It will be in the new Bluebook. Ed.)

The next is No. 24, which also has a reflective power of 83 at 30 angle. (Gosh! Wish I had the that dope by me. Ed.) It is sold under the trade name of Raven Single-tone. The text is surface No. 26, which has a reflective power of 82 at 30 degrees is the Raven Half-tone surface, and that completes the list of surfaces which reflect sufficient diffusive power, and yet reflect most of the light within the 30 degree angle.

The first two are not commercial surfaces. They cannot be had, so we must choose between the Raven Single-tone and Half-tone screens. (I cannot agree with that, Brother Keuster, because you have not considered the possible general results as between cheaply made, easily renewed surfaces, such as calsomine and paint, and expensive screens which, in the very nature of things will be used long after their reflective power has deteriorated to a very large extent. If you say you must choose between the two surfaces named, and calsomine or paint, then maybe. But anyhow I am very glad you have started this discussion, for if there is any one thing the average projectionist needs to study and discuss, it is screen surfaces. Ed.)

The Single-tone has a one per cent. higher reflective power than the Half-tone at a 30 degree angle, but if we now examine the 50 degree column of the same table we shall find that the Single-tone only reflects 35 per cent. of the light, whereas, the Half-tone reflects 76 per cent. of it.

I therefore would recommend the Half-tone screen. The first named would give more light within a narrow angle, but for the auditorium as a whole the latter is best.

There, gentlemen, whatever its shortcomings may be—or may not be—the arguments set forth by Brother Keuster are very distinctly to his credit. Some day exhibitors and supervisors of projection will wake up to the value of such men as Keuster—men who really study the business of projection. Keuster does not belong in a relatively small Brooklyn theatre. Men of his type should be advanced to positions in the best theatres, and when exhibitors and supervisors of projection finally wake up, as they will, to the high value such men represent, they will be in those theatres, too, and mark you well, that is not intended as a "slap" at any one, either, but just as a statement of straight fact.

Brother Budge of Brooklyn is another man of the right sort. He has not been so long in projection as some, but he studies it and strives to excel in his work. That is the kind of man who has real value.

There are right now many high grade projectionists in our big Broadway theatres (I use the term "Broadway theatre" to describe not only the theatres actually on the Great White Way, but those hundreds of other equally high class theatres in other cities), but also there are many men in the projection rooms of those theatres who have not advanced ten feet in technical projection knowledge in the past ten years, and I don't mean maybe, either. They belong to, and sooner or later will be relegated to, the great tribe of "Has Beens," unless they wake up and get exceedingly busy.

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IN THIS ISSUE

Half Billion Dollar Merger Impends in Films
Will the Scalpers Scalp the Movies?
Veteran Showman Talks Responsibility

MOVING PICTURE WORLD

VOL. 85, No. 2

MARCH 12th, 1927

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(Continued from Front Cover)



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27	28	29	30	31	*	*



No issue in the past two decades, nor in the similar period to come will witness a more vital, permanent issue than this one. Within its pages will be told the evolution of the motion picture industry as it has never been told before. It will be a human document—not a collection of dry statistics. Every one in the business will want a copy.

It is the biggest advertising buy of the year. In this issue your copy will live for years to come—for it contains information that will always be referred to. The last hour rush is on—so get your copy in NOW.

FORMS CLOSE MARCH 21st

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York

Moving Picture World

Cine-Mundial

Spanish and English Books

What an OPENING CHORUS of Critical / Raves!

Look'em over!—They're ALL Knockouts
in this Revue of Reviews.—And how
they Glorify First National's New
Beauty Prize---

BILLIE DOVE

"Best of all the
new photoplays
this week... Billie
Dove's starring
National will be a
money-maker for
all concerned...
She will increase
her following."
—Telegraph

"Surprisingly
beautiful of form
in her scanty cos-
tumes, Miss Dove
does well by her
stage shots and
luxurious close-
ups... Sure of
popularity."
—Graphic

"Billie Dove
has more to
offer than
many other
stars we could
name... Best
thing she has
done so far."
—Herald-Tribune

"Good entertain-
ment... Distinct
improvement
over the usual
motion pictures
dealing with the
romance of a
glittering dancer
and a humble
clerk... Pro-
duced in lavish
style."
—Times

Broadway's biggest FIRST NIGHT in years was the Mark Strand Opening of

AN AFFAIR OF THE FOLLIES

Presented by First National Pictures, Inc.
With

**LEWIS STONE, BILLIE DOVE
and LLOYD HUGHES**

Adapted from Dixie Wilson's Story "Here Y'Are Brother"
Scenario by Carey Wilson
Directed by Millard Webb
Produced by Al Rockett

—and wait till they see
FIRST NATIONAL'S

Big

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President



TRY THIS ONE

On your piano. Correspondent suggests as a good name for the new "sound pictures" the following: AUDIPHON-O CINEMATOGRAPH. NEXT!!!

MOVING PICTURE WORLD

NOW YOU TELL ONE

Says Motion Picture News, upon resigning from the Audit Bureau of Circulation: "We have 'eliminated the guesswork from circulation.'"

That's a laugh.

Vol. 185

New York, March 12, 1927

No. 2

New Music Tax Trouble Starts In the Dominion

Loew, Famous and Paper Victims of Suits

The Performing Right Society, Ltd., of Canada, with headquarters at Toronto, Ontario, has been taking legal action against various interests for alleged infringement of musical copyright which it claims to control.

The Society has asked for an injunction restraining Marcus Loew Theatres, Ltd., of Toronto, from playing in public any musical work or part thereof without consent of the plaintiff, and asks damages for alleged infringement in the playing of Massenet's "Elegie."

The Canadian Society has also sued Famous Players Canadian Corp., Toronto, for an alleged infringement at the Toronto Regent Theatre. Evidence was presented at the Non-Jury Assizes, Toronto, but Justice Rose reserved judgment.

The Society has taken legal action against the Toronto Daily Star as well, alleging a violation of the society's rights by the broadcasting of certain music from the Star's radio station.

R. J. McAdam, manager of the Casino Theatre, Halifax, N. S., asked the Society to designate the cost of a license for that theatre, which has 1,034 seats, the admission price averaging 25 cents. The Casino was advised that the license fee, payable to the Society, would be \$150 per year, this covering only the repertoire of the Society in Great Britain. It was intimated that more than half of the music played at the Casino is of United States origin.

(Continued on next page)

Smalley Ill

William Smalley, owner of fifteen picture theatres in New York State, with headquarters in Coopers-town, is seriously ill with pneumonia. Mr. Smalley has not been in the best of health for several weeks, and a short time ago had his teeth removed in the hopes that he might feel better. He caught cold last week and this developed into pneumonia.

Bankers Plan Half a Billion Dollar Merger; Greatest Deal in Film History Nears Fruition

Denies Merger

In a statement to Moving Picture World, Joseph P. Kennedy, president of F. B. O., said:

"I have no knowledge of the merger and know nothing whatever about it until the article appeared in Variety."

Telegram Cuts Rates for Picture House Advertising

The New York newspapers engaged in an advertising war with radio interests, as exclusively described in Moving Picture World recently, are worried over the action of the Evening Telegram, now a Scripps-Howard paper, in permitting picture theatres to advertise at run-of-the-paper rates, 43 cents, under contract. Formerly the rate was 85 cents a line.

However, the newspapers won a point when the Westinghouse Company announced that all of its advertising, covering everything that it manufactures, will hereafter be put in the papers on the premise that they afford the greatest flexibility in advertising.

Launch Sales Drive

First National Pictures, Inc., under the guidance of Samuel Spring, secretary-treasurer and chairman of the sales cabinet, has completed plans for the launching of a sales drive.

Universal Gets New York Home; Takes Over Colony September 1

On September 1, Universal will enter the ranks of producers and distributors who have a theatre on Broadway. On that date Universal will take over the B. S. Moss Colony Theatre as a permanent home for its productions. Thus for the first time the company will be assured exploitation runs of length and advertising value for the entire New York territory.

The Colony will close in time for a thorough renovation and refinishing in order that "The Cat and the Canary" can open there on September 3.

Participants Are First National, Pathe, F. B. O., P. D. C., Keith-Albee, Stanley Company, West Coast, North American and Orpheum

By Sumner Smith

A ONE-HALF billion dollar merger of producing and distributing interests, also including several theatre circuits and vaudeville, is in the making. Rumors crystallized into apparent truth this week, despite attempts to conceal the facts. The control of the merger of these tremendously powerful interests will be in the hands of one of the very biggest men in the picture business, now with a company that will be a competitor of the great combine and considered one of the three real "brains" of that company.

The first gun in the merger was fired last week with the acquisition of control of First National by the Stanley Company of America. Now it develops that those who will participate in the latest and greatest merger are First National, Pathe, Film Booking Offices, Producers Distributing Corporation, the Keith-Albee circuit of vaudeville theatres, the Stanley Company, West Coast Theatres, North American Theatres and the Orpheum Circuit.

This brings to light the reason why the pending Pathe-Keith-P. D. C. merger, so widely discussed, has not reached fruition before this.

Abandon Production

Production of "The Roughneck Gentleman," a story of the Arctic regions planned as Richard Dix's next starring vehicle, to be directed by Elmer Clifton, has been abandoned, due to the shift of Paramount production from the East to the West Coast studios.

Latest rumors allege that the DuPont interests figure in the deal through their connection with Pathe, and look forward to a tremendous outlet for their raw film stock.

The bankers involved in the deal are J. P. Morgan & Co., Chase National Bank and Chase Securities and Hayden, Stone & Co.

It is difficult to predict when the merger will be completed. Film men place the date anywhere from June 1 to July 1. Hitches in the final negotiations are expected—E. F. Albee is likely to insist on maintenance of the Keith prestige and various officials will seek to prevent their individualities from being submerged—but the signs all point to an eventual smoothing (Continued on next page)

Reserve Action

The Kansas Senate has killed the bill to legalize Sunday shows, reversing its approval of last Saturday. The House has a bill to censor out all parts of a film "dramatizing any person as being under the influence of intoxicating liquor or partaking of the same." Miss Stella B. Haines, the only woman in the Legislature, sponsors the bill.

In the meantime, Universal, when it wanted New York representation, effected trading agreements with competing companies (Continued on next page)

MOVING PICTURE WORLD

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VOL. 85

NO. 2

Motion Picture Bills Still in Committee

Among bills of interest to the industry that are still tied up in committee at Albany, N. Y., and with the present session of the Legislature due to adjourn on March 25, are the Ryan bill providing that fire drills by theatre employees must take place twice a month under the supervision of the fire chief or fire marshal, and that an inspection of fire exits and fire-fighting facilities shall take place at the same time.

The Coughlin bill is also in committee and does not seem to have much chance. This bill would make it a misdemeanor to sell or give away a ticket to any show in excess of the seating capacity of the theatre. The bill carries a provision, however, that standing room tickets may be sold to a number determined by a local ordinance.

The Hackenburg bill abolishing censorship and transferring all books and records on July 1 to the Department of State is not being heard of and is still in committee. The same situation exists with the Greenberg bill placing employees of studios under the provisions of the workmen's compensation law.

Joins Pathe News

Louis C. de Rochemont has been appointed assistant editor of Pathe News, according to J. E. Storey, assistant general manager in charge of short subject production for Pathe. He brings to the pioneer newsreel a wealth of experience gained in the field of pictorial activity and in extensive travels. In fact, he has traveled in every continent on the globe, and during a long period of service with the navy covered 250,000 miles.



Henri Brunet (left) has been appointed head booker for Pathe Exchange, Inc. J. E. Cushman (right) is the new manager of the Statistical Department.

New "U" Home

(Continued from preceding page)

and placed some of its big films in their theatres. This was possible because Universal has a powerful hold on the theatre field in certain territories such as Nebraska, through the Hostettler circuit, and Northern New York, through the Schine circuit. In exchange for a New York booking Universal gave, say, Famous Players bookings over the Hostettler circuit.

The acquisition of the Colony Theatre alters the situation. Universal probably could use still another New York house to great advantage.

Music Tax Trouble

The first legal action brought by the Canadian Performing Right Society, Ltd., Toronto, for alleged infringement of musical copyright was dismissed by Justice Rose at Osgoode Hall, Toronto. This was the suit against Famous Players Canadian Corp. for \$10,000 damages and for an injunction restraining the corporation from allowing the playing of certain music in its many theatres. The judgment also ordered the plaintiff to pay costs. Just what interpretation may be placed on this decision in relation to the other arguments is yet to be established.

Plan a Tremendous Film Merger

(Continued from preceding page)

out of all difficulties and consummation.

Naturally the chief saving through the combine would be the selling organization.

Each company could be very deftly fitted into its place in the combine. The big theatres would get big pictures from Cecil B. DeMille of P. D. C. and from First National. Shorts would come through Pathe and F. B. O. Pathe News would be used. Cheap pictures and westerns would be supplied by F. B. O. for the smaller houses.

Companies on the outside of this combine are Famous Players-Lasky, Metro-Goldwyn-Mayer, Fox, Universal, Warner Bros., and United Artists. Talk of a merger between M-G-M and United Artists, recently denied by the Schencks, naturally will come to life again. Paramount and M-G-M are kindly disposed toward each other, but it is unlikely that either Adolph Zukor or Marcus Loew would consider merging with the other unless—there's always an "unless"—Mr. Loew's health, now a matter of conjecture, does not continue to improve.

Paramount and M-G-M certainly are not hostile toward each

other. They worked together in the UFA deal and now meet for discussions on many points. Incidentally the UFA deal hasn't panned out as well as expected. Carl Laemmle, who thought he had it sewed up and found he hadn't, is well satisfied to be on the outside.

The striking feature of the half billion dollar merger is the theatre end. The West Coast will be dominated through West Coast Theatres and North American Theatres, and the Stanley Company, at the rate it is buying and building, may soon absolutely dominate the East. Its latest announcement is the acquisition of the Bradder-Pollock chain of seven in Newark, Hackensack and the Oranges. Similar announcements have been made almost daily.

Well, big business is in the movies.

Close For N. Y. and N. J.

The Big Three Film Exchange has closed a contract with Cranfield & Clarke, Inc., whereby they obtain exclusive rights for distribution of their entire output for the New York and New Jersey territories.

COMING and GOING

Maurice Silverstone, United Artists' general manager for the British Isles, with offices in London, arrived in New York this week for conferences with Joseph M. Schenck, chairman of the Board of Directors, and Arthur W. Kelly, vice-president and general manager of foreign distribution. Mr. Silverstone will be in New York—his native city—for another two weeks, after which he will return to London.

Lee Marcus, general sales manager of F. B. O., returned this week from a trip through the South. He visited Washington, Charlotte, Atlanta, Jacksonville, New Orleans, Dallas, Memphis and Oklahoma City.

E. W. Hammons has gone to the West Coast on his annual visit to the studios producing for Educational. His visit this year is of particular interest because he will launch Educational in the production field following the recent consolidation of Educational's interests. He is expected to return to New York within three weeks.

Pat Campbell, Southern Division sales manager of Pathe Exchange, Inc., is now on a tour of the exchanges. He is expected to return to his home office desk on or about March 16.

Colvin W. Brown, vice-president of F. B. O., in charge of foreign distribution, sailed for New York on March 9 on the Aquitania. He will arrive in New York on March 15. During his foreign sojourn, which covered three months, Mr. Brown visited London, Berlin, Paris, Turin, Rome and Munich in the interests of foreign sales and distribution.

Albert Parker, director of "The Love of Sunya," and Pierre Bedard, production manager for Gloria Swanson, left for California this week.

Marshall Neilan and Blanche Sweet reached New York on Saturday and immediately started on a theatre orgy. The trip was made primarily to look at the plays and the screen pair lost no time in lining up their program of play-seeing.

J. G. Bachmann is scheduled to entrain for the East in about three weeks.

Howard C. Brown, treasurer of Colorart Pictures of Boston, will shortly sail for this country from South America, where he has been making colored scenics. He will arrive in about three weeks.

Zukor Sails Soon

Adolph Zukor, president of Famous Players-Lasky, will sail for Europe the latter part of this month or early in April for at least for a two months' tour of the Continent.

No announcement of his impending departure has been made and no details of the purpose of his trip are available.

Now With Fox



F. W. Murnau has signed a five-year contract to direct exclusively for Fox Films.

Kansas City Deal Closed

Negotiations have been completed in Kansas City for the tenth United Artists theatre of the announced chain of twenty pre-release theatres. Joseph M. Schenck announced that the circuit had taken over the Liberty Theatre, Main and Twelfth streets, that all but the four walls of the present structure will be torn out and an intimate 1,000-seat theatre will be constructed.

Appointment Confirmed

At a meeting of West Coast Theatres, Inc., in Los Angeles on March 5, the appointment of Harold B. Franklin as general manager was confirmed unanimously and his election as president of the corporation followed immediately. Mike Gore resigning the latter office to become chairman of the Board of Directors.

Fakers Playing Omaha

Fake space sellers for film companies, existent and non-existent, seem to be roaming the Omaha territory, and exhibitors and advertisers have been warned to be on the lookout for them.

Late Chicago News

Odor bombs were thrown at the new Palace Theatre of the Orpheum Circuit. The culprits made their escape.

It is reported that the Universal Sales Convention will be held here, May 1 to 4. Carl Laemmle is expected.

The Chicago exhibitors' first movie hall will be held at the new Stevens Hotel, May 4.

Work is starting on the new Cooney Loop theatre on Monroe street.

Universal Splits
Country Into Two
Sales DivisionsKramer and Herbel Will
Have Supervision

A comprehensive realignment of territories is announced in the Universal sales organization. The former three-division plan gives way to a two-division plan, by which the United States is divided for sales purposes into two main divisions, Eastern and Western, with the entire Canadian territory attached to the Eastern Division.

In this move, as announced by Lou B. Metzger, general sales manager for Universal, the sales directors now handling the Eastern and Western Divisions, Earl Kramer and H. M. Herbel, respectively, will handle the larger Eastern and Western Divisions. The new alignment came about through a request by Ralph B. Williams, sales director of the Southern Division under the three-division plan, that he be transferred to Atlanta with jurisdiction of the Southern territory. He will act as resident sales director and assistant to Earl Kramer.

Also, Dan Michalove, who has been supervising these Southern offices in addition to his work for the Universal Chain Theatres, has become so highly involved in Universal's rapidly extending theatre interests in the South that he wishes to devote his time exclusively to Universal theatres.

In addition to Williams, Kramer will have two other assistants, Clair Hague, general sales manager for Canada, and a newly appointed assistant sales director, Phil Dunas, who will have supervision over Cleveland, Cincinnati, Detroit and Pittsburgh.

Herbel, whose western territory is increased by all the former Southern exchanges west of the Mississippi, now has two assistant sales directors, D. S. Mitchell, who supervises the Rocky Mountain and West Coast exchanges, and Norman Truog, who has been handling the Missouri Valley group. A third assistant sales director will be appointed for the Western Division and a re-arrangement made in the local supervision of the exchanges east of the Rockies.

Bedard—Shirres

Mrs. Katharine Shirres, who will be remembered as a player in "Kid Boots" with Eddie Cantor, married Pierre Bedard, production manager for Gloria Swanson Productions, Inc., at Miss Swanson's Park Chambers apartments Monday afternoon. Marquis H. de la Falais was best man and Gloria Swanson maid of honor. Lois Wilson, S. L. Rothafel, Miss Beatrice Bedard and Dr. and Mrs. J. A. Bedard, Mr. and Mrs. Thomas Allen Moore, and Mrs. Albert Parker were in the wedding party.

With Color Co.



Clarence Schottenfels, familiarly known as "Shotty," leaves Moving Picture World this week to become head of sales, advertising and publicity for United Color Pictures, Inc., of Irvington, N. Y. He is a veteran in the film business, having started with Carl Laemmle in the Imp company and worked under J. V. Ritchie with Reliance. Later he owned his own producing company, several exchanges and two theatres, and still later learned titling and the laboratory game with Louis Meyer of Craftsman Laboratories. The last seven years he's been on trade papers.

Buy Brooklyn Site

The Famous Players-Lasky Corporation has purchased a plot of ground containing 66,000 square feet, bounded by Flatbush avenue, Tilden avenue, East 22d street and Duryea place, formerly the property of the Brooklyn City Railroad Company, on which the corporation will build a picture theatre that will accommodate 4,000 and cost in the neighborhood of \$1,500,000.

To Broadcast Minstrels

During the first annual Fox Fun Frolic and Dance the entire minstrel production, "A Night in Minstrelania," will be broadcast by Station WMCA on Friday, March 11, 9:30 to 10:30 P. M., directly from the grand ballroom of the McAlpin Hotel. The program has many other big features.

Held For Third Week

"Stark Love" will be held over for a third week at the Cameo Theatre. This week's business has given indication of equalling the first week. On Sunday the picture did \$1,700, on Monday \$900 and on Tuesday \$1,700.

H. M. Warner Hits
Edison Statement
On Talk PicturesInventor "Unwarrantably
Prejudiced," He Says

Thomas Edison's belief that talking and singing picture devices have no future or any chance for sustained favor with the public is challenged by Harry M. Warner, president of Warner Bros.

"It is not a pleasant task to take issue with Mr. Edison," he said, "But in the interests of progress and justice, it is only fair to say that his statements are unwarrantably prejudiced, as he is undoubtedly unfamiliar with exactly what the latest device for synchronizing sound and action has accomplished."

Replying to the Edison statement that fifteen years ago he made a talking picture "but discarded it as having no permanent value," Mr. Warner pointed out that in those days the inventor did not have at his command many things which today go into the making of such a device.

"Surely Mr. Edison," he declared, "as an inventor and blazer of trails, should be in sympathy with this extremely satisfactory effort to add the last degree of perfection to the great agency of motion pictures which he helped give to the world. It is hard to believe that he dismisses with a nod any invention that will add to the entertainment and education of humanity."

Mr. Warner went on to prove that the new device "is not a freak novelty but a permanent improvement," citing its remarkable record since it was first exhibited on Broadway seven months ago. He also showed how the public's acceptance is national, not localized.

"Mr. Edison in one breath says he did not think much of the talking picture he invented," said Mr. Warner, "and in the next Mr. Edison took advantage of a Japanese gentleman by selling him the invention for \$50,000 when, he says, \$2,000 or \$3,000 would have been a pretty fair price."

"As president of Warner Bros. I never would permit the Vitaphone to open to the public un-

(Continued on next page)

Assists Goldwyn

Arthur Hornblow, Jr., adapter of "The Captive" and during recent years closely associated with the Charles Frohman Company and Robert Milton Company in production of stage plays, has signed a contract whereby he becomes production assistant to Samuel Goldwyn. Mr. Hornblow will be Mr. Goldwyn's close personal associate in all matters to do with production. He leaves on March 12 for Hollywood.

\$100,000 Firm Incorporated by 3 New Yorkers

**Goldstein, Safier and
Friedman Star Co.**

The past week fell below the record of the last month or so in the number of companies incorporating in the motion picture business in New York State. Records in the Secretary of State's office show that charters were granted to four companies, including the Sidross Productions, Inc. capitalized at \$100,000, with Monroe M. Goldstein, New York City; Bertha Safier, Frank J. Friedman, Brooklyn; E. and D. Construction Co., Inc., \$10,000, with David Davis Elias Bloomgarden, Evelyn Berson, Brooklyn; Hearst News Service Inc., capitalization not stated, Helen M. Cobb, Edith M. Kent, Anna Zeitler New York City; Terminal Associates, Inc., \$100,000, William, Louis and Harry Brandt, New York City.

Rialto Theatre, Inc., Alva, Okla. Capital stock, \$5,000. Incorporators, Oscar L. Hayden, Sol J. Davidson, Ethel Hayden and Mabel Davidson, all of Alva.

Wild West and Great Far East Show Company, Inc., Marland, Okla. Capital stock, \$2,500. Incorporators, George W. Miller Ponca City; Joseph C. Muller, Jr., Marland, Okla., and Joseph C. Brooks, Red Rock, Okla.

Name Foreign Managers

Frederick Shoninger, for some time general manager for the Film Booking Offices for Central to act in a like capacity for Tif and Eastern Europe, has resigned fany Productions, Inc. The Tiffany offices will be located at Friedrich Strasse 218, Berlin, Germany. Jacques Haik has been appointed representative for Tiffany for Western Europe with offices at 63 Avenue des Champs Elysees, Paris.

Buy "Helen of Troy"

John Erskine's novel, "The Private Life of Helen of Troy," one of the best sellers of recent years, is to be transferred to the screen by First National. The title role will be assigned to Maria Corda, the European star. Lewis Stone and Mollie O'Day will be in the cast.

New Star Story

Robert Kane has bought "Dance Music," Clarence Buddington Kelland's Ladies' Home Journal serial, for \$50,000 and will introduce a new star in it. She is Adrienne Truex, who has played minor roles. Production starts March 21. Miss Truex is now en route from Hollywood. Supporting her will be Ben Lyon and other well known players. The picture will be a special.

Handles Sales



Fred C. Quimby, newly appointed by M-G-M, to handle sales for the Short Subjects Department.

Cohen Appoints Two

Emanuel Cohen, head of Paramount's short feature production, has announced the appointment of L. S. Diamond as his assistant. Mr. Diamond was head of physical distribution and chairman of the efficiency committee of Pathe. He also was president of the Pathe Club. David Sussman will manage the short features laboratory.

Gibbons Joins Weeks

Another step in the expansion of his short features sales staff is announced by George W. Weeks in the appointment of Miles F. Gibbons as special representative of the department. Mr. Gibbons is well known among exhibitors of the country, having served as branch and sales manager of Pathe shorts.

A Fifty-Fifty Break

North Dakota exhibitors are mourning the demise of the bill which would have established county option for Sunday shows. The bill met its death in the Senate, where Lieutenant Governor Maddock cast the deciding vote against it after the senators had deadlocked, 23 to 23. The bill, which provided a 10 per cent. tax on theatre admissions, was killed in committee, however, so the exhibitors had something to smile about.

Buy Cartoon Strip

The purchase of world screen rights for all time to the newspaper comic strip entitled "Harold Teen" by Carl Ed is announced by John McCormick, general manager of West Coast production for First National Pictures, and M. C. Levee, general executive manager.

Using Slang Specialist

John W. (Jack) Conway, whose slang is a feature of the theatrical trade paper, "Variety," is writing the subtitles of Gilda Gray's Paramount starring picture, "Cabaret."

Travel Picture Shows Odd Wedding Ceremony

Dr. Matthew W. Sterling, California anthropologist, has returned with 25,000 feet of film from Dutch New Guinea, including scenes of pigmies and three other races of people. With him is Stanley A. Hedberg, former newspaperman and historian of the expedition. Hans H. Hoyte, pilot of their aeroplane, died of malaria. R. K. Peck of Elgin, Ill., was cameraman. Featuring their film are scenes of a wedding ceremony in which the first joint of the bride's index finger is chopped off.

Edison Refuted

(Continued from preceding page)

til myself and associates were sure that it had been brought to a point where the pressing of a button would be followed by a satisfactory result. We refused very large offers in certain territories before we were sure of this. We were not and are not interested only in the money to be made through synchronization of music and action, but we sincerely believe we did a great piece of work for humanity when we brought about the success of this invention. Results have proved this, notwithstanding Mr. Edison's personal opinion."

Mr. Warner quoted W. C. Durant as saying in a published interview, "The thing that has the biggest possibilities of anything and everything I have come across in the last forty years is the Vitaphone."

Rogers Bill Defeated

The Rogers bill, which would have cut off six weeks from the daylight saving period in New York State, was defeated in the Assembly at Albany last week by a vote of 86 to 48. Representatives from the cities of the state opposed the bill, and both Democrats and Republicans from such sections voted against it in sufficient number to defeat the Republican vote from rural sections that had rallied to the support of the bill.

Ask Six Projectionists

The projectionists' unions in the Twin Cities has demanded that six men be employed to run the Vitaphone programs at both the Minneapolis State Theatre and the St. Paul Capitol, in which Finkelstein & Rubens has installed Vitaphone equipment. The M. P. T. O. is said to hold that the demand is unjust and that it will not surrender to the unions even though the presentation of Vitaphone programs is delayed.

Move Production

Gloria Swanson will go to Hollywood to produce her second independent United Artists picture. She announced her decision after signing a contract for an original scenario by Ouida Bergere for her next picture. It is two years since Miss Swanson has made a film in Hollywood.

Bray Begins Suit

The Bray-Hurd Process Company, Inc., owners of patents under which animated cartoons are made, has started to serve papers on all producers deemed to be infringing on their patents. These companies include many of the best-known producers of this type of short subject. It is claimed that the only companies now licensed under these patents are the Bray-Hurd interests and Fables Pictures, Inc., producers of Aesop's Film Fables, the last-named having secured a license in September, 1926, after the suit brought against them had been settled out of court.

New Children's Bill

Under the provisions of a bill introduced in the New York State Legislature this week by Senator B. Roger Wales of Binghamton, a person who, without authorization of a parent or a guardian, either accompanies or assists a child under 16 years of age to gain admission to a picture theatre would be guilty of a misdemeanor. The bill is intended by its introducer to put a stop to the practice of children standing in front of a theatre and soliciting anyone who may come along for the privilege of taking them into the house.

Goulden Forms New Co.

Louis B. Goulden, president and general manager of the Goulden-Feldman Theatres, Inc., of Indianapolis, which controls eight houses in that territory, has formed a new operating company, the Fountain Square Theatres Corp., with the following officers: Louis B. Goulden, president and general manager; A. H. Feldman, vice-president; Isaac F. Nier, vice-president; Ben Sagalowski, secretary, and Morris Horwitz, treasurer. A long lease has been obtained on the Fountain Square Theatre and Dance Hall to be erected at Prospect and Shelby streets.

New Trouble Over Children

The Albany Humane Society is still at work visiting the picture theatres in Albany, N. Y., in an effort to nab exhibitors who admit unaccompanied children under 16 years of age. Julius Berinstein, owner of the Colonial, was apprehended and is due to appear in police court on March 11 for a hearing. Abe Stone, another exhibitor, owner of the Arbor Hill Theatre, was in police court during the past week and pleaded not guilty to the charge preferred by the Humane Society. He also will have a hearing.

Gets New M-G-M Contract

Agnes Christine Johnston, for several years a member of the Metro-Goldwyn-Mayer scenario staff, has been given a new contract with that organization. She will write a number of original stories for screen production, as well as adapt the stories of other authors. Miss Johnston recently returned to California from an extended vacation abroad.

Foreign News

Fifteen million marks, it is said, are to be granted by the German Government as a subsidy to the film industry. The Ministry of Economics has put the subsidy through in principle and it remains to be passed through the Reichstag. The distribution is planned along such lines as, for instance: 10,000,000 for the subsidizing of the Ufa Company (who claim to turn out 80 per cent. of the productions in the whole industry in Germany), leaving 5,000,000 of the total for the whole of the rest of the industry, with special consideration for the Deulig Company (Mr. Hugenberg) on account of its business with foreign countries.

From another point of view it is stated that the Central Party in the German Parliament would oppose the subsidy being passed by a committee debate, and would demand a full parliamentary debate on the question of such a subsidy, while at the same time the one-sided political tendencies of Ufa would have a strong bearing on the passage of such a bill. The statement that Ufa turns out 80 per cent. of the whole production is not supported by other producers. The desire of the government appears to be to furnish film firms with export credits. In political circles, also, reference is made to the latest "Kultur" films of Ufa.

The titles of latest films from the French studios are:

"The Enchanted Isle," by Henry Roussel. Jean de Merly. Leads: Rolla Norman, Mme. Forzanne, Gaston Jacquet. "Florine, the Flower of Valais." Mr. Aubert has exclusivity. "Joan of Arc." Just begun. M. Natan Studios. "Chopin." To be made shortly. "Belphegor." Produced by Films de France. Best detective film to date. "La Vestale du Gange." Just finished Joinville studios. "Devil May Care." Just finished. Joinville, for Films de France. "The Cross." To be made shortly. "Kiss Me Quick." Just being finished.

Mr. Osso, general manager for France of Paramount, has just gone to Egypt to study the possibilities of extending the field of action to Egypt as well as to Turkey.

Last Minute News Flashes

The deal is all set for Warner Bros. to sign for the purchase of the Cosmopolitan Studios over the week-end. It will be used for the production of Vitaphone. All equipment has been bought. H. M. Warner and E. B. Hatrick both leave for the Coast this week-end. No more big studios are available in the East to independent producers. "Bob" Kane, who starts "Dance Magic" at the Cosmopolitan next week, probably will be allowed to complete it there, and perhaps another picture.

Kennedy to Open Screen Lectures at Harvard Soon

First Date Is March 14, Hays Talks 15th

The Harvard Graduate School of Business Administration announces that March 14 will inaugurate the series of lectures and discussions by leaders in the motion picture industry which will form an integral part of its curriculum in the course in Business Policy for the second-half-year.

This series will be given under the direction of Joseph P. Kennedy, Harvard '12, president of F. B. O. The first address, "Introduction To Discussions On Motion Picture Industry," will be delivered by Mr. Kennedy on March 14, and on March 15 Mr. Kennedy will introduce Will H. Hays, who will speak on "The Motion Picture Industry."

The rest of the schedule follows:

March 17, Jesse Lasky, "Production Management Problems"; March 19, Adolph Zukor, "Executive Management"; March 22, S. R. Kent, "Distribution"; March 24, R. H. Cochrane, "Advertising and Exploitation"; March 26, Dr. A. H. Giannini, "Finance"; March 29, William Fox, "Foreign Development"; March 30, Marcus Loew, "Theatre Management"; March 31, H. M. Warner, "New Developments in Motion Pictures"; April 2, J. P. Kennedy, "The Future of the Industry."

The lectures will run about fifty minutes each.

Although Cecil B. De Mille and Milton Sills were previously scheduled to speak with the others, they have been unable to get away from the West Coast in time to be included in the above schedule. They will, in all probability, deliver their lectures in the second or fourth week in April. Cecil De Mille will talk on motion picture directing, while Milton Sills will concentrate on motion picture acting.

Brill Joins Tiffany

General Sales Manager Ed. J. Smith of Tiffany Productions, Inc., has appointed Dave Brill sales manager of the New York Tiffany exchange in charge of feature productions. Ben Schwartz becomes office manager and will be in charge of the Short Subjects Department.

Allen Commits Suicide

Don Allen, who about two years ago reviewed films for the New York Evening World, committed suicide by gas in a Boston rooming house on March 7. He left a note asking that his body be given to a hospital.

Major Bowes to Direct

The A. M. P. A. Naked Truth entertainment committee has obtained the consent of Major Edward Bowes, managing director of the Capitol Theatre, to act as director of the festivities.



Colleen Moore, First National star, making the longest telephone call in history. From the studio at Burbank, California, she telephoned J. Franklin Brockliss, managing director in the British Isles, making first public call over this new service.

Cry of Bribe Raised By Missouri Lawmakers

Uproaring shouts of bribe money and graft were heard in the Missouri Legislature last week. Although the rumors pertained to several pending bills before the Legislature, the bulk of interest was directed at the 10 per cent. amusement tax bill, which has been passed by the house and now is pending in the senate.

Theatre owners and others opposing the measure denied any sum of money was being raised for lobby purposes.

Norma Begins Work

Norma Talmadge began work this week on "The Dove," her first United Artists Picture, under the direction of Roland West, at the United Artists Studio, Hollywood. Gilbert Roland is leading man.

"U" to Release "Oswald"

Universal has signed a contract with Charles Mintz, president of Winkler Productions, for the addition of a series of 26 "Oswald the Rabbit" one-reel cartoon comedies to the Universal short product line-up.

Change Series Title

The title of the fourth "Wise-cracker" series for F. B. O. has been changed from "Survival of the Fattest" to "Oily Boyd."

Lease the Gaiety

P. D. C. has taken the Gaiety Theatre, Broadway and 46th street, New York, on a lease beginning April 10 and will present there on the evening of April 15 the premiere of Cecil B. De Mille's "The King of Kings," from a story by Jeanie Macpherson. Dr. Riesenfeld is in the midst of orchestration John C. Flinn, vice-president and general manager, now in Los Angeles, will return to New York the third week of March.

Our Stock Market

By ERVIN L. HALL

Merger programs are absorbing the attention of industrial leaders in every branch. Executives of the picture industry are more than ever occupied in planning important consolidations. The present administration, Congress, the Interstate Commerce Commission and the Federal Trade Commission, if they do not encourage, certainly do not frown upon these various merger programs. Efficiency in operation and increase in earnings should result. Some of the common stocks of picture corporations, therefore, afford opportunities for speculators. Conservative investors also may find in the moving picture industry securities of merit in bonds and preferred stocks.

WARNER BROTHERS PICTURES. Earnings have been falling off during the past year and the quotations for both the A and B stocks have suffered marked recessions. Within the last few days, however, prospects look a little brighter. The company is making Vitaphone installations at the rate of about five a week. Before the year is up they expect to have it installed in 300 theatres. The company receives a royalty of 10 cents per seat from theatres in which the Vitaphone is installed. Consequently, earnings should increase. It is conjectural as to whether or not the Vitaphone will be a factor of lasting benefit to the company, but there should be for the rest of the year such an impetus to business as would justify hope of the stock, now quoted very low, attaining higher levels.

LOEW'S INC., DEBENTURE 6s of 1941. These bonds are a direct obligation on the company and are a senior capital issue. They bear a good rating but the interesting feature is the detachable warrants entitling the bondholder to purchase the stock of the company on the basis of five shares for each \$1,000 bond, at \$55 per share, any time before April 2, 1931. As the stock is now selling around 57 and ought to go much higher this year, the opportunity afforded is obvious to the investor.

EDUCATIONAL PICTURES 8% PREFERRED. Selling at 100. Earnings for the past three years are more than 3 1/4 times the dividend requirements on this preferred stock issue. There is no reason why the earnings should not continue to increase. The yield is above the average and the stock carries warrants entitling the holder up to Feb. 2, 1932, to purchase common stock at \$35 a share at the rate of one share of common for each share of preferred—another advantage.

DIVIDENDS

Motion Picture Capital Corp. quarterly of 25 cents on common, payable March 15 to holders of record March 11 and on the preferred a quarterly of 2 per cent payable April 15 to holders of record April 1. International Projector quarterly of \$1.75 on Preferred and 25 cents on common payable April 1.

Universal Pictures Co. quarterly of 2 per cent on 8 per cent First Preferred payable April 1 to holders of record March 21.

MOVING PICTURE WORLD has been telling the trade for the past three years that it was the leader in this field.

It was.

No amount of bunkum can down that fact.

MOVING PICTURE WORLD tells the trade now that its leadership in exhibitor circulation and general purchasing power is more solid than ever.

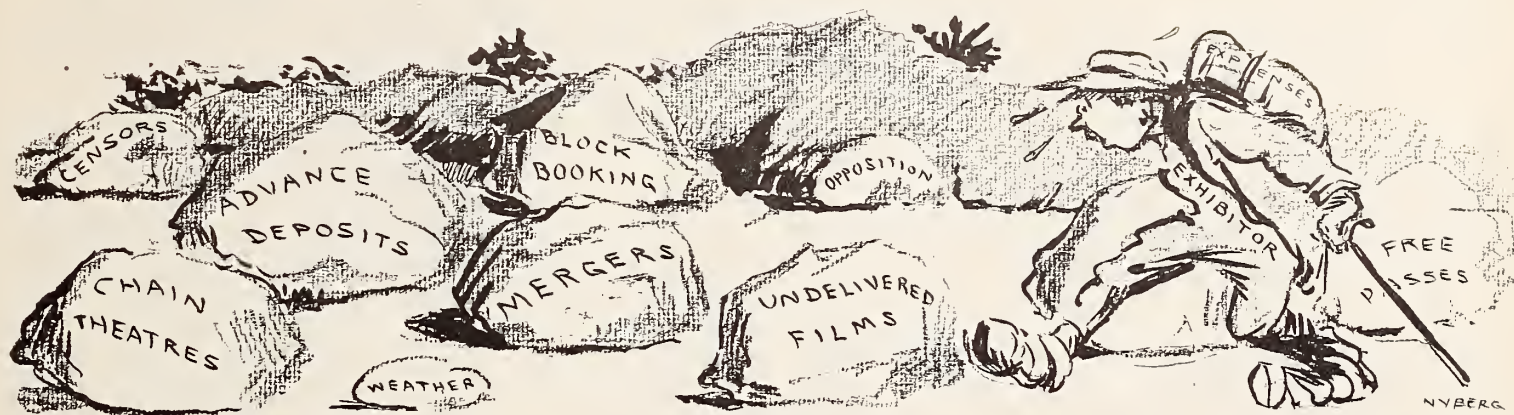
The Audit Bureau of Circulations in its audit just completed establishes our claim of 7,337 paid exhibitor circulation.

This---by far the largest A. B. C. verified exhibitor circulation of any trade paper in the field---is exactly what MOVING PICTURE WORLD sells its advertisers.

AS FINAL EVIDENCE

The CHALMERS PUBLISHING COMPANY, for the three year period referred to above, and in the future, guarantees to rebate on a percentage basis any money that any advertiser spent or spends in MOVING PICTURE WORLD whenever the Audit Bureau of Circulations shows us to have less paid exhibitor circulation than we claim in our own Publisher's Statements.

CHALMERS PUBLISHING COMPANY.

It's a Damned Hard Road to Travel

Undeveloped Opportunity

AT a luncheon last week the trade paper editors were asked to judge the entries in the last Laugh Month competition for the best campaign. The exhibits were interesting, but the outstanding point was that few of them submitted a Laugh Month campaign. The bulk of the entries had to do with the putting over of a single special comedy program during that period. Some of these programs ran for a week; some only for a half week. Very few of the competitors made the fullest use of the opportunity in which time, money and intelligent effort had been liberally expended.

This is akin to smoking an inch of an expensive cigar and throwing the remainder in the gutter. One exhibitor did even worse than that. He figuratively cut off all but the last inch and a half and smoked that, for he did not launch his campaign until the month was drawing to a close.

The idea of Laugh Month was to hold up business in the slump which in most localities seems to follow the gaieties of the Christmas season. Most sections suffer from a drop in business the first two or three weeks in January. For this reason, January was picked for Laugh Month. The usual takings could not be had through the presentation of the usual programs. Stress on the comedy; the natural reaction to any special effort was to be used to build business to normal or beyond.

The underlying idea was that it would not only help business in a dull period, but that it would create an interest in the shorts that would extend far beyond the period, just as Greater Movie Season in August is supposed to get the pictures over to a good start for the entire season.

And it was significant that practically only three real campaigns were submitted, materially reducing the labor of the judges. The real difficulty lay in properly placing the next seven. Outside of the three leaders, the campaigns dropped surprisingly.

Yet perhaps "surprisingly" is not the proper word, for exhibitors seldom make the fullest use of any aid given them by the production companies. They do not develop their business to the fullest extent merely because they do not seem to realize that the more they do, the more they get.

This does not mean, of course, that every change of program should be put over with a flourish of trumpets. It does mean that a large majority of exhibitors are not fully awake to their advantages. We never yet have judged such a contest where, in our estimation, the results showed an adequate return on the time and money invested by the producer for the exhibitor benefit.

Publicity is a Fine Art, But—

*He Gets More Knocks,
Than Pats on the Back—
His Responsibilities Are
Great, His Duties Onerous*

By

Merritt Crawford

*But His Pay Check Is the
Smallest of All the
Important Executives—
Why Is That?*

IS motion picture publicity a profession, just a job, or a disease?

A quick check-up of the field, looking over the men who hold the important publicity positions in this industry and considering their manifest and manifold abilities from all angles, seems to indicate that it is all three.

Film publicity, in its broadest and most inclusive sense, is intensive, highly specialized work. It requires an unusual variety of initiative, creative ability and executive and administrative talent in the top hole positions at least, such as is required in no other branch of the motion picture business. Exceptions noted, of course, are the rubber stamps who now and then edge their way into big jobs.

Yet, for some obscure reason, seemingly, it is the least considered of all the important jobs which have to be filled in carrying on the complex business of making and selling motion pictures. Certainly, it is the least rewarded.

The highest paid publicity director seldom gets as much in a month as the average film director gets in a week. His weekly stipend is put in the shade by the salary check given to even the lowest paid directors employed by any of the big companies.

The film director has one picture at a time to worry about. The publicity director is responsible—and importantly so—for the success of all the pictures made by his company, whose directors may number a dozen or more. His is the job to bolster up the weak ones, ballyhoo the lemons and give thanks for the occasional "natural" that comes along, because it gives him a chance for a much needed night's rest.

In between he has to battle to keep other departments from piling some of their "overhead" on his department, for the publicity end, being the only part of most film organizations which does not have to show a profit at the end of the year, outside of the office and bookkeeping divisions, is regarded by the other departments as a soft and easy mark on which to shift figures from their own cost sheets.

On the other hand, as noted, the film director has only one picture to worry about at a time. And he has plenty of assistants for alibi and other purposes. If perchance he makes a "flop," he blithely passes on eighty-six per cent. of the blame for the film's failure to various causes, besides himself, including the publicity and exploitation department, and merrily goes on to make his next picture, often at a raise in salary.

If a picture happens to be "box office" the share which the publicity manager may have had in augmenting its attraction value is liberally discounted. For the publicity man to get any recognition, let alone praise or an increased salary check, is rarer than a January day in June.

Either way the publicity man is the goat.

At all times, the director of publicity sits



He totes an enormous load.

between the deep sea and the devil, the one being the temperamental production department and the other the high powered sales organization. He gets it going and coming and gets it good. On top of him, right on his collar, as it were, sits the "main squeeze," the all-knowing, all-seeing boss of the works.

When there comes a lull, and sometimes, when there cometh not a lull in the pressure of the publicity department's routine, it is frequently the pleasant duty of the publicist to proclaim for the nth time to an eagerly awaiting world, the big boss's greatness and his inspired plans for remoulding the industry nearer to the heart's desire.

Take it all around, it may be seen, that the job of the chief publicity executive in any sizable film company is no sinecure any way you look at it.

I have heard some of our leading film magnates freely assert that the publicity end of their business represented at least fifty per cent. of the whole. Upon its proper functioning and its meeting all the sudden, widely variant demands upon it, capably and without delay, largely depends the company's financial success. It furnishes the ammunition for the sales department's pot hunters to shoot with, the inspirational "bushwa" for the production department's ego.

The domain of the publicity director is the keystone of the arch—if it is not the arch itself—between the production and the sales de-

partment, reinforcing and amplifying the work of both, and essential to the successful operation of either. It is also the bridge which carries the company's product into the theatres, without which the production and sales departments would function more or less in vain.

No wonder that the big chiefs of all companies watch their publicity departments with jealousy and unremitting care. They need to. Yet the instant that retrenchment becomes necessary for a company the publicity department is first to suffer.

To slash production overhead is a sign of weakness, of cheapening product, which may have a bad reaction on exhibitor confidence. So it is never done, except in direst extremity. To radically reduce the sales force, also, unless the stress is desperate, is a policy seldom carried out. But the publicity, advertising and exploitation department—poof! A publicity director is supposed to function quite as well with a half or quarter of his organization as with his full staff.

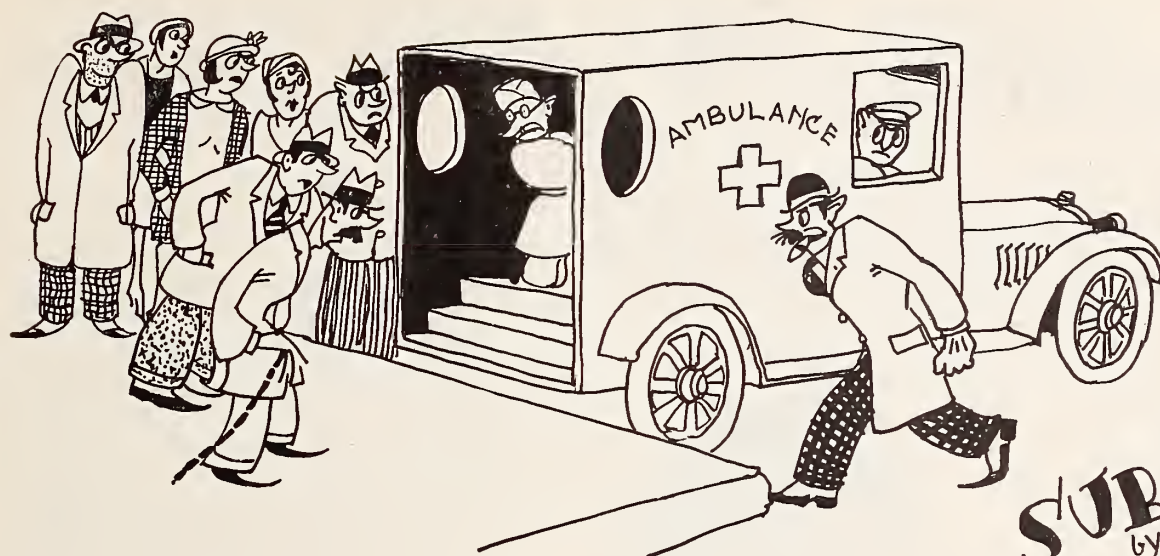
Strange to say, in most cases he seems to do so. But the really astonishing thing about the whole matter is how the Class A publicity executives, who might be described as the spinal cord, if not the brains, of the industry, seem to like it. At any rate they make no effort (with occasional rare exceptions) to break away and seek other activities in the industry for which their training and experience pre-eminently fit them. And they make no effort to connect with the production end, where their knowledge of box office values and their writing and creative talents would command far greater financial rewards. In most cases they grin and bear it—and stay put.

The big boss of any company is about the last one who would give his publicity director an opening in his production or in his scenario or titling department. He isn't willing to take a chance. Good publicity men are hard to find, whereas he can get a director or a scenarist offhand.

Which is one of the peculiarities of this industry. When a man makes good in a particular job, this being largely a business of specialists, unless he knows enough to organize himself out of it, he stays there. The more valuable he becomes in it, the more certain he is to stay where he is and not have a Chinaman's chance for advancement. He can only die or get fired to get out of it. Unless the company busts. And it won't if he is really a good publicity man.

Probably one reason why the average good publicity man stays in his more or less lean pasture, instead of climbing the fence into the fat lands of production, is because he is more of a newspaper man than a motion picture product. He is loyal, conscientious, fairly modest and not particularly temperamental. If he were more temperamental he would get farther.

(Continued on page 145)



THE SUBSTITUTE by EPES W. SARGENT.

WHEN the laugh insurance policy brought Hank Johnson an extra \$250 on "For Heaven's Sake" he wrote a memorandum on the back part of his mind to get back of the next Lloyd comedy he played at the Grand Palace, and he made an additional note to the effect that the ambulance stunt seemed to be the best bet.

That is why Hank got a hustle on as soon as he booked in "The Kid Brother." Also it was why he had given a special matinee a couple of months before, when the Samaritan Hospital had been conducting a drive for funds. Hank knew that he presently would want the Samaritan to be good to him.

It was a little difficult to get the idea through the head of the Superintendent, who knew much more about emergency cases than exploitation. Hank told his story, retold it in words of one syllable and then drew diagrams. Somehow the Superintendent seemed to get the idea that Hank wanted to beat up a man to advertise a funny picture at the Grand Palace and then turn him over to the hospital for repairs. The best Hank could do was drive it through the other's dense head that no violence would be used.

This got him permission to work the stunt if Dr. Hartley, the interne, could understand and would approve the idea.

Hartley was easier. He was younger. He liked the pictures. And he appreciated the season pass Hank used instead of a card of introduction.

"It's dead open and shut," Hank explained. "All I want you to do is to say 'Honest' when I tell the lie."

"I'll dig up a man with a big laugh and have him at the theatre for the opening matinee. There won't be many on Monday afternoon."

"Along about the second reel this guy starts to laugh. Of course he's been laughing from the start, but now he's run the pressure up and the orchestra gets discouraged and quits playing. He's beating them out."

"I tell him to shut up or get out, and that only makes him laugh a little harder. When he falls out of his seat I put in a call for you. You take him to the hospital, keep him there a while, make the proper records, and when the newspaper boys ask about it, there it is in black and white."

"That sounds simple enough," agreed the interne. "What do you think about it, Pat?"

he added, turning to his driver, who had been sitting silent and glum through the interview.

"Jake with me," responded Pat, "but look here. Pick out a skinny guy, will you. I got the rheumatism in my left arm something fierce. Get a nice thin guy we can snake up the aisle easy."

Hank promised, and he kept his word. Only a few days before a man had asked for work as a ballyhoo, explaining that he was a circus clown in the summer time. "I used to be the Living Skeleton," he had added with a sign for past glories, "but my fool wife made me take a tonic and it fattened me up. I weigh 120 pounds now and I have to be a Joey."

Hank outlined the idea, conducted an impromptu rehearsal, swore the man to secrecy and telephoned Dr. Hartley that he had a 120-pound man on the job. It looked like the perfect stunt.

It did not look so good Monday noon. The former living skeleton had been warned not to come around to the office, but to purchase a ticket and go in as a regular patron, but Hank hung around the entrance to make sure he went in.

And he didn't go in. By the time the comedy went on Hank was in despair, and the perspiration beaded his face and wilted his collar. Even the roars of delighted laughter that came through the doors did not cheer him up much. At every gag there would be the instantaneous burst of laughter that assures the experienced manager the comedy is going over. There was one laugh, shriller and louder than the others, but it was a woman's voice, and the skeleton had a 300-pound bass voice in a 120-pound frame.

But this woman was good. With each recurrent gag her voice rose to a hitch pitch. Hank edged down the side aisle to locate the laughter, and shuddered, as in the dim light he traced it to a woman who looked as though she might weigh more than 300. Even as he mentally prayed that nothing would happen to her, the woman gave one scream that excelled all her previous efforts and slid out of the narrow confines of her seat onto the carpeted aisle.

The house was in an uproar as she lay on her back, still laughing hysterically, and a well-trained usher, not waiting for instructions from the frantic manager, turned in the ambulance call.

Hartley and Pat were in the hospital garage, all ready to go, and it was only a minute or two before the white suit of the interne loomed at the head of the aisle. He started as he saw his patient, but Hank managed to whisper, "My man fell down. This case is on the level, Doc."

Hartley signed to the driver to bring in the stretcher, and the old man came down the aisle breathing profanity and vengeance. It took five men to load the hysterical woman onto the stretcher and eight were required to aid her slow progress up the narrow aisle.

Now and then she would pause a moment to regain her breath, but only to break into a fresh outburst of laughter. Out on the sidewalk the pavement was packed by the late luncheon crowd, and wild rumors ran through the gathering, the report gaining the greatest favor running to the effect that a woman had discovered her husband with another woman and had carved her rival literally to pieces. Certainly the shrieks coming from the theatre seemed to justify the report, and an awed hush fell on the crowd as the panting bearers staggered out of the lobby and with infinite difficulty loaded the elephantine mass into the waiting ambulance.

"Better come along," suggested Hartley to the manager. "This looks serious."

Hank nodded and climbed to the seat with the doctor as the bell clanged and the ambulance started for the hospital with its still hysterical load.

It was not until they reached the hospital garage that the laughter abruptly stopped and the woman half sat up. "I can stop now, can't I?" she demanded. Hank's eyes popped.

"I wish you had stopped before you began," he said. "What's the big idea?"

"Jim was sick," she explained. "He's always overeating and getting the stomach ache. He didn't want to disappoint you, so he sent me. We were in the same side show. We can't afford to lose that \$25 you promised."

Pat, still rubbing his rheumatic shoulder, favored Hank with a glance so malevolent that Hank hurriedly skinned a ten spot from his roll.

"That's all right, Boss," Pat said, as he slipped the sawbuck into his pocket. "But the next time you pull a stunt, for the love of Mike call in the piano mover. That dame's out of my class."

The Patron Buys Your Theatre

His Ticket Is a Bill of Sale That Entitles Him to Enter, Possess, and Enjoy Possession, So It's a Manager's Job to Make Contract Good

By James D. Kennedy

Manager, Apollo Theatre, Indianapolis, Indiana

HALF A DOLLAR is an absurdly low price to pay for a theatre; what would you say to buying a theatre for a dime? Whether the price is two dollars or two bits that a patron slides across to your cashier, it gives him a ticket that is a deed to the theatre for the time he is there, gives him the right to demand respect and courtesy, to exact the utmost in comfort and convenience. To see that he gets everything that he buys is the job of the manager.

I have been in the theatre business for the past nineteen years and I have always found it to be a great game. The manager has to be on his toes if he expects to keep up with the rapid advancement that the industry is making; and the patrons' requirements are right on the front line of this advance, don't forget that.

The first purpose of the theatre manager is, naturally, to entertain the patrons. To this end he selects his pictures, environs them with music and gives them adequate projection, chooses whatever surrounding program his theatre facilities will permit. The program that you offer is far more important than anything else in your theatre for it is the program that the temporary owner of the house has purchased his ticket to enjoy.

It is the picture that draws the crowds and the wise manager will gamble as little as possible on poor pictures, and will make every effort to obtain winners that are a hundred per cent.

Although the attracting of a large patronage is the first aim of the theatre, it is by no means the end of the manager's effort. To give these temporary purchasers of the theatre's facilities for entertainment the urge to return for further delights is quite as important.

If you give the patron full deed and title to what he buys, you will create within him the good will that brings him back, again and again.



James D. Kennedy

You may not always be able to guarantee the reaction of an audience to a picture, but the reaction of the audience to your theatre is well within your control. It is exactly the reaction that you want it to be, because it depends entirely on the personality of your theatre. Patrons like to buy a theatre that they like to be in, and this liking depends upon the things with which you stimulate good will.

Ventilation is of great importance to the theatre. It is not going too far to say it is the very breath of life of the theatre. Ventilation should be looked after by one, dependable employee, trained to see that temperature and freshness of the air are right, and able to maintain them so by reason of a clear understanding of the importance of his duties.

If ventilation is the breath of life, projection is the heart of the entertainment. The patron isn't coming back to buy in again on a theatre with a bad heart.

Music, of course, is of utmost importance and that this should be not only the best possible but, as well, the most exactly tuned to the mood of your entertainment is well understood.

The personality of the theatre is a powerful factor in patronage building. Keep the personality of the house up to the standard by changing the lighting effect and the decoration so that the theatre will have a new appearance, appeal to the patron as always fresh and inviting.

The employees contribute vastly to the personality of your theatre. Avoid grouches and that type, choose for tranquility and good nature.

At the Apollo everything runs on an exact schedule and every employee is furnished with a schedule showing what is going on or what will go on at a certain time.

My employees are carefully trained to be, and are always considerate of the rights of our patrons. They never argue with patrons under any circumstances, remembering at all times that the theatre is operated primarily for the benefit of these people who have, in a way, become their bosses. They are always cognizant of the truth that without the patron there could be no Apollo.

And they are made to realize, too, that once a sharp word is spoken or ill temper is shown to a patron, he will leave your theatre and not all the apologies or kindnesses of the entire staff can atone for the discourtesy of one careless employee.

It is emphatically urged that all managers remember that when a patron buys a ticket at the box office he becomes the guest of your theatre, looking at it from another angle, and it is up to you to make him feel that he is a guest and a welcome one, by showing him every courtesy possible.

(Continued on page 145)



Ushers at Mr. Kennedy's Apollo in Indianapolis use these signals to indicate vacant seats. The signals, from left to right, indicate one, two and three or more seats, respectively.

by the way

***Merger of Motion Picture Interests
Representing Half a Million Dollars
Reported Near in Wall Street***

***N. Y. Evening Telegram's Lower Rate
Now Given Motion Picture Advertisers***

Progress Made by Jewish Federation

***Roxy Opening and Cecil B. De Mille's
"King of Kings" Coming Next Month
Notable Events of Movie Season***

Dr. Shallenberger's New Company

BIG BUSINESS has been heavily interested in motion pictures for a long time, but it is only in recent months and after several years of considerable grief which tended to make it wary, that Big Business has really succeeded in taking the measure of this industry.

IT has been evident from the first that the great financial interests and banking groups, which have underwritten motion picture activities and to an ever increasing extent directed and controlled them, once they were fully in the saddle would bring about many radical changes in the contour of the industry.

INDICATIONS are that this day has at last arrived and the era when a single individual or a small group, through showmanly genius or sheer opportunism, could build up a great film organization, is now gone forever.

BIG BUSINESS demands economy of operation, and efficient functioning all along the line, such as has not hitherto been possible in this rapidly growing industry under the highly competitive conditions which have prevailed and which must continue to exist as long as the motion picture business remains as individualistic as it has been.

BIG BUSINESS obtains its results either by a process of elimination of the unfit, or by bringing into harmonious relationship competitive and frequently mutually destructive elements under a uniform policy which operates for the best interests of all.

ECONOMIC conditions in the industry have steadily forced the issue, now seemingly about to be realized, with the result that there have been mergers almost without end and interlocking combinations of producer-distributor groups and theatre-holding companies, all bent on securing some solution of the mounting costs of operation and obtaining a strategic advantage over other competitors.

IT has been a question of the survival of the fittest, with big combinations and alliances matching other big groups, but with no single company and its subsidiaries actually dominating and overshadowing the whole field.

FROM the viewpoint of the banking interests, however, only temporary benefits have been derived from all these concentrations and now apparently we are about to see a merger, compared to which all former mergers are but trifles, and which will be to the motion picture industry what the great United States Steel Corporation was to the steel industry when it was first formed.

A HALF billion dollar corporation, bringing together four or perhaps five of the big national producing-distributing organizations and including theatre interests blanketing the country from Coast to Coast, which now control upwards of a thousand theatres, most of them of first run class, although handling different types of pictures, is soon to be an accomplished fact.

THAT it will be completed within the next sixty days seems to be the general opinion in Wall Street circles, although this seems none too long a time to perfect and iron out the countless details inevitable in a gigantic combine of this kind when so many big interests require to be considered.

THE next few months are surely going to be important ones in this industry.

NEWSPAPERS that the *N. Y. Evening Telegram* has withdrawn from the stand taken by other New York newspapers and has signed contracts admitting motion picture advertisers to the use of its pages on a run of paper basis, instead of the higher amusement directory rate, is distinctly encouraging to all who wish to see a closer co-operation between the motion picture and the press for their mutual advantage.

MOVING PICTURE WORLD has consistently campaigned for this change of rate, but the *Telegram's* action is a distinct feather in the cap of H. M. Newman, publisher of *The Fourth Estate*, the newspaper's trade paper, who has steadily advocated in his columns a broader and more intelligent consideration of an advertising precedent, which ought to have been obsolete long ago, and which is operating to the injury of both the newspapers and the film theatres.

H. A. GUINZBERG, treasurer of the Federation for the Support of Jewish Philanthropic Societies, furnishes some interesting figures on the splendid work this great organization is doing and the progress which it has made during ten years.

AMOUNTS pledged have increased year by year from \$2,370,877 in 1917 to more than \$4,720,000 in 1926, while the percentage of money pledged, but unpaid, has declined from 14 per cent. the first year to 7.1 per cent. in 1926.

DURING the ten-year period more than \$30,000,000—truly a stupendous sum—has been subscribed, surely a splendid tribute to the management of the Federation and the generosity of its supporters.

ANNOUNCEMENT that Producers Distributing Co. has leased the Gaiety Theatre for Cecil B. DeMille's "King of Kings," which is to have its premiere about April 15, reminds us that the motion picture season at last is in full swing, even if the Roxy opening had not been sufficient to do so.

WITH the greatest motion picture theatre and what has been heralded as the greatest motion picture ever produced opening in New York barely a month apart the season promises to be an interesting one.

DR. W. E. SHALLENBERGER and his newly formed company, Plaza Pictures, Inc., will be warmly welcomed by all men of good will in the industry.

A GOOD friend, a square shooter, and invariably constructive and progressive in his ideas, Dr. Shallenberger's is a personality such as we have all too few of in the film business.

MAY he and his new company, Plaza Pictures, Inc., which by the way is a name distinctly suggestive of class and quality, have a full measure of success.

Merritt Crawford

WILL THE SCALPERS SCALP THE MOVIES?

By

Sumner Smith

*Broadway Pictures May Attract
the Agencies As Well As Legi-
timate Shows and Much May
Happen If They Do*

WILL the decision of the United States Supreme Court allowing ticket scalpers to fix charges at will have any effect upon motion pictures? It seems a far cry from the usual activities of the scalper, who has made his bank roll out of legitimate shows, to motion pictures. Yet, now that the "movies" are, even in New York, drawing heavily upon legitimate theatre patronage, it is not beyond the range of comprehension.

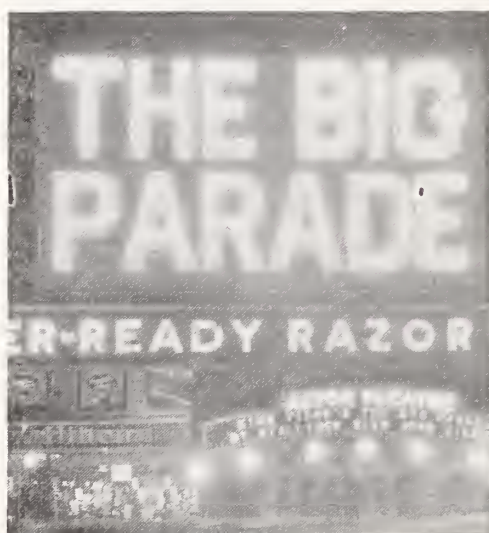
"Abie's Irish Rose" shows the way to all shows in theatre attendance, but "The Big Parade" looms up importantly as third in the list of great successes and threatens to eclipse even "Abie" in the matter of box office receipts. Why shouldn't the ticket agencies become interested in really big pictures, and seek to get a cut in the profits?

Agencies Already Have Underwritten Pictures

Furthermore, the agencies have several times underwritten a motion picture. One agency now has a large interest in "Tell It to the Marines," and it is said that Joe LeBlang, possessor of a wad entitling him to respect, is interested in seeing whether he can execute a financial coup by backing a couple of "movies" on Broadway when the right ones come along.

That being true, isn't it possible that an agency magnate of the calibre of Joe LeBlang may, in the near future, have something to say about motion picture production policies, if not, in the case of some small companies, really dictate them?

Lots of people besides Wall Street bankers would like to get their fingers in the



Show the front of the Astor blazing
with "The Big Parade"

motion picture pie, and in the case of some well heeled, determined souls it would take a severe scorching to make them cry quits once they got the bug.

The court decision permitting any extra ticket charge that a sucker public will stand for enables the agency magnate to experiment with motion pictures. He can adopt the same policy that he follows for stage shows—play several at one time with the expectation of more than recouping his losses on most of them by the profits from one hit.

So far as this writer knows, no agency

has ever had a voice in determining the production policy of a picture or show. They have seen the finished product and have agreed, by purchasing outright a large number of tickets, to gamble on its becoming a hit.

Financial emergencies make strange bedfellows. Several small producers now are traveling a rocky road in their struggle to remain in existence. These times are hard on the little fellow.

Is it possible that one of them may, in an emergency, effect an agreement with a ticket agency on a picture-to-picture basis, and avoid bankruptcy by insuring small but sure profits?

LeBlang owns the Cohan Theatre and is in a position to put pictures in it on a percentage basis very liberal to himself. And it is within the realms of possibility that he can obtain control of other theatres. So, later on, LeBlang may have the opportunity, if he chooses, to dictate the production policy of some producing company and, by degrees, get directly into the picture game himself. It is said that he is hugely interested in the money-making probabilities of new films.

No Show Sure Fire Till Public Says So

The chief difficulty in visualizing an agency as dominating production is the all too well known fact that no show, dramatic or pictorial, is sure-fire before the public and the critics have passed on it.

A picture may have, prior to production, an outstanding star, capable support, a wonderful story, an expert director at the helm and the finest of technical equipment, and still, for reasons as yet unknown to man, register a decided flop. And agencies probably won't be willing to gamble on production as fearlessly as producers do.

The prevailing opinion on the lifting of the price limit on theatre tickets is that the scalpers eventually will, through avarice, make lifelong enemies of the public and hurt the theatre business. It is to be hoped that motion picture men will foresee this and, by avoiding unnecessary dealings with the agencies, win the esteem of the public for themselves while the legitimate theatres are losing it.

BOB KANE'S next picture coming through **First National** looks to be a sure winner and will give lustrous **Lois Wilson** her first chance to show the fans that she is quite as much at home and twice as winsome under the bright white lights as she is among the prairie flowers or riding wild to escape oncoming redskins.

"**Broadway Nights**" which is just being finished at the **Cosmopolitan** studios, with **Joe Boyle** directing, **Bob Haas** looking after the decidedly glamorous settings and **Forrest Halsey** sketching in the big dramatic situations, is the name of the new **Kane** feature and, it spells box office. **Bob Kane**, himself, has been working about sixteen hours a day with the enthusiasm that comes to a producer, when he knows he has a sure-fire bell-ringer coming through under his hands.

One set, alone, at regular Hollywood prices, must have cost at least \$20,000. What it represented to the **Kane** bank-roll at the **Cosmopolitan**, we don't venture to figure, though it is said big sets come much less expensively here than on the Coast. But whatever it may have cost it was worth the money.

Visualize a set, consisting of a large sized theatre stage and effects, from the proscenium

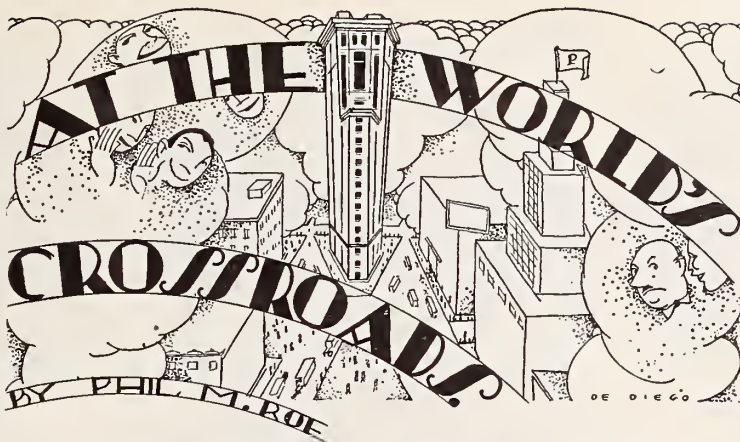


arch to the orchestra, with the upper and lower proscenium boxes, showing on both sides of it. Put into the set a full sized orchestra and a ballet of sixty or seventy-five besides the principals and you get some idea of the bigness of the big scene in the picture. No one, who hadn't seen it on the studio floor would believe it to be a set, but would conclude that the producer had leased the Metropolitan Opera House or the Century to stage his big scenic effect.

"**Broadway Nights**" promises to be the attraction de luxe of the important list **Bob Kane** has sponsored to date and that is saying a lot. Watch for it.

*

Bob Haas, art director of the **Robert H. Kane** Productions, had the slot-machine concession at the "honky tonk" party given in the **Cosmopolitan** Studios last week in honor of the completion of "**Broadway Nights**." After slipping in about a half ton of nickels, himself, he got every one else to try their luck, mostly with indifferent success. **Herb Cruickshank**, alone among the critics, beat the game, de-



parting with a couple of hatfuls of five cent pieces, more or less jubilantly, although declaring,



like everyone else, that he had put more in than he got out.

Bob Haas, however, according to studio reports, was set on trying his luck with a screw driver and jimmy after the party was over. But he returned too late. Some one had been ahead of him with an axe, and all the nickels were gone.

Bob called **Charley McGuire** and they hunted all over the studio, but couldn't find the miscreant.

Now he is trying to figure out just what the "concession" cost him, first, in the nickels he invested to lure the unwary "come-ons" and second, how much he will have to pay the slot-machine man for the smashed machine. Which proves that even art directors at times have their troubles.

*

When authors write, direct, title and edit their own pictures, then will come the movie millennium. So, at least, we have heard.

Now we learn that **Harry Langdon** is going to do just that from now on, having decided to start the ball rolling with "**The Butter and Egg Man**," his next **First National** comedy feature. In addition, he will also star in the picture, so that he will have an edge on most other authors right from the go-off. Our bet is that "**The Butter and Egg Man**" will be a riot, provided **Harry** doesn't insist on being the camera-man, too.

*

Mabel Livingstone mimeographs that **Sylvia Golden**, is to conduct a new department in **Theatre Magazine** devoted to pen portraits of notables in the film world. Exclusive sketches, photographs and informing interviews will be features of the new department.

Bert Ennis properly calls our attention to the fact that his name was omitted in a recent article anent the press agents of the early days.

How **Bert** escaped mention in any list of pioneer **P. A.'s** is difficult to figure out, for though still a youngster, he must be rated with the first four or five of the real argonauts who set out to tell the world that the movies were here to stay.

He started in 1910 with the old **Vitagraph** and has been playing big timers ever since, among the more recent being **Roxy** and the late **Barbara La Marr**. More recently still **Bert** has been doing much magazine and newspaper syndicate work, his fund of information about this industry being well nigh inexhaustible.



Now we know why **Congress** adjourned without passing so many important bills. Also, why not a single piece of unfriendly movie legislation got by at this session.

During the closing hours about half the solons were over in **Statuary Hall** looking at **Harold Lloyd's** latest laughmaker, "**The Kid Brother**," which was shown by special request. Incidentally, "**The Kid Brother**" has thus the distinction of being the first motion picture to be shown in the **Hall of Fame** in Washington.

Hand it to **Joe Reddy**, **Harold Lloyd's** capable young press agent. He knows how to do these things.

*

The recent pronouncement of **Thomas A. Edison** to the effect that "talking moving pictures" would not prove highly successful, sounds just a little like sour grapes. After the experiences the **Sage of Menlo** had with the "talkies" he developed some years ago, it isn't particularly strange he should have had but little faith in them since.

ROXY made his radio return on Monday night after nearly a year's absence from the air and through **WJZ** and some eighteen or nineteen other radio stations talked to two or three million radio fans whom he hopes to entertain at the **Roxy Theatre** following the official opening Friday, March 11, during the coming year.

Practically all the famous **Roxy Gang** were with him, from the popular "**Gamby**" right down the line, together with a lot of new talent and all got away to a great start.

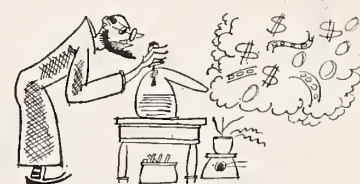
The feature of the "air" bill, however, which was unannounced in the newspaper advertising, was **Gloria Swanson**, whose first **United Artists** picture, "**The Love of Sunya**" will have its world premiere at the opening of the **Roxy**. She came from a wedding party at her home atop the **Park Chambers**, just to tell the **Roxy** fans that she was glad to be with them and to wish **Roxy** luck in his new adventure.

With her was another personage, whom **Miss Swanson** addressed as "**Henri**" somewhat to the puzzlement of many radio fans, inasmuch as **Roxy** failed to introduce him.

Our guess is, that it was no other than the **Marquis de la Coudray de la Falaise**, in private life the lovely **Gloria's** husband. If mistaken, we present our apologies, herewith, to save future correction.

*

Colvin W. Brown, vice president of **F. B. O.**, and his attractive wife, return on the **Aquitania**, which docks March 15, after a trip through England, France and Germany in the interest of Greater **F. B. O.** lasting more than three months. About the best thing **Colvin** will say he has seen in that time, to risk a casual guess, will be the New York skyline next Wednesday. After all **Broadway** has it on the **Bois de Boulogne**, **Piccadilly** and **Unter den Linden** in a lot of ways. It looks much more like home.



Somewhere we read that more silver is used in making film, than is required to mint the silver coins of the nation and that only about fifty per cent. of it is recovered by chemical treatment of old film. Nonetheless as a sovereign alchemist, capable of transmuting the silver in the films' emulsion to gold at the box office, we claim that the motion picture industry is in a class by itself.



MARCELLE DE SANO who has been signed by Samuel Goldwyn as a director. His first picture will co-feature Ronald Colman and Vilma Banky.



NELLIE SAVAGE in a Russian costume to be worn by Dolores Del Rio in "Resurrection" for



TIM MCCOY, as Captain of the Marines in his new historical drama for Metro-Goldwyn-Mayer. The picture was based on the conquest of California.



THE loveliest back in Hollywood. Its owner is Joan Crawford, who is being featured in the "Taxi Dancer" for Metro-Goldwyn-Mayer.



ST. PATRICK'S DAY is a lucky day for Sunny McKeen who plays Snookums in the "Newlyweds" for Stern Bros.



ABOVE, Barbara Kent the Universal featured player poses with Pete and Repete, the comedy relief team of Universal studios. Below, Douglas Fairbanks and Lotta Woods, scenario writer, discussing Doug's forthcoming picture for United Artists as yet untitled.

Planning The Play



S. L. ROTHAFEL (ROXY) and Carl Laemmle signed the contracts by which the International News Reel is assured to patrons of the New Roxy Theatre.



IN the Metro-Goldwyn-Mayer picture, "Mr. Wu," Gertrude Olmsted carries an Oriental parasol which may set a new fashion.

ABOVE, is another view of Miss Olmsted with her mother, Mrs. Minna Olmsted.



Meet *Mother Olmsted*



ALMA RUBENS, playing in the "Heart of Salome" for Fox, has a spiritual expression which pays subtle tribute to Salome of history.



THIS is the palatial new home recently purchased by Carl Laemmle, President of Universol Pictures. It is located in Beverly Hills and is called "Dias Borrados" which is Spanish for Golden Days.

"The Love Of Sunya"

"THE LOVE OF SUNYA" is a United Artists release which opened the new Roxy Theatre in New York, March 11. Andre Randolph plays the role of the millionaire husband. Ian Keith, who has appeared in support of Miss Swanson in several earlier pictures, again has a featured part in this. Another player is Flobelle Fairbanks, who is essaying her first film role.



Gloria Swanson
in
A Quintet of
Characterizations



HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT BLDG

TELEPHONE
GLADSTONE 0308

Harry Pollard To Be Director Of "Show Boat"

Harry Pollard will direct the "Show Boat," scheduled as one of the biggest Universal super-jewels for 1927-28. Pollard, as soon as he completes "Uncle Tom's Cabin," which has been in production over a year, will take a large company to a southern point on the Mississippi River where considerable of the Edna Ferber novel will be filmed.

The cast for the Ferber story is not known, except that Norman Kerry has an important role.

Actual shooting on "Uncle Tom's Cabin" which, it is already said at Universal City cost a million and a half dollars, will probably be completed within the next month.

Virginia Corbin And Mother Are "Pals"

That Virginia Lee Corbin, one of Hollywood's most attractive seventeen year old leading ladies, and her mother, Mrs. Virginia Lee Corbin, are inseparable was brought to light this week when it became known that the recent illness of this blond actress was due also to the recent illness of her mother.

Since Virginia was four years old, her mother has guided her in her theatre career. Last July Mrs. Corbin was taken ill and two months ago her condition was pronounced critical. Mrs. Corbin has just recovered and little Virginia will be ready to don the grease paint again within the next two weeks.

Walker Promoted

H. M. Walker, production manager of the Hal Roach studios, has been appointed vice-president of the concern succeeding F. Richard Jones, who recently resigned.

Eastern Production Fully As Economical As Western

**That Is Experience of C. C. Burr, Whose
Johnny Hines Picture Is Due
For Distribution May 1**



Jewel Spencer

JEWEL SPENCER'S original story, "The Flag Maker," which was purchased and screened by Commodore J. Stuart Blackton, is shortly to be published in novel form. This information was learned coincident with the news that this prominent authoress is now in New York at the solicitation of a most prominent publisher.

Trixie In Movies

Trixie Friganza, screen and vaudeville star, has been selected for one of the important roles in the forthcoming "Red" Grange opus for F. B. O., "The Motor Maniac." At present, Trixie is touring over the Orpheum with her present location on the west coast.

ON May 1 exhibitors may secure from First National Johnny Hines' latest in exactly 5,700 feet. It is "All Aboard" and the first of the Burr and Hines Enterprise specials to be made on the West Coast. In connection with Hines moving for the first time his production activities from the heart of New York, a word passed to us by Business Manager Charles Burr, and one which should be of especial significance to the trade at this time when Hollywood seems destined as the one factory center for all producers, is that the Burr and Hines Enterprises find it not a penny more economical to produce a picture here than in Manhattan.

This comes to *Moving Picture World* directly from Burr, who is conceded to be one of the most astute producers in the business. Since Burr and Hines became affiliated in 1920, they have averaged three pictures each year, none of which have been financial flops, but all of which exhibitors themselves have labeled excellent box office bets. An illustration of how they run things may be gotten from production data on their last four pictures. Of the three which were made in New York and the one which is just being completed in Hollywood, Burr tells us that there is not \$4,000 difference in production cost and not three days difference in time devoted to shooting any of the four, and that the film total which went into the cutting room for each of the four was approximately 100,000 feet.

Gathering material on "All Aboard" from Burr was almost like reading a book twice. We had watched Johnny work on various stages in the Tec-Art studio and also on location on the Lasky ranch. In New York we had reviewed other Hines pictures, each of which we said was better than its predecessor. We

thought his "Speed Spook" was the best, after watching Hines' work in "All Aboard" we feel that exhibitor reports are going to record this Hollywood production as the greatest thing Johnny has done.

About New York and Hollywood Burr told us sweeping his arms about him at the same time: "This is the place to make pictures."

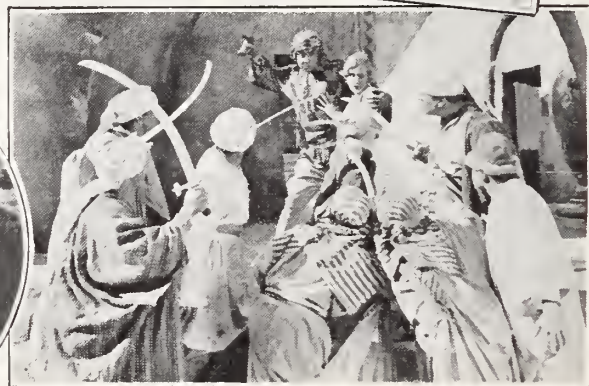
When we queried him for details, he stated: "Climate is the only reason. That makes Hollywood easier for a producer, but not more economical. We can make a picture back East for the same cost. If there were not such terrific competition out here for good actors, it would be more economical. The good actors want to live out here and that is the reason why the East will never be a production center until Wall Street steps in and regulates our industry and tells employees where he shall be employed. As things now stand you have to pay a good actor out here at least twenty-five per cent. more than you would think of paying him in New York. If he is good, you have to meet

(Continued on page 103)

Johnny Hines' "All Aboard" Out May 1



"All Aboard"
With Johnny Hines



Who's Who In "All Aboard"

The Star

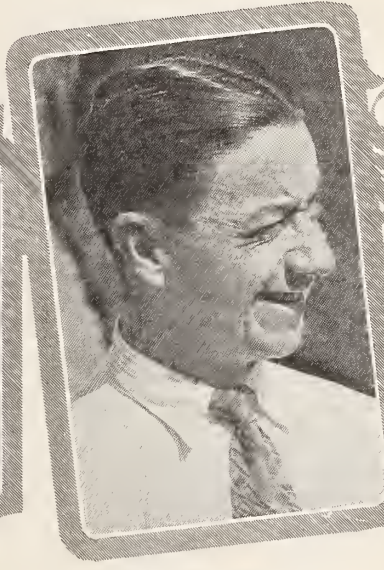
Director

Cameraman

The Extra



JOHNNY HINES



CHARLES HINES



GEORGE PETERS



EDDIE DENNIS

P EOPLE that see Johnny Hines on the screen have him sized up as a bundle of wit, nerves and courage. He is all of that and a great deal more on the set. Johnny not only acts. He does his bit in directing and he also knows how fast the crank of a camera should turn during the filming of certain scenes.

There is a reason for the knowledge that Johnny has about lights and everything else that makes up a studio. He was an actor on the legitimate stage at the age of seven, and, as a youngster, he played the big boy role in that famous stage success, "Alias Jimmie Valentine."

Hines has also a successful period of two years in vaudeville in addition to his lengthy screen career. He went into the picture game in 1916 and achieved stardom exactly one year later. Since then Johnny has been the kind of a star which service has only caused to be brighter. His illumination in this respect has reached its peak since he became associated with Charles Burr in 1920.

Johnny is that rare type of actor-producer who knows the game so thoroughly that he is able to follow a Burr-Hines Enterprise picture not only in its activity on the set, but long before a camera eye is fastened upon it. As a matter of fact, Johnny collaborates with many writers preparing original stories for his productions. After that, he takes an active part in preparing the script which guides the action in the plot. More than one entire night we have known Johnny to sit in the circle with his gag men.

C HARLES HINES is the brother of the well-known Johnny, in business as well as family ties. He directs Johnny and acts in his pictures. When he acts, Johnny takes the megaphone, so that the combination is one of the most ideal ever heard of in Hollywood.

Not only is Charlie a director, but he is also the chief gagman for Burr and Hines Enterprises. Some of the incidents in "All Aboard," his latest, place him on record as not only a top-notch director, but also an unusual comedy constructionist.

So far as the careers of the two Hines brothers are concerned, they are almost parallel. Charlie also started as an actor on the legitimate stage at an early age. About ten years ago he entered the film industry as an exponent of the grease paint before cameras of the old World Company.

A few years ago the brothers decided that they should combine their talents, so Charlie went with Johnny and directed him first in "The Speed Spook."

In "All Aboard," Charlie proved to be a most unusual sight for a director. Instead of the ordinary business suit which the average Hollywood director dons upon sitting in the canvas-back chair on the set, Charlie had a turban and a generous portion of dark tan grease smudged over his face. The reason for this was apparent, when now and then he would suddenly rush upon the set waving a sword or ordering servants, since he also plays the villain role of the sheik in his brother's picture.

N OT one cameraman but six—all experts on various phases of cinema photography—worked on "All Aboard."

George Peters, who has photographed Hines' two previous pictures, was chief cameraman. Under him were:

Byron Houck, who was borrowed from the camera staff of Buster Keaton.

"Doc" Travers, who is noted on the West Coast as one of the film colony's most expert trick photographers.

Milton Krassner, Stanley Kranz and Murray Lafayette, three men well known in Hollywood's cinematograph circles, comprise the rest of the "All Aboard" battery.

In all, these men exposed 100,000 feet of negative from which the 5,700 feet, in which "All Aboard" will be released, were selected in the cutting room.

The mechanism of several of their cameras narrowly escaped being ruined during one part of the production. This occurred on an interior set which appears on the screen as a lion tunneling his way to freedom. The lion was incarcerated in a cage with wooden bars in the Tec-Art studio at the time of this action. In order that every movement of the beast might be secured, bars were cut away sufficiently to admit the lenses of the six cameras. The cameramen set themselves for a day of waiting, since it is a known fact that not a day but often a week has been spent in a studio endeavoring to get an animal to perform at the right time. In this case, the animals did perform.

C AMERA pests are reminiscent of the marathon walkers on a transoceanic steamer, and just about as jarring on the nerves.

Eddie Dennis, pictured above, gives a vivid pictorial delineation of the "camera-hound" in "All Aboard" and his work is so realistic that one almost wishes that the ship might be maliciously submerged under plenty of water, thus ending his career and forever relegating his troublesome picture box to the bottom of the ocean. This, even though a flock of innocent souls would necessarily go to the bottom with him.

Eddie was born "south of the slot" in San Francisco, which in that city constitutes a substantial claim to fame. Many a famous character of stage and civic fame sighted light for the first time in this sector.

While he is in the "extra" column, Dennis is really a character actor of no mean ability and is much in demand among the studios for important comedy parts. For the past fifteen years he has been laboring on, dividing his time between stage and screen. That he is eminently successful on the latter is evidenced by the fact that his services are in constant demand.

He was playing around the studios back even unto the mirthful days of the old Keystone custard pie operas, when a comedian was assayed on the accuracy of his pie-throwing arm. Much of his picture work has been for Fox of late, but this has been interspersed with a flyer at Educational and other studios occasionally.

"All Aboard" With Johnny Hines For Laugh Land

Western Production Scheduled For a Healthy Jump in Future

**Movement Westward, Started by F. P.,
Augurs Increased Work For
Denizens of Studioland**

PRODUCTION activities on the West Coast are billed to take a healthy jump with the recent action on the part of Famous Players-Lasky in transferring practically all production work from their Astoria, N. Y., studios to Hollywood. With the finishing up of the few pictures scheduled in the East, the stars now in Gotham will move their belongings westward and take up their duties there.

The Astoria, Long Island, plant will be virtually abandoned. In future it will be devoted merely to producing Paramount short features, now being prepared for release starting next August. The laboratories will be used in handling the Paramount News Reel and short features. The studio stages will be used for rehearsing prologues for the Public theatres. These are among the facts *Moving Picture World* gathered at the Paramount Studio this week.

W. C. Fields, we hear, is now completing his current picture at the Long Island studio, and, upon its conclusion, will immediately trek west to join the local film colony. Due to extensive preparations already made for three other pictures, they will be made in the East before the final curtain is drawn. Meighan, Richard Dix and Herbert Brenon are interested in this particular trio. However, they also will do their future work on the coast when they finish the business at hand.

Jesse Lasky, vice-president of official statement to the press gave as his reasons for the important move the wealth of space now available in the Hollywood plant for handling production. Heretofore, due to cramped quarters on the coast, approximately 25 per cent. of Paramount production was centered in Astoria. With the present huge plant here, there is ample room, which makes it not only advisable but a matter of good judgment in thus concentrating production in one place.

Within two months it is expected that the present personnel of the eastern headquarters, including executives, technical men, artists and writers, will have arrived in Hollywood.

Production on a mammoth scale is now underway at the Hollywood studio. The consolidation of eastern and western plants is one of the most important moves in official circles, and undoubtedly sounds the death knell for New York as a big production center.

First National is now producing most of its pictures on the coast, with the Robert Kane unit their single eastern contact.

With the present huge Fox plant in Westwood, and their immense studios in the heart of Hollywood, it would not be surprising to see the entire production efforts of this company centered on the coast in a short time, although nothing to this effect can be officially gathered at this writing by the *World*.

The Hollywood home of Famous Players-Lasky covers an area of twenty-six acres and has adequate facilities for handling the increased output that will result with the closing of the eastern plant, insofar as feature productions are concerned.

"There will be no reduction in our production," declared Lasky. "on the other hand, we shall make as many pictures as last year and possibly more. Our West Coast studio is one of the best equipped in the world and capable of taking care of all our production activities."

Frank A. Galloway, president of the Hollywood Chamber of Commerce, declared:

"The loss of Paramount production at Long Island is our gain. Indeed, it is a wonderful thing to have the concentration of one of the greatest industries in the world in Hollywood. I congratulate Famous Players-Lasky and welcome the oncoming units from the East."

Willat Takes Up Reynolds' Task

Irvin Willat, Universal contract director, has been assigned the task of completing the filming of "Back to God's Country," the picture Lynn Reynolds was directing at the time of his recent suicide. When he finishes this production, Willat will immediately prepare for the photographing of "The Big Gun," a special from the Universal City studio.

Jones To Direct Fairbanks Films

R. Richard Jones, until recently associated with Hal Roach comedies as supervising director, has been signed by Douglas Fairbanks to direct the next Fairbanks production. This information comes officially from the star's representatives.

The story that will serve Fairbanks in his next picture still remains doubtful, although he is considering a number of likely prospects. It is quite probable that the locale of the final selection will be in South America.

Barney Oldfield Enters The Movies

Barney Oldfield, noted figure of the speedway a few years back, has been signed by Warner Brothers for an important role in "The First Auto," a picture glorifying the benzine buggy of a decade or so ago.

Patsy Ruth Miller is starred in the auto story and is supported by a strong cast, including Charles Emmet Mack in the featured male role. Roy Del Ruth is directing.

Notables in the News



Awaiting luncheon at the Hal Roach studios. Left to right: Charley Chase, James J. Corbett, ex-fight champion; F. Richard Jones, vice-president of the Roach studios; Hal Roach and Willie Tevis, the polo star.

Murnau Will Become Fixture At Fox Studios

F. W. Murnau will be a fixture at the Fox studio upon his return from Europe, where he is going to direct one picture as per a former contract with U. F. A.

This was the substance of an announcement by Winfield R. Sheehan, vice-president of the Fox organization, at a luncheon staged at the Writers' Club in honor of the foreign director, who is about to depart for Germany with the completion of his first American production, "Sunrise." After fulfilling his U. F. A. engagement, he will return to Hollywood for a term of years.

The luncheon was attended by a large number of film notables and newspaper and trade paper representatives. Murnau was given a rousing reception after gracefully acknowledging the bon voyage tribute of those gathered to wish him goodwill.

Maria Corda Will Be 'Helen of Troy'

Maria Corda is the final choice of First National to play the name role in "The Private Life of Helen of Troy," according to official announcement at the Burbank Studio. For a time it appeared that Billie Dove, just recently elevated to stardom, would be given the choice role.

Ms. Corda attained considerable success abroad as a screen player and as a consequence was brought to this country by First National and placed under long term contract. Lewis Stone has the featured male role.

"T. R." Film Opening

The New York premiere of "The Rough Riders," Paramount's portrayal of Theodore Roosevelt and his famous regiment, has been set for March 11, according to an announcement on the coast. Frank Hooper, Noah Beery, George Bancroft, Charles Emmett Mack, Charles Farrell and Mary Astor, have the feature roles in the picture.

Choose Ruth Dwyer

Ruth Dwyer has been given the feminine lead in Monty Banks' current picture, "The Perfect Gentleman." Clyde Bruckman is again directing the Italian comedian. Others in the cast are: Ernie Wood, Hazel Howell, Magda Foy, Henry Barrows and Arthur Thalasso.

Hollywood Soon To Be Busier Than Ever

"Quarantined Rivals" Shows Straining After Much Comedy

By **Jim Powers**

West Coast Staff Writer

AN over effort to inject comedy in "Quarantined Rivals" was palpably evident in the preview of the latest Gotham production. Robert Agnew and Kathleen Collins have the romantic leads, but the story gives them a little opportunity to display their respective talents.

The screen adaptation is from the story by George Rudolph Chester and was prepared by Jack T. O. Jevne. Throughout, there seemed to be evident too great a tendency to forget everything else in a desire to create laughs. Thus many of the situations were protracted, especially one in the barber shop, where John Miljan plays the part of a jealous barber in love with the pretty manicurist in the person of Veora Daniel.

"Big Boy" Williams is good as

the plumber. He strikes a responsive chord because of his utter disregard for social conventionalities. Cast in the role of a prizefighter, with plenty of comedy relief, Williams would prove a good bet in any production.

George C. Pearce as the father of the girl and the henpecked husband of Clarissa Selwynne, his snobbish wife, appeared in such mortal terror of his spouse that he probably had the sympathy of many a cowed male in the audience. Their situations were so overdrawn, however, that they lost much of their comedy value.

Ray Hallor, as Agnew's rival for the favor of the girl, had little to do other than quarrel with Robert occasionally. Josephine Borio made a demure maid.

Clarence Brown On Location With Large Cast For M-G-M

Clarence Brown, Metro-Goldwyn-Mayer's "ace" director, is now settled in Corona, Colo., for the present with one of the largest companies ever taken on location for the filming of exteriors. "The Trail of '98," Brown's next production effort, is planned as one of the big releases of the year, according to studio reports.

A party including thirty-four members of the cast, two business managers, and assistant-director, five camera men and a bevy of technical experts departed from Los Angeles on the

special that was to carry them to their destination.

According to plans, a miniature city will be thrown up that will serve as the domicile for the film folks during the shooting of the picture. Brown went on a few days before the main body of the party to complete necessary arrangements and work on the story.

Among the better known members of the cast now on location are: Ralph Graves, Harry Carey, Tully Marshall, George Cooper, Carl Dane, Emily Fitzroy, Polly Moran and Kate Morgan.

Ray Enright Is Back From Work On First Picture

Director Ray Enright and his company of Warner Brothers' players have returned from Arizona, where they were engaged in filming exteriors of "Tracked By The Police." Bob Perry has an important character part in this production starring Rintin-Tin.

Incidentally, this is Enright's first directorial attempt since being promoted from the cutting room. The outcome of his initial effort is being watched with keen interest.

Sign Paul Kelly To Play Leading Part For Warners

Paul Kelly has been signed to play the male lead for May McAvoy in her latest starring vehicle for Warner Brothers, "Irish Hearts." Kelly started on the screen years ago as a kid actor and then deserted the flickering celluloids for the legitimate stage, only to return later to the silent "drammer."

On the stage he played the lead in a number of Booth Tarkington plays. Lloyd Bacon directs "Irish Hearts."

Johnny Hines In "All Aboard" Surpasses His Own Record

(Continued from page 99)

his price because if you don't, other producers will."

Why New York is more economical otherwise is reflected in the fact that they save money in the studio, such as building sets without scaffolding back of each one, requiring quantities of timber, and with the idea of semi-permanence and not having to remain for months to be deteriorated by climate, and they only have to use but a fraction of the electricians they do out here. Another angle on sets and economy which Burr expressed is that Hollywood property today is exceedingly valuable and is daily increasing in value to such an extent that a set built upon a foundation hardy enough to accommodate a house wastes acres of land with inactivity. It costs as much to rebuild or revamp a set as to build another, and as directors really control the situation, they won't refuse each other's sets without materially altering them.

The Hollywood climate, on the other hand, Burr figures, stimulates workers, so that production may be accomplished more speedily and under better health conditions than in the East.

All in all, Burr is of the opinion that the economical equation between producing in New York and Hollywood is about balanced and the same. How Burr and Hines Enterprises regard Hollywood, however, is reflected in the fact that they are here for the next two Hines pictures, any way.

More time is spent in preparing a Hines comedy than in its actual shooting. For instance with "All Aboard," preparation on the original story by Matt Taylor started in New York on September 1 and lasted through October and a part of November, when the company entrained for Hollywood. Here, actual shooting started on "All Aboard" on December 7 and occupied eight weeks thereafter. The majority of the picture was made on interior sets, the most novel of which was a shoe store where Hines, as a clerk, gets fired for his forgetfulness, but is immediately hired by a tour company because of knowledge of foreign countries which he has gained through reading. The interior of the sheik's palace, where most of the action in the picture takes place, with Hines and his leading lady, Edna Murphy, imprisoned by a Lord of the Sands, represented a value of \$18,000 and is by far

the most elaborate of the seventeen sets used for interior scenes.

Considerable of the exterior shooting took place on a set which had been erected for scenes in "Old Ironsides" on the Lasky ranch. For the rental of this set Burr said he paid \$1,000 per day. The writer visited the company while on location on this ranch and found that the set had been converted into a Tripoli street with sand piled up before its gate. One of the novel gags effected on the Tripoli street, and one which caused Hollywood "All Aboard" preview audiences to roar with laughter shows Hines rescuing Miss Murphy and driving her away in a flivver that had been buried by a sandstorm. Several wind machines sprayed the sand while a huge five-ton truck, with a skillfully fastened cable, actually freed the little car from its tomb. On the screen, however, the flivver seems to live up to its reputation and do the impossible.

The picture also shows a lion pawing through the sand doing tricks in the Arab castle and making himself menacingly evident throughout a good part of the picture. As a matter of fact, five lions were used—each performing the stunt with which he was familiar. The rental of these lions alone cost Burr and Hines Enterprises \$3,000 for the three days which they worked.

Six cameramen turned their cranks on "All Aboard" while Hines and Miss Murphy and a notable cast pranced about, Burr figures that with such a battery of cameras, all angles will be covered and at the same time the necessity of making re-takes will be eliminated.

The first time it was previewed, the audience witnessed "All Aboard" not in less than six reels, but in its original length of fourteen reels. When "They laughed," a corps of Burr-Hines critics okayed that part of the script. An instance of how much they were guided by these laughs is witnessed in the fact that an entire sequence, including Bull Montana and Anna May Wong, was eliminated. From the standpoint of the average critic, this elimination was totally unnecessary. It had ninety per cent laugh pressure behind it. However, one hundred per cent was the Burr-Hines mandate, so the shears were used.

"All Aboard" Required Six Cameramen

Stanley-First National Merger Gives Exhibitors Upper Hand

John McGuirk of Stanley Company to
Preside Over Destiny of the
Gigantic Amalgamation

By Tom Waller
West Coast Representative

NOT producers controlling exhibitors but theatre owners having the upper hand over the makers of pictures, is the status of the new alliance of First National Pictures Corporation, the Stanley Company of America and the West Coast Theatres Company. *Moving Picture World* was the first publication on the Coast to learn that the deal involving over \$140,000,000 had been officially closed.

Who will be the active head over the amalgamated interests representing individual assets of approximately \$30,000,000 in First National, \$90,000,000 in the Stanley Company and over \$20,000,000 in the West Coast chain was the question that immediately arose on the Coast following the reports, at this writing, that the deal was only in embryo and would not be closed for the next few days.

After a careful investigation, the *World* learns that John McGuirk, head of the Stanley Company, will also preside over the destiny of this merger, one of the most gigantic which has occurred in the film industry in years.

From the same sources, the *World* is informed that the Stanley Company, now boasting a chain of about 400 theatres in the East through acquiring during the past year many independent but powerful theatre chains, was the outstanding factor in bringing about the merger. With the hundred and thirty or more big houses coming within the scope of the West Coast chain, the theatres to which First National now will directly book its product total well over 500 houses.

The First National is now on its most solid basis, and that from the standpoint of theatres it is as powerful as Famous Players-Lasky and their Public chain, was gathered by the *World* at Burbank, where \$200,000 is being expended in two new huge stages which, when completed within the next two weeks, will undoubtedly give the merged interests the largest studio in the world.

Even at this writing, when the machinery of the amalgamation has not yet had an opportunity to be oiled the *World* gathered also from unquestionable sources that doubtless First National will now make bids for the leading

stars in filmdom. These stars, it reached us, will be enrolled under the First National banner. First National, it was said in this respect, will probably establish its own stock company of featured players.

The *World* was given to understand at this time that First National's present system of depending mainly upon units for product to be distributed will possibly be abandoned, except in a few cases. Instead of being largely a distributing agency as has heretofore practically been the case First National, under the new regime, will set about to produce most of the pictures which it will distribute.

From what we can learn, the merger interests may cause a change to be made in the 1927-28 production schedule of First National. Although this has not yet been officially announced, the

They're Still Talking Of Fred Thompson

The signing of Fred Thomson, F. B. O. western star, by Famous-Players-Lasky, continues to give coast writers a topic to bandy around. Thomson has been signed at least a dozen times by Famous to date—but not officially on the dotted line.

Thomson is now completing a picture at F. B. O. and it would not be at all surprising to hear of him signing with Famous after it gets to the cutting room. The official announcement of his change of studios, however, will come from New York, as told *Moving Picture World* several weeks ago.

Famous Now Owns "Abie's Irish Rose"

Famous Players-Lasky has purchased the screen rights of "Abie's Irish Rose" from Anne Nichols, author and producer of the stage play. The terms of the sale were not made public, but it is understood that she will receive one of the largest sums ever paid for picture rights.

World learns that 52 regular pictures, 6 productions by Ken Maynard and 4 specials are scheduled for a 1927-28 release,



Jean Hersholt as "Dr. Juttner" in Metro-Goldwyn-Mayer's
"Old Heidelberg."

Billie Dove To Appear In Four Pictures Again

The sceptre of stardom has been bestowed upon Billie Dove by First National and now we can look forward to some really pleasing performances from the beautiful artist. Already the four pictures in which she will be starred during 1927-28 have been decided upon.

Her contract calls for four productions a year. The first year's bouquet includes "The American Beauty," an adaptation of Wallace Irwin's story: "The Heart of a Follies Girl," "Once There Was a Princess" and "Eternal Lamps."

Since the release of "An Affair of the Follies," in which First National co-featured her with Lewis Stone, there has been a general suggestion from exhibitors that Miss Dove be elevated to stardom, according to John McCormick, west coast chief.

Goldwyn Enlists Famous Gilda Gray

Gilda Gray, famous shimmy-shaker, is certain of employment for the next five years at least. She will appear in Samuel Goldwyn productions at the rate of one a year. These, it is claimed, will all be of the super-special variety at an expenditure of at least \$1,000,000 per super.

Miss Gray will arrive in Hollywood shortly to await the selection of her first story, as yet indetermined.

Patsy Miller To Leave Warners

With the completion of "The First Auto" for Warner Brothers, Patsy Ruth Miller will sever her relations with this company, according to an announcement from Warner Brothers studios. Miss Miller, who was elevated to stardom by the latter company a short time ago, will turn her hand to free-lancing.

Von Sternberg Will Direct "Underworld"

Josef Von Sternberg has been definitely decided upon by Paramount to direct "Underworld." George Bancroft has the chief role of a gangster, with Evelyn Brent cast as his sweetheart.

For the reliable facts from Hollywood watch Waller—more news to a page of his writing than a bookful of hokum.—The Editor.

Billie Dove Gets Sceptre Of Stardom

★ Studio Row ★

JOE COBB, rotund youngster of the "Our Gang" comedies, has signed a new contract with Hal Roach to continue in the juvenile two-reelers.

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PHYLLIS HAVER has affixed her signature to a long-term contract with the Metropolitan Pictures Corporation. Miss Haver is now playing an important supporting role for Emil Jannings in "The Way of All Flesh" for Paramount.

* * *

WILLIAM ORLAMOND has an important character part in "The Trail of '98," which Clarence Brown is directing for M-G-M.

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JOHN McCORMICK, general manager of the First National's west coast studio, announces the purchase of the screen rights to Cosmo Hamilton's story, "Baby Face," which appeared in Hearst's magazine. Colleen Moore will be starred in the picture.

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CHARLEY CHASE has finished work on his latest Hal Roach comedy, as yet untitled. From the same studio comes the information that "No Man's Law" is the title of the production in which Rex, the wild horse, is starred. Fred Jackman directs the latter.

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RICHARD WALLING, juvenile Fox player, has renewed his contract with the same company. J. Farrell MacDonald has also made plans to remain with Fox awhile.

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ERNEST TORRENCE has recuperated from his recent illness and will be seen in one of the outstanding roles in "Captain Salvation," which John Robertson is directing for M-G-M.

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LENORE BUSHMAN, daughter of the veteran Francis X. Bushman, will appear in the cast of "Belgrano," with her noted pater.

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"SOMETHING WITH A KICK" will be Colleen Moore's next starring picture for First National. Following this production she will make one more picture and then take a vacation of several weeks duration.

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DOROTHY SEBASTIAN will be seen in the leading feminine role of Tim McCoy's next M-G-M release. "Winners of the Wilderness" has been chosen as the western star's next starring vehicle, and was especially written for him by Peter B. Kyne.

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CHARLIE MURRAY and George Sydney will be co-featured by First National in "Strictly Kosher," according to announcement by John McCormick, west coast executive for First National. This comedy team has scored in other First National stories and they will be kept together, temporarily at least.

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HENRY KING has started work on his next production for Samuel Goldwyn, "King Harlequin." The title of the picture has been changed and re-changed several times, but its present cognomen looks like its final. Ronald Colman and Vilma Banky will again have the romantic leads. The screen story is taken from the stage play by Rudolph Lothar.

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LEIDO MANETTI, who was, is now Arnold Kent, who is. The Italian has had his name changed by Paramount from Manetti to Kent and has been given an important place in the cast of "The Woman on Trial," starring Pola Negri.

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THE ice scenes in "Topsy and Eva," in which the Duncan Sisters will be starred by United Artists, will be filmed at Truckee. The two players and their director, Del Lord, will leave for location soon.

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KEN MAYNARD'S next starring picture will be "The Devil's Saddle." Charles R. Rogers announces the purchase of the screen rights to the novel by Kenneth Perkins.

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DORIS ANDERSON is preparing the adaptation of "The World at Her Feet," Florence Vidor's next starring vehicle for Paramount. Miss Vidor has just completed "Afraid to Love."

RICHARD WALLACE is directing "The Poor Nut" for First National release.

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HAZEL DEAN will be starred in "Speedy Smith," to be directed and produced by Duke Worne.

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RAYMOND SHROCK, former associate producer with Warner Brothers, will join the M-G-M writing staff for at least one picture, according to an announcement from the latter studio.

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RICHARD CURRIER has been signed to a long-term contract by Hal Roach as film editor in chief at the Roach studios in Culver City. Currier, previous to going with Roach, was with the Universal.

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DOROTHY MACKAIL will play the leading feminine role in First National's, "The Road to Romance," with Jack Mulhall.

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JACQUELINE LOGAN has the feminine lead in "Belgrano" now under production at the Tec-Art studios.

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LOIS WILSON is expected back in Hollywood following the completion of "Broadway Nights" in New York.

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LINCOLN STEADMAN is in the cast of "Old Heidelberg," M-G-M.

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MONTAGUE LOVE is now engaged in "The Tender Hour," which George Fitzmaurice is directing for First National. Billie Dove and Ben Lyon have the featured roles.

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GEORGE MARION, JR., title writer, has been placed under long-term contract by Paramount.

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ARLETTE MARCHAL has an important role in the Paramount production "Wings."

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WILLIAM BOYD and Louis Wolheim have the featured role in "Two Arabian Knights," Caddo production which will be released by United Artists.

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RUPERT JULIAN, and not William K. Howard, will direct "The Country Doctor," in which Rudolph Schilkrout will be featured by P. D. C. Instead, Howard will direct "A Friend of Napoleon."

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"CHEATING CHEATERS," co-featuring Betty Compson and Kenneth Harlan, has just been finished at Universal.

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FRANK STRAYER has been assigned as director for Paramount's "youth" picture, "Rolled Stockings," according to B. P. Schulberg. Strayer is now finishing "Rough House Rosie," starring Clara Bow.

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"SEE YOU LATER" is the tentative title of Douglas McLean's next production.

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ADOLPHE MENJOU has the title role in "The Headwaiter," a story written expressly for him by Ernest Vajda, Hungarian author. Benjamin Glazer is preparing the screen adaptation.

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RAYMOND CANNON, who is credited with the screen authorship of "Go West" for Buster Keaton, has been signed to prepare the screen story for "The Rejuvenation of Aunt Mary" for Metropolitan. May Robson will have the name role in the screen version of the famous stage play.

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"HOOT" GIBSON and a company of Universal players are now on location filming exteriors for "Nine Points of the Law," under Reeves Eason's direction.

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NAT ROSS has finished the last episode of "The Collegians" in which George Lewis is starred with a supporting cast including, Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Phillips.

Paragraphs From Hollywood



"Ride Him Cowboy"—Jack L. Warner, director of production for Warner Bros., astride a mechanical horse, with Vera Gordon encouraging speed.



Betty Compson is starred in this Columbia Production, "The Bells of Broadway," with Herbert Rawlinson (left) as her principal support.



It's a flask of perfume in the hands of Pauline Starke, in "Women Love Diamonds" for M.-G.-M.



It couldn't be here, so naturally it's a scene from "Across the Pacific," the Warner Bros. production starring Monte Blue.



Pal, the clever player in Educational juvenile comedies.

"Still" Life



A scene from the Colorart picture of that title.

"U" Capitol In Somerville, Mass., Opened

The Universal Chain Theatrical Enterprises added an important link to that corporation's holdings this week when the new Capitol Theatre in Somerville, Mass., was opened. "The Cheerful Fraud," the latest Reginald Denny picture, which recently broke records at the new Paramount Theatre, New York City, was the initial offering.

The Capitol in Somerville, an 1,800 seat house costing more than \$250,000, is the most modern and best equipped house in Somerville. It ranks as one of the show-places of New England. Running on a first-class vaudeville and feature picture policy, it is destined to be a most important unit in Universal's proposed New England chain.

Roy Calderone, formerly the head of the Calderone circuit on Long Island and later with the B. F. Keith interests, is manager of the new Universal theatre. He was joined in the opening festivities by Harry Goldberg, assistant to the head of the Universal chain theatres, and by William (Doc) Stevens, of the Unity Theatrical Agency, which supplies vaudeville to the new house.

"White Gold" Has Small Star Cast

"White Gold," which motion picture critics have proclaimed one of the most unusual studies of life ever filmed, has only five characters and no "extras" and the action of the story occurs within a space of twenty-four hours. Jetta Goudal is the star and William K. Howard is the director. Kenneth Thomson, George Bancroft, George Nichols and Clyde Cook complete the cast.

Maynard's New Film Under Way

Ken Maynard's new picture, "The Country Beyond Law" is under way, on location near Fresno, California, for big ranch scenes. H. J. Brown is directing the Western drama which Charles R. Rogers is producing for First National. Dorothy Dwan, leading woman, together with Tom Santachi, Noah Young, Gibson Gowland and Billy Butts are taking part in the opening scenes of the story.

A "Tiffany" Ready

Blanche McHaffey plays one of the leading roles in the Tiffany Production, "The Princess From Hoboken," an original story by Sonya Levien, which is now completed and read for release early in April. Others in the cast are Edmund Burns, Lou Tellegen and Ethel Clayton.

Showmen Acclaim Lon Chaney Film As Great B. O. Attraction



Demure Louise Fazenda, the Warner Bros. star, who is called the funniest woman of the screen.

New Wm. Fox House Ready; "Glory" Starts

"What Price Glory," the William Fox picturization of the celebrated stage play, "What Price Glory," now playing at the Sam H. Harris Theatre, New York City, will open an engagement in Philadelphia at Fox's new million dollar playhouse, The Locust, within a fortnight.

"Tell It To the Marines" Receives Glittering Reports From Chicago, Indianapolis, Easton, Pa., and New Bedford

"TELL IT TO THE MARINES," one of Metro-Goldwyn-Mayer's special productions, has established a great name for itself, as one of the greatest box office record smashers in the history of the film industry.

Since its world premiere at the Embassy, New York City, four months ago, this picture has played to a capacity house twice daily, and shortly after its New York opening at \$2 prices was released throughout the country.

Lya de Putti Will Keep 'Em Guessing

When "The Heart Thief" is presented to the public, lip readers are due for a severe setback. This is due to the manner in which Lya de Putti, who plays the leading feminine role opposite Joseph Schildkraut, the star, speaks the lines of her portion of the picture story, which P. D. C. will release.

In the long shots, Miss de Putti speaks Hungarian; in the medium shots, Miss de Putti speaks in German, and in the close-ups she speaks her lines in English. So she therefore openly defies the lip-reading fans to interpret her words.

Reports from the various critics and theatre managers pertaining to this film have indicated that the picture is one of the biggest box office scoops of any season, and is booking months in advance.

Wires of enthusiastic comment have poured in daily at the Metro-Goldwyn-Mayer office.

"Can honestly advise any exhibitor to pay highest price they have ever paid for a feature for 'Tell It to the Marines' and still make a handsome profit," is the report of Mr. Harry Zeitz of the State Theatre, New Bedford, Mass. He adds, "'Tell It to the Marines' did one of the biggest week's business in the history of the theatre. Intend to bring it back for another week's showing."

The following wire was received from Max Balaban, of the McVicker Theatre, Chicago: "Am pleased to inform you that 'Tell It to the Marines' has smashed all records in the history of the theatre. The third week, now, is doing more business than the second week. Business for this picture beyond all my expectations."

Harlan E. Woehrle, manager of the Third Street Theatre, Easton, Penn., wires: "'Tell It to the Marines' broke all house records at our regular prices."

James D. Kennedy, manager of the Apollo Theatre, Indianapolis, reports: "'Tell It to the Marines' broke all existing house records on the opening day. The picture is one hundred per cent. entertainment. My patrons unanimous in giving it the highest praise possible. Metro-Goldwyn-Mayer are again to be commended for keeping up their high standard of production."

H. B. Walthall Cast

The cast for the next Tiffany production "Enchanted Island" includes Henry B. Walthall, Char-Pat Hartigan and Floyd Shackelotte Stevens, Pierre Gendron, Ford.



Irene Rich scores a bull's eye on the target, as well as in her picture, "Don't Tell the Wife," for Warner Bros.

F. B. O. Working Throughout All Of Current Year

Months of preparation on the part of Edwin King, vice-president of Film Booking Offices in charge of production, and his executive staff will take concrete form within the next few days when work on a schedule of 104 pictures will get under way.

Commenting on next season's output, Mr. King said:

"Both President Joseph P. Kennedy and I have gone on record with the statement that 1927 will be the greatest year in the history of F. B. O. and while this sounds like the expected and stereotyped statement, we mean exactly what we say.

"We have been at work for months organizing a rock-bound organization in the matter of executives, directors, stars and stories, and we shall carry on along these lines until we get an organization second to none in pictures."

The honor of starting the new program goes to Ralph Ince, master director at F. B. O. who will shortly start work on "Not For Publication," adapted by Ewart Adamson from a story "The Temple of the Giants," by Robert Wells Ritchie.

Brice Directs Beery Comedy

Monte Brice, who has just completed "Casey at the Bat," Wallace Beery's first starring vehicle, as his first megaphone assignment, will direct Beery again in "Fireman, Save My Child," according to announcement by B. P. Schulberg, West Coast executive for Paramount.

Brice has already been announced to make "Sheiks and Shebas," the Paramount "youth" picture as his next, the Beery film to follow.



Rin-Tin-Tin is a contented dog beside Dorothy Dwan in Warner Bros.' "Hills of Kentucky."



A Charmer From The Far East

Oriental Anna May Wong, the Chinese siren, cast in support of Lon Chaney in Metro-Goldwyn-Mayer's picture, "Mr. Wu."

Reynolds to Direct "Show Boat;" Irvin Willat to Do "The Big Gun"

SEVERAL WEEKS ago, Carl Laemmle advertised in the public prints for two directors, the theory being that when one had literary material like Edna Ferber's "Show Boat" and Richard Barry's "The Big Gun," one must get the best directoral brains in the industry to produce them on the screen.

Possibly Mr. Laemmle got the answer to his question at the banquet given to him last week in the Biltmore Hotel in Los Angeles by the Universal Alumni. The men he chose were Universal alumni, in its strictest sense, for both these directors were given their first opportunity and did their first moving picture work for Mr. Laemmle.

"Show Boat" will be directed by Lynn Reynolds.

"The Big Gun" will be directed by Irvin Willat.

For the last six months Reyn-

Splendid Cast Chosen To Do New Fox Film

"Rich But Honest," from the story by Arthur Somers Roche, has been started in production at Fox Films West Coast Studios under the direction of Albert Ray.

Nancy 'Nash, 1927 Wampas Baby star, has the leading feminine role with Clifford Holland, an Allan Dwan discovery who just signed a five-year contract with Fox, playing opposite her.

Charles Morton is cast as the heavy and J. Farrell MacDonald has the leading character part. Others in the cast are Tyler Brooke, Ted McNamara, Marjorie Beebe and Ernie Shields.

olds has been on the Universal City lot directing Hoot Gibson. At the present time he is directing the James Oliver Curwood story, "Back to God's Country."

Irvin Willat is one of the real original Universal alumni. He started his career with the old Imp Company less than a year after it was first organized. His first role was a small one opposite Mary Pickford and was given to him not on account of any histrionic ability but because he was a snappy dresser. He had been given a job in the studio by C. A. ("Doc") Willat, the Imp studio and laboratory manager.

Buys "Golden Calf"

The rights to Aaron Davis' story, "The Golden Calf," have been secured by First National Pictures, Production Manager Richard A. Rowland announced.

N. B. Lists All "U" Product In Separate Chart

The Weekly Guide to Selected Pictures put out by the National Board of Review, recently had an all-Universal issue, in which the selected pictures for the week were all Universals.

This unusual event came about as the result of the high rating given by the National Board to the following Universal pictures, "The Love Thrill," Laura LaPlante's latest Jewel; "Les Misérables," the Universal Film De France, and "Youth and Beauty," a two-reel Gump comedy.

Marie Prevost Signs

Marie Prevost has signed a contract for another year with the Metropolitan Pictures Corporation to be starred in four productions. E. Mason Hopper, who directed her in several of the past year's releases for the same company will direct her in her quartet of forth-coming stories.

Miss Vidor's Next

Doris Henderson is preparing the screen adaptation for Florence Vidor's next starring vehicle for Paramount, "The World at Her Feet." Production is scheduled to begin within the next two weeks.

Dolores Costello In Broadway Films

When "The Third Degree," one of Warner Bros. feature pictures opened at the Paramount Theatre, February 12, Dolores Costello, the daughter of the one-time screen idol, Maurice Costello, enjoyed the distinction of seeing her name in electric lights on Broadway in two pictures at the same time.

This unusual happening falls to a young woman who had her name in electric letters for the first time at the premiere showing of "When a Man Loves" at the Selwyn



Alma Rubens, now featured in "The Heart of Salome," for Fox.

Fox Film Schedule For March

Lists Feature From Tom Mix

FOX FILMS releases for March will include five feature length productions, three two-reel comedies, two one-reel varieties and the usual Fox News Reel issues, according to James R. Grainger, general sales manager for the corporation.

The feature releases are: "Love Makes 'Em Wild," "The Secret Studio," Tom Mix in "The Broncho Twister," Buck Jones in "Whispering Sage" and "The Heart of Salome."

The two-reelers are: "The Last Word," "Birthday Greetings" and "Man About Town." The Varieties subjects are: "Everybody's Servant" and "Rock Ribbed Maine."

"Love Makes 'Em Wild," released March 6, is based on Florence Ryerson's humorous story, "Willie the Worm," wherein romance turns the office mouse into a roaring lion. Albert Ray directed.

Olive Borden is featured in "The Secret Studio," released March 13. It is based on the newspaper serial by Hazel Livingston and is a story of New York's celebrated Greenwich Village. Kenneth Harlan, Margaret Livingston and Earle Fox are Miss Borden's chief supports.

In "The Broncho Twister," also released on the thirteenth, Tom Mix scores again. Orville Dull directed. Helene Costello plays the leading feminine role opposite Mix.

Buck Jones is at his best in "Whispering Sage," released on March 20. Natalie Joyce is the feminine lead.

Laughs galore are contained in "The Last Word," Helen and Warren Married Life two-reel comedy released March 13, featuring Kathryn Perry and Allan Forrest.

"Birthday Greeting" an Imperial brand comedy released on March 20, maintains the high laugh traditions of these two-reelers and much is claimed for it. Georgie Harris and Dorothy Kitchen are featured.

"Man About Town" is an O. Henry two-reeler and as such is provocative of all sorts of laughter. It is released on March 27.

"Everybody's Servant," the one reel Variety released on March 6, is entertaining and instructive on a subject everyone is interested in today, namely, electricity.

"Rock Ribbed Maine," released March 20, is, as the title implies, a trip with motion picture camera through that beautiful State, done in such a manner as to give ten minutes of unalloyed pleasure to all who see it.

Miss Ruben's Role

"Heart of Salome," Victor Schertzinger's eighth production for Fox Films, is nearing completion at the West Coast Studios. Alma Rubens has the outstanding role. The cast includes "Walter Pidgeon and Holmes Herbert.

Lionel in Cast

Lionel Barrymore has been added to the M-G-M cast that will play in "The Thirteenth Hour."



Conrad Veidt and his wife. The German star is at work on his first picture for Carl Laemmle, "The Chinese Parrot."



June Marlowe, of Universal, in a Hollywood bathing suit.

Baxter to Coast

Warner Baxter, who has just completed his work in the leading male role in "The Telephone Girl," Herbert Brenon's latest effort for Paramount, left last week for the West Coast. He next will appear in "Drums of the Desert," a Zane Grey-Paramount production.

Roxy Booking

Roxy has booked "Fighting Love," a P. D. C. picture starring Jetta Goudal, for the new Roxy Theatre. It will be played there among the first half-dozen pictures seen in that house.

SHORT TALKS ON SHORT FEATURES

Reputation

Otto H. Kahn has just addressed to the students of Princeton University some excellent advice. The "ten rules of success" which Mr. Kahn offers would be excellent thoughts no matter who wrote them, but his remarkable career in the banking world gives them real authority.

The rule that impressed me most was this: "The most serviceable of all assets is reputation."

Why is one man's word as good as his bond, while another's means but little? Why is one company's good will valued in millions; another's hardly recognized at all? Reputation!

It is reputation that builds up for a theatre that steady week in and week out business that makes fortunes—reputation for always giving the patron a good all around show for his money. It is reputation that has brought Educational to its position of dominance in the short features field—reputation for the best pictures, the best service, the best advertising support, and for keeping faith with you at all times. And it is reputation that makes our promise of a splendid program for 1927-1928 a serviceable asset for you as well as for us.

Ed. W. Hawmons

President.

EDUCATIONAL
FILM EXCHANGES, Inc.



"College Days" And Vitaphone In Flower City

At the inaugural showing of the Vitaphone at Fay's Rochester Theatre the Tiffany production "College Days" featuring Marceline Day and Charles Delaney, was selected for the feature picture attraction.

A Tiffany production "Redheads Preferred" with Raymond Hitchcock and Marjorie Daw was selected to show simultaneously with the premier presentation of the Vitaphone at the Circle, Theatre in Cleveland.

"Lost At Sea" For The Ritz Premiere

"Lost At Sea," a Tiffany production featuring Lowell Sherman, Jane Novak and Huntley Gordon, was selected as the opening feature attraction for the initial week's program of the new million dollar Ritz Theatre, Indianapolis' newest picture palace, on Washington's Birthday.

Louis Marcum, of the Marcum Circuit of theatres selected the Twenty Gems from Tiffany for his new theatre, and of the first seven features booked for the Ritz, four are Tiffany features. In addition the opening bill also included a Tiffany Color Classic "The Barefoot Boy."

Camera Expert

Assurance that Emil Jannings will have in his first American motion picture, "The Way of All Flesh," the same splendid technical advantages of photography and lighting that have made his Ufa films so distinctive, was contained in the announcement by Paramount that Victor Milner has been assigned to the camera work on "The Way of All Flesh." Milner did "The Wanderer."

Runaway Girl

Jetta Goudal, star of "White Gold," began her dramatic career in France when she ran away from home to join a troupe of traveling players. She is now under contract to the DeMille studio.

M-G-M Signs A Dramatist

Sam Janney, author of "Loose Ankles," the play which recently ran for six months in New York City, has been signed by Metro-Goldwyn-Mayer as a screen writer.

Janney recently went West to witness the opening of his play at the Columbia, in San Francisco, but was persuaded to remain in California and write for the films.



Josephine Dunn and James Hall in Paramount's "Love's Greatest Mistake," in a firelighted pose.

Columbia's "Wandering Girls" Has Big Broadway Premiere

"WANDERING GIRLS," Columbia's drama of modern youth, had its first New York showing at Moss' Broadway Theatre.

This is the fourth production of the company's present season releases to play at this theatre, the others being "The Lone Wolf Returns," "Obey the Law" and "Stolen Pleasures."

"Wandering Girls," directed by Ralph Ince, deals with the timely problem of the modern girl. To-

day more than ever feminine youth is in the limelight.

The reason "why girls leave home" is treated with intense understanding and interest in "Wandering Girls," which presents the arguments of both the parents and the children in an entertaining way.

Dorothy Revier plays the modern girl. Prominent in the supporting cast are Robert Agnew, Mildred Harris, William Welsh, Eugenie Besserer and Armand Kaliz.



Vilma Banky and Ronald Colman in "The Night of Love," for United Artists.

Edward Hyman Files Reports On the Big Hit

Following the opening of "McFadden's Flats" at the Brooklyn Mark Strand, Edward L. Hyman, managing director, sent the following wire to General and Production Manager Richard A. Rowland, of First National:

"Worst storm in forty years failed to hurt opening of 'McFadden's Flats' and business is so good we are opening at 10:30 every morning. Patrons declare it's a wow. Picture has the stuff that's needed for box office and audience. Congratulations."

A week later Mr. Hyman wrote: "Because of the fact that it is seldom we continue a photoplay for two weeks, I feel that you will be interested to know that 'McFadden's Flats' has entered its second week here to business that places this attraction in the 'exceptional' class. Our records disclose that 'McFadden's Flats' is the second picture in five years to play a second week, the other being Charlie Chaplin in 'The Gold Rush.'"

Fitzmaurice Directing

George Fitzmaurice is directing "The Tender Hour," for First National release, with Billy Dove and Ben Lyon featured.

Tennis "Champ"

Josiana Vander Ende, tennis champion of Holland, has been cast for a role in "Where Do We Go From Here," which First National previously called "Big Bertha."

Miss Rork Cast

Ann Rork, the charming daughter of Sam E. Rork, has been cast for an important role in "His Son," which John Francis Dillon is directing for Mr. Rork, for First National release.

In "Vamp" Role

Lilyan Tashman has been cast for a "gold-digging" role in Sam E. Rork's production for First National, "His Son," based on Garret Firt's magazine story "Lorenzo, the Magnificent."

Lloyd's Picture In Washington

Harold Lloyds latest comedy, "The Kid Brother," which Paramount is releasing, has the distinction of being the first picture to be shown in the Hall of Fame at the national capital in Washington. As the result of a special request, the picture was presented to a party of fifty congressmen in Statuary Hall last Friday evening.

Hope For New Stars In F. P. L. Stock Project

PARAMOUNT'S determination to bring new faces to the screen has crystallized into a fixed policy with the establishment of the Paramount Stock Company.

This new organization, which is to include every player under contract to Famous Players-Lasky, except the stars, is to have as its primary purpose the development of the screen possibilities of every member to the fullest extent, as well as to acquire other promising players who reveal the possibilities of future stardom.

B. P. Schulberg, West Coast executive for Famous Players-Lasky, who has been one of the outstanding proponents of the "new faces" policy, conceived the stock company plan, which received the emphatic approval of Jesse L. Lasky, first vice-president of the company, who declared it to be one of the most important moves ever made for the development of players within the industry.

The stock company has as its primary duty the task of keeping the contract players busy so that their screen possibilities will have the opportunity to develop, Schulberg stated. When there is no role in any of the productions being made at the Paramount Studio which particularly suits them, they are to be loaned to other producing companies. In this manner, they will be cast in a varied type of roles calculated to give full play to their talents, Schulberg said.

Maynard Cast

Ken Maynard, one of the most popular of Western stars, whose phenomenal rise is current comment, is leading man in "North Star," a current Pathe feature with the famous canine Strongheart.

All-Star Stuff

Ethel Clayton, popular favorite, who has grown up with the cinema is prominently cast in "The Princess on Broadway," a new Pathe feature.

May Robson's Play Coming In Film

After playing "The Rejuvenation of Aunt Mary" on the stage for season after season, on tour after tour that carried her into every nook and corner of America, May Robson will now bring her beloved character to the screen.

Metropolitan Pictures will sponsor the film version of Miss Robson's perennial footlight success. Zelda Sears had begun the adaptation.



Colleen Moore and Gwen Lee in First National's "Orchids and Ermine."

Beranger In the Leading Role In "Small Bachelor," For "U"

ANDRE BERANGER, popular screen actor, has been selected by Universal to play the leading role in "The Small Bachelor," the P. G. Wodehouse story recently acquired by Carl Laemmle.

The picture will be made by William Seiter as a Universal-Jewell for next season. It will be an all-star picture.

Seiter will go on an extended honeymoon in Europe with his bride, Laura La Plante, after the Wodehouse picture is finished.

Miss La Plante will be working in Universal's screen adaptation of "A Pair of Silk Stockings," the successful play by Cyril Harcourt, under the direction of Wesley Ruggles.

Tiffany's Plans

Tiffany Productions Inc., announces through M. H. Hoffman, vice-president that his company will make a maximum of twenty-six feature productions for 1927-1928 and three special super productions for long run Broadway presentations.

New Rork Film

Casting has been completed on "His Son," the Sam Rork production for First National Pictures. Lewis Stone is featured. Ann Rork, Lilyan Tashman, Tyler Brooke, E. J. Ratcliffe, Priscilla Bonner and Arthur Rankin complete the cast.



Jean Arthur and Mae Busch in "Husband Hunters" for Tiffany.

Johnny Hines Picks Story By Elmer Davis

An announcement comes from C. C. Burr's headquarters in Hollywood that the producer has secured Elmer Davis' Liberty Magazine story, "White Pants Willie," as Johnny Hines' forthcoming First National vehicle.

The story ran about a year ago as a serial in the national weekly, and attracted wide attention.

The comedian and C. C. Burr are now engaged with their scenario and gag staff, composed of Peter Milne, Howard Green, Kerrie Clark, Horace Woodmansee, George Amy and Director Charles Hines, and are constructing the comedy sequences for the new picture. Production will start about April 1st.

Nancy Nash Has No Leisure Time

Nancy Nash, one of the new "finds" on the Fox Films West Coast Studio lot, has little leisure these days. Her time is divided between the role of "Michaela," Don Jose's sweetheart in "Carmen" and that of the vivacious flapper around whom the plot of "Rich, But Honest" centers.

"Rich, But Honest" is based on an original story by Arthur Somers Roche and is being made for Fox Films under the direction of Albert Ray.

Stage to Screen

Kenneth Thomson, leading man opposite Julia Faye in "Turkish Delight" was signed to a long-term contract after Cecil B. DeMille saw him opposite Mrs. Fiske in a New York play.

Camera Appeal

Louis Natheaux, who appears in "Turkish Delight" for the DeMille studio, was born in Danville, Illinois. He wanted to be a doctor, became a soldier instead, and now is an actor.

Chicago Societies Honor Will Rogers

Honors continue to be heaped upon the head of Will Rogers, America's "poet lariat," who is returning to the screen in a series of little Pathe features depicting his European travels.

Will made such a good picture in "With Will Rogers in Dublin" that the United Irish Societies of Chicago gave him an official christening the other day under the Gaelic equivalent of his name, "Liam MacRuadhri."



George O'Brien and Janet Gaynor in "Sunrise" for Fox, directed by F. W. Murnau.

Norma Talmadge Starts Work On First United Artists Film

NORMA TALMADGE began work this week on "The Dove," her first United Artists Picture, under the direction of Roland West, at the United Artists Studio, Hollywood.

Miss Talmadge had two days' rest between completion of "Carmille" and the first day's "shooting" on her initial United Artists Picture.

"The Dove," which in screen form is laid in mythical semi-tropical land, gives the star a new type of role.

Roland West, associate producer in the Joseph M. Schenck organization, and the director of "The Bat," also directed "De Luxe Annie," one of Norma Talmadge's greatest successes.

Gilbert Roland is again Miss Talmadge's leading man. Noah Beery is cast in the role which Holbrook Blinn played on the stage. Michael Vavitch, Eddie Borden, Harry Myers and Evelyn Selbie are in the cast.

Real New Yorker

Paul Sloane, directing "Turkish Delight" at the DeMille studio, is a New Yorker. He was born and educated there. Sloane started in the picture business with the old Edison company, as a writer. Then he took to directing for Paramount. Cecil DeMille took Sloane with him when he started his own organization.

Cast Complete For "Quality Street"

With the exception of the role of Napoleon, the entire cast of Marion Davies' "Quality Street" has been selected, it was announced last week at the Metro-Goldwyn-Mayer studio by Irving G. Thalberg, who assigned Marcelle Corday to the role of Henrietta Turnbull and Margaret Seddon to the role of Fanny Willoughby.

Conrad Nagel will again play opposite the blonde star. Helen Jerome Eddy has the role of the heroine's maiden sister, while Flora Finch and Margaret Seddon have the roles of the Willoughby sisters.

The picture will be directed by Sidney Franklin. The screen story, based on the Barrie play, was written by Arthur Lewin and Hans Kraly.

"First Degree" Ready

Reginald Wright Kaufman's "In The First Degree," has been completed by Sterling Pictures, according to an announcement from Henry Ginsberg, president of Sterling, now in Hollywood. Alice Calhoun heads a strong cast, with consistent support by Gayne Whitman, Gareth Hughes, and Bryant Washburn. Minor roles are played by Trilby Clark, Joseph Girard and Charles Meaken.

Henry Ginsberg Announces His 1927-28 Program For Sterling

EIGHT feature pictures of generous proportions will constitute the production line-up of Sterling Pictures Corporation during the coming production year, 1927-28, Henry Ginsberg, president of Sterling, announces.

For the past three months Ginsberg has been buying up special feature stories by well known writers, feeling that essentially noted author-names combined with a judicious selection of box-office star names and experienced production workers will put Sterling over big.

The titles on the Sterling line-up for 1927-28 are: "Stranded," by the world-famous Anita Loos, author of "Gentlemen Prefer Blondes"; "It Might Happen to Any Girl," by Cosmo Hamilton; "Pretty Clothes," by Peggy Gaddis; "Outcast Souls," by John Peter Toohey, from his Collier's story "On the Back Seat"; "Undressed," by John Leeds; "Marry the Girl," by Norman Houston; "Burning Up Broadway," by Wallace Irving; and "A Million For Love," by Peggy Gaddis.

Mrs. Wallace Reid to Produce Two Specials For Lumas Film

SAM SAX, president of Lumas Film Corporation, states that contracts have been signed for the exclusive distribution rights to two special productions made by and starring Mrs. Wallace Reid.

The stories and titles have already been selected and preparation has started on the scenario and advance production plans. The first is entitled, "The Satin Woman," and the second is "Hell Ship Bronson," each subject being

of a widely different nature and calling for entirely different methods of treatment.

The productions will be made under the personal supervision of Mrs. Wallace Reid, who will also be started in each picture.

The box-office success of "The Red Kimona" and "The Earth Woman," both produced by Mrs. Reid last season, led to the new contract.

M-G-M Purchases "Engaged", New Stage Comedy By Hurlbut

"ENGAGED," a comedy from the pen of W. J. Hurlbut, author of many successful stage plays, has been purchased for the screen and will be filmed by Metro-Goldwyn-Mayer.

"Engaged" is a modern New York and Paris story of a thrice divorced woman who became engaged to a mooning youth in

order to capture the heart of his uncle. The woman succeeded in her plan, despite the fact that the three former husbands and the young fiancee claimed she belonged to each of them individually.

The play, just written, has not yet been produced on the stage, but will be offered soon in New York.



J. Frank Brockliss, managing director of First National, repeats a message from Robert Lieber, president, telephoning from New York to the sales convention in London.



Ralph Ince and Margaret Livingston in "Breed of the Sea," an F. B. O. Gold Bond.

Elinor Patterson, "Miracle" Nun, Signed to "U" Picture Contract

CARL LAEMMLE has signed Elinor Patterson for Universal pictures. Mr. Laemmle saw Miss Patterson in her role of the Nun in "The Miracle." He sent for her. Her father, Joseph Medill Patterson, of the Chicago Tribune and the Daily News of New York and owner of Liberty Magazine, accompanied her to Universal City for a test. This test was so satisfactory that a contract was entered into immediately.

Miss Patterson has had no experience on the screen, but was chosen by Morris Gest for the role of the Nun on the stage after a number of celebrities and international beauties had played it.

It is Mr. Laemmle's intention to give Miss Patterson an intensive training in picture work leading her gradually through its intricacies to eventual stardom.

Miss Patterson has two younger sisters. Her mother was Alice Higinbotham of Chicago.

Lease Signed

Rex Lease has been signed to a long term contract with that organization by Edwin King, vice-president in charge of production of F. B. O.



A-B-C on studio lot—Just because these little ones are movie stars is no reason why their education should be neglected—and it isn't—Fox Films has built this beautiful schoolhouse and supplied real teachers. C. A. Ferrell is principal and Mrs. Mary Sparks his assistant. Pupils frequently receive a visit from a star. On this occasion it is Olive Borden.

Authors Must Be Showmen, Says Schnitzer

"The showman-writer," says J. I. Schnitzer, senior Vice-President of Greater F. B. O., "will be a development of the swiftly-changing motion picture scene."

"What the industry requires now," says the F. B. O. executive, "are showmen-writers rather than merely literary writers. The writer who can write from the angle of the practical showman and at the same time put across character and plot effectively in the terms of motion pictures, will prove a most helpful factor in the season to come."

"The crying need of the business, as I see it today, is showmanship. We must have showmen-directors, showmen-writers, showmen-producers, showmen-distributors. The beginning and end of our business is showmanship."

"We are interested, of course, in certain art phases of the motion picture, but in our efforts to achieve perfection in the technical forms, we cannot afford to overlook the all-vital angles of showmanship on which this fascinating business is built."



Madge Bellamy in a laugh moment in the Fox picture, "Ankles Preferred."

Twelve Productions Under Way At M-G-M West Coast Studios

THERE is no let up in production activities at Metro-Goldwyn-Mayer studios, for during the past two weeks twelve companies have been working on as many pictures, all of them in the camera stage of production.

Ernst Lubitsch is in the midst of production on the special, "Old Heidelberg," in which Ramon Novarro and Norma Shearer are co-starred in leading roles.

King Vidor has under way another M-G-M special, as yet untitled, with Eleanor Boardman and James Murray in the featured parts.

The new Marion Davies production, "Tillie the Toiler," is now nearing completion under the direction of Hobart Henley.

The Reginald Barker production, "The Branding Iron," a story of the Swiss Alps featuring Aileen Pringle, Lionel Barrymore and Conrad Nagel, has been in production for four weeks.

William Nigh, who made "The Fire Brigade," has just completed "Mr. Wu," Lon Chaney's latest starring vehicle, with an all-star cast in support.

"The Unknown," a new Lon Chaney special, is now making ready under Tod Browning's direction.

Harry Millarde, who made "Over the Hill," is directing a French comedy-drama, "On Ze Boulevard," featuring Lew Cody and Renee Adoree.

"The Trail of '98" is under way under Clarence Brown's direction, on location in Colorado. Ralph Forbes, Tully Marshall, Karl Dane and Harry Carey head the cast.

The third Tim McCoy production, the third to be directed by W. S. Van Dyke, went into production last week.

"The Thirteenth Hour," directed by Chester Franklin, has a cast which includes Lionel Barrymore, Jacqueline Gadsden and Charles Delaney.

"The Bugle Call" stars Jackie Coogan, supported by a strong cast.

Colleen Moore's Newest Picture, March Release

"Orchids and Ermine," Colleen Moore's latest John McCormick production, a March release, has been pre-viewed for First National officials at the New York home office.

This is the picture that Miss Moore came East to shoot exteriors on several months ago. Alfred A. Santell directed. Appearing opposite the star is Jack Mulhall.

Miss Moore has the role of a telephone girl in a New York hotel and her eventual capture of an honest-to-goodness millionaire. The production is breezy, slangy and true to life.

In the supporting cast are Sam Hardy, Gwen Lee, Alma Bennett, Hedda Hopper, Kate Price, Jed Prouty, Emily Fitzroy, Caroline Snowden, Yola d'Avril and Brooks Benedict.

Chaney Special For M-G-M Hit In Philadelphia

Metro-Goldwyn-Mayer's special, "Tell It To the Marines," starring Lon Chaney with William Haines, Eleanor Boardman and Carmel Myers featured, recently opened at the Stanton, Philadelphia and was hailed by all the newspaper critics as the most sensational and entertaining picture of "Leatherneck" adventure in film history.

The production is playing to capacity crowds throughout the country, as well as at the Embassy, New York City, where it is in its fourth month.

Powell Signed

Russ Powell, noted character actor, who recently played the burgomaster in Marion Davies' "The Red Mill," has been added to the cast of Jackie Coogan's new M-G-M starring vehicle, "The Bugle Call," now in production.

"The Crystal Cup" Will Be Screened

John McCormick, general manager of West Coast production for First National Pictures, announces that "Wid Gunning," who produced "Babe Comes Home" will, as his next production for First National, make "The Crystal Cup."

This was Gertrude Atherton's best seller in book form. The treatment for the picture is now being prepared by Jessie Burns and Bernard Verhaus.



"Thanks for the buggy ride," says Marion Davies in her Cosmopolitan M-G-M picture, "The Red Mill"

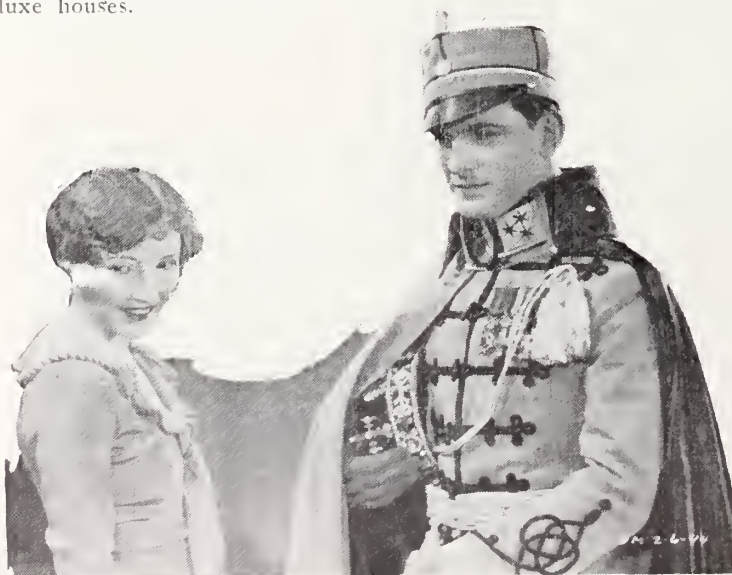
Tiffany Productions Booked In Chicago's Big De Luxe Theatre

TIFFANY PRODUCTIONS, INC., have booked their pictures in the leading Chicago theatres through their Chicago Exchange manager, A. J. McLaughlin.

"The First Night" with Bert Lytell and Dorothy Devore was played in the Roosevelt, Diversy and the Pantheon, all de luxe houses.

"Redheads Preferred," with Raymond Hitchcock and Marjorie Daw is booked to play the Granada, Marks Brothers' finest theatre on the North Side and in Schoenstadt's Piccadilly.

"Husband Hunters" with Mae Busch, plays Jones, Linick and Schaefer's Rialto Theatre, in the Loop.



Romance blooms in "Young April," the DeMille production with Joseph Schildkraut and Bessie Love.

Marion Davies in J. M. Barrie's "Quality Street"

Conrad Nagel, who appeared opposite Marion Davies in "Lights of Old Broadway," will again be seen with this star in "Quality Street," her next starring production according to announcement by Irving G. Thalberg.

Nagel will have the male lead in the famous Sir James Barrie play, and Miss Davies will play the stellar role of the whimsical and quaint heroine of the story, laid against a background of the Napoleonic wars 'early in' the nineteenth century.

The film rights of this immensely popular Barrie opus were recently acquired especially as an exclusive Davies vehicle, and the blonde star will be seen in the role which Maude Adams made famous in America.

The picture is to be directed by Sidney Franklyn, who directed Marion in "Beverly of Graustark."

Chicago Critics Lavish Praise On McCoy Film

"Winners of the Wilderness," Tim McCoy's second starring Western and directed by W. S. Van Dyke, who directed McCoy's first production "War Paint" for Metro-Goldwyn-Mayer recently opened to an enthusiastic audience at Chicago.

Joan Crawford, Roy D'Arcy and Edward Connelly are in the supporting cast.

M-G-M has now started production on McCoy's third Western, a story by Peter B. Kyne of California frontier life as yet untitled, with Van Dyke again directing.

Miss Levien Busy

Sonya Levien, who recently completed the continuity on "The Heart Thief" which stars Joseph Schildkraut and which Nils Olaf Chrisander is directing for Metropolitan, is now preparing the continuity on "Harp in Hock," which will soon go into production at Metropolitan.

"Lonely Ladies" To Be Screened

"Lonely Ladies," a story by Lenore Coffee, will be the vehicle in which Lewis Stone and Anna Q. Nilsson will next be co-starred, according to John McCormick, general manager of West Coast production for First National Pictures. Ray Rockett will produce the picture.

Gilbert-Garbo Production Is "Cleaning Up"

"Flesh and the Devil," a Metro-Goldwyn-Mayer production starring John Gilbert with Greta Garbo and Lars Hanson, continues its success inaugurated at the Capitol Theatre, New York City, where it had a triumphant record-breaking four week run.

The production, according to Manager R. Brown of the Cameraphone Theatre, East Liberty, Pa., has been the best bet his theatre has had in the last six months.

John Gilbert and Greta Garbo were unanimously acclaimed the most marvelous combination this part of the country has seen in years. "Give us more pictures like this one," wired Manager Brown.

On the opening day of "Flesh and the Devil" at the State Theatre, New Bedford, Mass., it was necessary to call on the police to handle the crowds. The manager intends to bring it back soon for another week's showing.



Louis B. Mayer, in charge of production for Metro-Goldwyn-Mayer.

"The Fourth Commandment," "U" Special, For Release March 20

UNIVERSAL announces the release of "The Fourth Commandment," Emory Johnson's screen epic of family life, for March 20th. The picture is a super-production and takes its place on the Universal schedule along with the outstanding releases of the past such as "The Hunchback of Notre Dame," "Merry Go Round," and similar "specials."

"The Fourth Commandment" has been hailed by those who have pre-viewed it as the greatest picture of "mother-love" ever made. In it Belle Bennett has exceptional opportunities to play the wide variety of girlish, matronly and mother roles for which she is famous. The story was written by Mrs. Emilie Johnson, the director's mother, and mother and son adapted it for the screen.

An unusual cast was given to Johnson by the Universal studio executives, for the making of this picture. Mary Carr, that other grand old mother of the screen, plays a role little if less important than the mother role played by Miss Bennett. Then, too, there is Bobby Agnew, Henry Victor, June Marlowe, Leigh Willard, Brady Cline, Catherine Wallace, Kathleen Myers, Frank Elliot, and little Wendell Phillips Franklin.

Carl Laemmle decided to hold over "The Fourth Commandment" until the 1927-1928 season for release as one of the next year's super pictures. Faced with such super-picture line-up for next

Ivan Petrovitch, Ingram "Find," Medal Winner

Ivan Petrovitch, Rex Ingram's latest "discovery," playing the leading role in Ingram's current production "The Garden of Allah," for Metro-Goldwyn-Mayer's release, has just been decorated by the Serbian Government with the "SVETI SAVA," Serbian Medal of the Legion of Honor, for his work in motion pictures. The ceremony took place in Paris, when the actor's latest film opened.

Petrovitch, a Serbian, born in Novi Sad. Ingram found him about a year ago, and chose him to play the lead opposite Alice Terry in "The Magician." Miss Terry has the feminine lead in "The Garden of Allah."

This is the second decoration Petrovitch's native country has given him. During the war he was decorated with the SVETA ANA, the greatest honor Serbia can confer.

Capt. Salvation's Wild Crew Now Sails the Main!

John S. Robertson, who is directing the production of "Captain Salvation," with seventy-five members of the company, is at Catalina Island, to film the sea sequencer of this new Cosmopolitan Production, adapted from the novel by Frederick William Wallace.

After making the exterior scenes on the island, the company will spend two weeks on the high seas, living aboard a large sailing vessel which has been converted into a convict ship for the purpose of the picture. Much of the dramatic action of the picture takes place aboard this ship.

Among the leading members of the cast who accompanied Robertson are Lars Hanson, the Swedish actor who has the leading male role in the picture; Ernest Torrence, who plays the part of the captain of the convict ship; Pauline Starke, Marceline Day, George Fawcett, Flora Finch and Sam de Grasse.

Fox Picture In "Roxy" Theatre, Week, May 15th

"Ankles Preferred," a Fox Film's production featuring Madge Bellamy and Lawrence Grey, has been booked by S. L. "Roxy" Rothafel for his new Roxy theatre for presentation during the week beginning May 15th.

Based on an original story by James Hamilton, "Ankles Preferred" tells an amusing tale of how a young girl of great beauty found it impossible to use her brains. J. G. Blystone directed this picture as his fortieth production for Fox Films.

An excellent supporting cast aids the principals and includes such capable players as J. Farrell MacDonald, Barry Norton, Joyce Compton, Marjorie Beebe, Arthur Housman, Allan Forrest, William Strauss, Lillian Elliott and Mary Foy.

Long Contract For Anton Grot

Following his excellent work in the art direction of "Vanity," Leatrice Joy's current starring picture, Anton Grot's contract with DeMille Studio has been extended for a long period, according to information from William Sistrom, general manager.

Blystone Starts 'Grand Flapper'

J. G. Blystone has started directional on his forty-first production for Fox Films.

Nina Wilcox Putnam's story, "The Grand Flapper" will be the basis of this veteran director's efforts.

Holmes Herbert has the leading male role with Olive Tell in the role opposite him. Character support will be given by Earle Foxe, Margaret Livingston, Richard Walling, Evelyn Keefer and Mary Foy.

Norma Shearer Scores In West In 'Demi-Bride'

Norma Shearer's latest Metro-Goldwyn-Mayer starring vehicle, "The Demi-Bride," opened to record business at the State, Los Angeles, despite torrential rains which prevailed throughout the first five days of the engagement.

Miss Shearer, as the charming little Ciquette scores another hit to add to her long list of successes.

The film will have its New York premiere at the Capitol within the next few weeks. Miss Shearer is now co-starred with Ramon Novarro in making M-G-M's elaborate screen play, "Old Heidelberg," which Ernst Lubitsch is directing.

Gilbert's "Show" Scheduled For Capitol Theatre

John Gilbert's new Metro-Goldwyn-Mayer starring vehicle, "The Show," follows M-G-M's "The Taxi Dancer," at the Capitol Theatre, New York City, where Gilbert's last starring release, "Flesh and the Devil," recently set a new world record by chalk-ing up a four-weeks' engagement to a business of almost \$250,000.

"The Show," in Los Angeles registered one of the most profitable engagements in the history of the State, and drew "raves" from coast reviewers.

Renee Adoree, heroine of "The Big Parade," is again paired with Gilbert in the new film.



FACING TEMPTATION—Conway Tearle and Irene Rich in Warner Bros. "My Official Wife."



Ivan Doline and Eileen Percy in "Burnt Fingers" for Pathe.



Director Frank Strayer wields the baton for Shirley Mason and Cullen Landis in "Sweet Rosie O'Grady," a Columbia Production.

Studio Shots of Folks You Know



Leo Maloney bids au revoir to Eugenia Gilbert, leading lady in his last three pictures. She is to appear with Cullen Landis in his new Pathe serial.



Scene from "High Sea Blues," featuring Al St. John, Lucille Hutton and Estelle Bradley for Educational.

Fuzzy Woodruff, Alanta's Critic, Praises Shorts

Fuzzy Woodruff, widely known dramatic and motion picture critic of the South and The Atlanta Georgian's dramatic critic, likes Educational Comedies and admits it. In his daily theatrical and movie column of the Georgian, he recently came out flat-footed for these Short Feature comedies as follows:

"House managers are gradually awakening to the fact that Educational Comedies can go a long, long way toward strengthening a movie program. There's a corker at Loew's this week.

"In the past three weeks the picture show that I enjoyed most was a picture show that displayed one of these offerings. I don't say that they make a tremendously outstanding feature, but I do say they go a long way toward relieving movie monotony that threatens all too often."

Geo. Gray Goes West To Build Up His Serial

J. E. Storey, Assistant General Manager in charge of short subject production for Pathe, has assigned George Gray, Patheserial author to West Coast production unit, where he will collaborate with Director Spencer Bennet on the filming of his new serial story, "The Hawk of the Hills."

George Gray is a well known newspaper man, and writer, and is the author of the True Detective Series of two-reel dramas released by Pathe. He also wrote the novelization of "Leather Stocking," one of the most successful Patheserials, and for five years edited the Pathe "Sun."

The Patheserial "Crimson Flash" launched Gray on his career as a chapter story writer.

Lead With Banks

Ruth Dwyer has been selected as the leading lady for Monty Banks in a forthcoming Pathe comedy "A Perfect Gentleman," according to announcement from A. MacArthur, associate producer in the Banks Enterprises.

Chase Does It

Charley Chase, the debonaire Hal Roach comedy star, wrote the story for his latest production, "A One-Mama Man." Chase is an accomplished scenarist, and is responsible for most of his own comedy stories.

Edna Marion Signed

Edna Marion has been signed by Jess Smith for a role in "The Poor Nut."

Two New Comedies Completed By Al Christie For Educational

"Poodles" Makes Circus Picture

"Poodles" Hanneford, premier bareback rider of the world and well-known circus clown, who is making two Mermaid Comedies for Educational, has completed his first comedy, "Circus Capers." His antics, riding bareback, now famous in North and South America as well as in Europe, are featured in this first picture, which was produced under the supervision of Jack White.

Mermaid Completed

"Brain Storms," an Educational-Mermaid Comedy featuring Clem Beauchamp, George Davis and Phil Dunham, has been completed at the Educational Studios. It was directed by Stephen Roberts under the supervision of Jack White.

Here Comes Ruth

The initial picture in which Ruth Perrine, winner of the Film Fun girl contest, appears has been titled "Dumb Belles." It is an Educational-Billy Dooley Comedy with Billy Dooley in the principal comedy role.

Charming Scenics

Remarkable "shots" of a light shining in a harbor lighthouse off the coast of Hawaii form one of the outstanding features of the new Bruce Scenic Novelty for Educational.

"Cash and Carry" and "Jail Birdies" To Be Released Shortly; Neal Burns and Bobby Vernon Starred

"CASH AND CARRY" AND "JAIL BIRDIES" are the titles selected for two new comedies just finished at the Christie Comedy Studio and soon to be released by Educational Film Exchanges, Inc. "Jail Birdies" stars Bobby Vernon in an original story by Sig Herzig, directed by Walter Graham. Frances Lee, one of the most promising of the Wampas Baby Stars of 1927, appears opposite Bobby as leading lady.

Buddy Roosevelt's Newest Western

Buddy Roosevelt, Pathe's young Western star, has just completed "The Fightin' Comeback" a story of love and recklessness characteristic of Buddy. Clara Horton plays the part of Goldie, the girl who falls in love with the dashing Buddy. Others in the cast are Richard Neill, Robert Homans, Hank Bell, and Sidney Goldin.

"Lucky Star's Secret" was written by Christopher Booth, and appeared in Western Story Magazine. It will be directed by Richard Thorpe.

Pathe Author

"Slim" Whitman, who signs his checks (if any), Philip H. Whitman, was recently discovered by a long lost cousin in the town of Dalton, Ga. Whitman writes Pathe comedies for Mack Sennett and gets his name on the screen for so doing.

"Jail Birdies" finds Bobby Vernon as a college student, arrested for speeding on the day he was to have graduated. Large sets which include jail scenes and a scene showing Bobby at work on a rock-pile are employed in this comedy. A large cast speeds up the action, the supporting roles being taken by George Hall, George Burton, Phil Salvadore, Jack Gray, Tom Dempsey, Bob North, Georgia O'Dell, and Charles Meakin.

"Cash and Carry" boasts of an entirely different story. It features Neal Burns, with Edna Marion heading another big supporting cast. This comedy is a hilarious treatment of the lighter side of department store work, with Neal and Edna as two clerks, Bill Irving as a floorwalker and Billy Engle as the owner. Arvid Gillstrom directed, from an original scenario by Frank Roland Conklin.

Lupino Lane, In Hollywood, For Comedies

Lupino Lane, comedian starring in his own series of comedies for Educational release, is back before the camera at Educational Studios, where he will complete his current series of six two-reel comedies.

The popular screen star recently closed an engagement with the Hollywood Music Box Revue which had the longest run of any musical production ever to play in Hollywood.

Lane is working in a two-reel comedy written by himself and directed by Charles Lamont, who is so widely known for his splendid direction of Juvenile Comedies.

Doing Interiors

Pathe's "Crimson Flash" serial unit is now filming interiors at the Cosmopolitan Studio in New York, following two months' location work at Charleston, S. C., and on shipboard.

Like a Ton of Lead



In the Educational Comedy, "Pound Foolish," George Davis takes a fall.

Sally Phipps In Trio Of Roles Simultaneously

Sally Phipps, Fox Films Wampas Baby Star, holds the record for versatility and work among the younger players on the lot.

Before Sally completed the leading feminine role in "Girls," a comedy in which she and Richard Walling are featured, she was given the role of one of the flappers in "Cradle Snatchers" under the direction of Howard Hawks and the lead in "The Midnight Kangaroo," another comedy—all of which were in production simultaneously.

Far from complaining, Sally thought it a great idea and welcomed a chance to prove that she could play three parts at once.

Epic of the Tanks

"The Patent Leather Kid," Rupert Hughes' great story of the World War, for which Al Rockett is handling the production management for First National Pictures, is to be one of the biggest pictures from this organization in years. It is an Alfred Santell production. With Richard Barthelmess starred in the title role, Molly O'Day as his leading lady, and an all-star cast surrounding them, Rockett is sparing no expense to make this epic of the tank corps of the American army a super-special.

Al's Stunts

Al St. John, in addition to appearing in a rough-and-tumble wrestling match in "Roped In," the new Educational-Mermaid Comedy released this month, does some of his typical athletic stunts, including some acrobatics from an express loading truck, a slide from a second story window and some tumbles from a train and automobile.

Kiddies' Record

Sixty comedies stand to the credit of the children who make up "Our Gang," for Pathe, a survey of the last five years shows.

Awaits Title

Agnes Ayres has completed the Hal Roach-Pathe comedy upon which she has been engaged under the direction of Leo McCarey.

Banks' Comedy

"Horse Shoes," Monty Banks' new feature comedy for Pathe, was given a ripping previous showing at the Pasadena Theatre, Pasadena, Cal.

Ex-School M'am

Julia Faye, featured player in "Turkish Delight" being made at the DeMille studios, was once a school teacher.

Over The Top



Jimmy Finlayson and Martha Sleeper, Pathe stars in an athletic scene.

Christie Comedians Developing Novel Characters in New Films

CARRYING OUT Al Christie's instructions for Christie Comedies for the season of 1926 and 1927 that each release through Educational shall as nearly as possible present the star comedian in a characterization which is different from all the others, the various stars have developed a vast variety of comic personages and are appearing as the releases come out in a wide range of characters.

In Bobby Vernon's latest film, "Duck Out," he starts as a callow country youth and breaks out as a French chevalier and as a magician's assistant. In a previous film he was topped out as a Latin bandit, and in the next one to be made he will be a modern college boy.

Billy Dooley has remained a



Phil Dunham finds recreation in "His Day Off," an Educational Cameo Comedy.

Three Chicago Theatres Book Columbia Film

Three first-run houses in Chicago played Columbia's "Wandering Girls" during the week beginning March 7. The theatres are the Rialto, Granada and Capitol.

It is unusual for a picture to be booked by three first-run theatres in one city during the same week. "Wandering Girls," one of Columbia's most recent releases, is fast taking its place among the company's best bets of the season.

Henri Ellman, Columbia's representative in the Chicago territory, closed the deal.

In Colleen's Cast

Edythe Chapman has been signed by John McCormick, producer of all Colleen Moore's pictures, for a supporting role in Miss Moore's next starring picture for First National, "Naughty But Nice," which is now in work at Burbank. Donald Reed has the chief supporting male role.

Harlan in Cast

Otis Harlan, well known character player, has been added to the cast of "Old Heidelberg," which Ernst Lubitsch is directing at the Metro-Goldwyn-Mayer studios, to play the role of the innkeeper in the new romance.

sailor through all of the season's releases but he has been investing each of these characterizations with a little different wrinkle to make them stand out. Jimmie Adams has appeared as a cannibal chief in "Wild and Woozy" and is also seen as a beauty parlor doctor, a soldier, a mountaineer and other characters in various films.

Jack Duffy appears as a Scotchman in kilts with Bobby Vernon in "Hoot Mon" and then switches to his own grandpop character in "Chicken Feathers," also appearing in part of the picture dolled up as an ostrich.

Neal Burns will appear in part of "Cash and Carry" as a clothing store dummy.

Star in Comedy

Mae Busch, having signed with Hal Roach, is featured in his "Love 'Em and Leave 'Em," for Pathe, a two-reel comedy.

Polly Returns

Polly Moran, the two-gun Sheriff Nell of Keystone days, has returned to the screen, and she has a role in a Jimmie Smith comedy, shortly to be released by Pathe.

"Spring Fever," Starring Film For Wm. Haines

Metro-Goldwyn-Mayer has begun work on William Haines' first starring vehicle, "Spring Fever," a screen adaptation of Vincent Lawrence's golfing comedy. Haines has just completed the role of a diamond athlete in "Slide, Kelly, Slide."

"Spring Fever" is being directed by Sam Taylor, famous for his work on many Harold Lloyd features and other outstanding films.

Production has also started on Tim McCoy's third Western starring vehicle for Metro-Goldwyn-Mayer, with W. S. Van Dyke directing. The new features is an original story of California frontier days by Peter B. Kyne. Dorothy Sebastian will play opposite McCoy.

The amazing progress of pictures will be described in accurate detail by the best trained writers of the business in the Twentieth Anniversary issue of *Moving Picture World*—out March 26. Step by step the history of the industry will be traced by men who know. Watch for the Special Edition.

Six Special Comedy Companies Rushing Fox's Summer Films

RESUMPTION of comedy activities at Fox Films West Coast Studio finds six companies shooting and a number of others getting ready for the spring and summer fun-fest, according to George E. Marshall, supervising director of Fox comedies.

Benjamin Stoloff has completed and is titling and editing "A. W. O. L.," a pretentious five-reel comedy based on the more humorous phases of the World War. Sammy Cohen and Ted McNamara, the unforgettable comedy pair of "What Price Glory" fame, are included in the cast. Gene Cameron and Betty Francisco have the romantic leads. The cast includes Holmes Herbert, Judy King, Jerry Madden and others.

Other comedies now in production include:

"Not the Type," a Van Bibber story, featuring Earle Foxe and Virginia Whiting. Jess Robbins is directing.

"Extra — Extra!" featuring Jerry Madden and Leliah Lewis. This is directed by Zion Myers.

"The Midnight Kangaroo," a Jules White production, featuring Gene Cameron and Sally Phipps.

Harry Sweet is directing the latest "Helen and Warren" release, with Kathryn Perry and

Yola d'Avril in "The Tender Hour"

Yola d'Avril, First National contract player, has been added to the cast of George Fitzmaurice's production, "The Tender Hour," and will play a supporting role. The cast includes Billie Dove, Ben Lyon, Alec B. Francis, Montagu Love, T. Roy Barnes, Charles A. Post, Laska Winter and George Kotsenaros.

Miss d'Avril, who is being heralded by First National as a genuine discovery, recently finished a role in "Orchids and Ermine."

Critics' Praises For Billie Dove

Billie Dove's talents as a screen actress of unusual distinction were recognized by metropolitan reviewers last week following the premiere of "An Affair of the Follies" at the New York Strand.

The picture received high praise on all sides and it was conceded one of the most entertaining pictures on Broadway in many weeks.

The beautiful First National player, who was recently signed by John McCormick, general manager of West Coast production, will be starred next season.

Allan Forrest in featured roles.

Ray Flynn has launched an Imperial comedy, with a carefully chosen cast, while Eugene Forde is cutting and titling "Girls," an O. Henry comedy with Richard Walling and Sally Phipps in the leading roles.

Mr. Marshall announces that the next few weeks will be the most active in the history of Fox Films comedies. Virtually every unit in the comedy division will be in work within a short time.



Anne Cornwall and Jack Duffy in the Educational-Christie comedy, "Love Off."

Sennett and Roach Comedies For Pathe Release March 20

MACK Sennett and Hal Roach divided two-reel comedy honors on the Pathe Short feature program for the week of March 20th. "A Small Town Princess" is the Sennett offering and "Duck Soup" is the Hal Roach Star Comedy.

Other releases of the week are: Pathe Review No. 12, the eighth chapter of the current serial "On Guard," "The Frost Line" a Grantland Rice Sportlight, Topics of the Day, No. 12, "The Magician," an Aesop Film Fable and issues Numbers 26 and 27 of Pathe News.

Pathe Review No. 12 presents: "Teamwork in Art": How modern industry has allied with art to aid the artist to cast from a completed model. The pouring of the bronze; Miss Brenda Putnam, sculptress, at work; American National Parks: The beauty and grandeur of our forest reserva-

tions. Zion Park, in the Utah country, caught from various angles by the camera's eye; "Trapping Wild Game in Africa," beginning the remarkable series of pictures made by Staff Camera-man Charles Charlton while with the Smithsonian-Chrysler Expedition to Tanganyika.

"The Frost Line" is the bi-weekly release of the Grantland Rice Sportlight series, a peculiarly beautiful subject from the land of snow and ice, no barriers to the hardy sportsmen and woman. The sports of the white spaces—dare-devil stunts, grace and beauty, the champions of ski and skate.

Topics of the Day No. 12 present the latest wit and humor culled from the international press. "The Magician" is the Aesop Film Fable offering for the week, which program is drawn to a close with Pathe News issues Nos. 26 and 27.

Universal Announces Release Of "Oscar, the Rabbit," Cartoons

ONE of the first releasing companies in the business to make and release animated cartoons was Universal. Windsor McKay's first pictures went through Universal hands, many of Pat Sullivan's, Hy Mayer's, and the only cartoon ever made by Milt Gross, called "In the Dumbwaiter," was a Universal product. Ten years ago Universal ceased to make them, and from that time to this, no animated cartoons have played any part in the Universal program.

Exhaustive investigations of the market and the demand on the part of theatres for a really funny animated cartoon have convinced the Universal sales force that there is an exceptionally good field for a cartoon made, released and backed by a reputable inter-

national releasing corporation. For three months negotiations have been going on with various cartoonists and manufacturers of animated cartoons. As a result of this, a contract was this week entered into between Universal and Winkler Pictures for 26 cartoons, the first of which is to be delivered in time for release September 1st.

The cartoons will be drawn by Walt Disney about the fortunes of a rabbit named Oswald, an exclusive creation of the artist, which the sales force is already variously designating as the Welsh Rabbit or the Lucky Rabbit. They will be released under the brand name of Snappy Comedies.

The contract was signed on Friday, March 4th, between Charles Mintz, President of Winkler Productions, and R. H. Cochrane, Vice-president of Universal. Mr. Winkler took the train Saturday for California, where he will establish a specially constructed studio for the purpose of turning out these Oswald comedies.

Of the twenty-six Snappy Comedies, thirteen will be made starring Arthur Lake, under the general series title of "The Drug Store Cowboy." The other thirteen will be known as the "Harold High-Brow" series and will feature Churchill Ross, who came into a great deal of popularity in "The Collegians" series.

On March 26 the Twentieth Anniversary Edition of *Moving Picture World* will make its appearance. Watch for it. It will be worth while.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Grandpa's Boy"

Educational—Two Reels



Here is another crackerjack comedy in the popular series starring Big Boy. This time he appears as a lad raised by a poor woman with a large family and suddenly adopted by his rich grandfather and taken into his palatial home. With his dog he manages to upset the place considerably but finally wins over the grouchy old man. There is a lot of good human interest in the situations and bright kiddie comedy. The scenes around the poor home introduce some excellent touches as when the kiddie tells goodbye by kissing the animals, but draws the line at kissing the pig. There is also some clever and original slapstick. Robert Graves as the grouchy grandpa.

"Backward George"

Universal—Two Reels



Sid Saylor appears as a farm hand in this issue of the "Let George Do It" series. He loves the farmer's pretty daughter, but has a city slicker for a rival. The slicker plans to marry the girl so as to gain control of the father's valuable oil property and he imports a vamp to win George. The scheme fails, for the vamp double-crosses the slicker and marries the father, while George gets the girl, despite his bashfulness. It is moderately amusing comedy with considerable "rube" stuff and burlesque melodrama. Some of the gags are good for laughs and as a whole it should prove an average attraction with the majority of spectators, but it is not up to the best of this series.

"Petering Out"

Bray—One Reel

THIS HOT DOG CARTOON by the familiar combination of cartoon work and photography shows Pete the Pup and Walter Lantz, the artist, attempting to paper their home. Both are rank amateurs and, of course, get things in awful shape with Lantz being so covered with the striped paper a policeman mistakes him for an escaped convict. It is good slapstick stuff that will probably amuse the majority of patrons.

"The Crawl Stroke Kid"

Pathe—One Reel

SWIMMING THE English Channel furnishes the inspiration for another cartoon. This Aesop's Fable shows the cat training the mouse who, of course, proves a winner over the elephants and other animals. It is up to Paul Terry's usually high standard of amusement and cleverness and have several good gags.

"With Will Rogers in Dublin"

Pathe—Two Reels



Pathe, with this issue, inaugurates a new series of Will Rogers two-reelers based on his recent trip abroad. It is in the nature of a travelogue of places of interest in Ireland, with Rogers appearing in the different scenes and is embellished by a number of witty subtitles in Rogers' original and decidedly amusing style. It should prove a popular attraction anywhere. There are views of Trinity college, other places in and around Erin's capital, Rogers taking a ride on one of the jaunting cars and bantering with the driver, and several other enjoyable situations, making it a worthwhile offering.

"Icy Eyes"

Educational—One Reel

FELIX FALLS IN LOVE with a beautiful lady cat who gives him the icy stare. Broken-hearted, he captures a crook who is using a trained crow to rob houses and wins a big reward. The lady cat hears of this and sends for Felix, who gives her the icy stare when he finds she has grown large and ugly. This is a familiar subject, but it has been cleverly handled and is an amusing cartoon.

"Pathe Review 9"

Pathe—One Reel

OF ESPECIAL INTEREST in this Review is the first installment of pictures of the Putnam Expedition to Greenland under command of Capt. Bartlett, who also commanded Peary's ship on the discovery of the North Pole. Various views in Pathecolor of the city of Mexico are included in another section, while the third deals with sheep raising and shearing in Australia.

"Rock-Ribbed Maine"

Fox—855 Feet

MAINE'S ROCK-RIBBED coast, together with its wide varieties of topography and industries are interestingly shown in this Fox Variety. Among the subjects are salmon-catching, raising and harvesting potatoes, the sardine industry, a sheep farm, old landmarks and the pinewoods made famous by Longfellow's poems.

"The Mail Pilot"

Pathe—One Reel

THIS IS ONE OF THE subjects which could only have been produced by means of animated cartoons, so wildly imaginative and impossible are the stunts. It is clever and amusing, however, with several good gags. The mouse is shown as an air mail pilot attacked by bandit birds and rescued by his sweetheart, who appears in the nick of time hidden in a pelican's mouth.

"Ask Dad"

Educational—One Reel



Lewis Sargent has the leading role in this Cameo Comedy which concerns a young chap and his affair with his sweetheart and her irate father. It proves to be fairly amusing slapstick with most of the situations of a familiar type which have proven their worth as laugh getters in the past. Robert Burns appears as the butler, Audrey Ferris as the girl, and Henry Murdock as the father. Lew's flivver runs into a store and he picks up a girl. Later, he gets caught without his trousers when he takes them to a cleaner's and a traffic cop gets after him. He grabs an old man's trousers in a tunnel and of course this old man is the girl's father. Lew finally gets in right when he rescues the girl from a fake kidnapper.

"Pedigreed"

Educational—One Reel

THIS AMUSING CARTOON shows Felix the Cat inventing a pedigree so as to gain admission to an exclusive cabaret. He tells how one of his ancestors helped sail the ark and saved Noah from drowning, another taught the Egyptian pharaohs to Charleston and a third proved to Columbus that the earth is round by throwing a brick around it.

"Are Brunettes Safe?"

Pathe—Two Reels



An exceptionally good Charles Chase comedy and that is saying a lot. It should go over well with any type of audience. Charlie, in connection with his duties as editor of a "Helping Hand" column on a newspaper, decided to impersonate a chap who is his double. He finds out the other fellow is a crook and of course there is a general mix-up all around. Lorraine Eason appears as the girl and Kate Bruce, a real old timer, as the crook's mother. There are some exceptionally good gags in this one, especially where Charlie tries to sing after taking alum by mistake. This scene is a riot. There are a number of genuine laughs, even the critics who saw it cold in the projection room were laughing out loud.

"Bruce Scenics"

Educational—One Reel

TWO SUBJECTS PHOTOGRAPHED by Robert C. Bruce with his experienced eye to beautiful shots are included in this reel. "The Joys of Camping" shows a party with a dog on an auto tour camping in the forest and by a beautiful lake. The second, "The Wide Open Spaces," is like the story of the farmer who said there was no such animal when he saw a giraffe. Mr. Bruce pictures the open spaces as either covered by mountains or lakes, with villages and towns filling the spaces that nature left "wide open." It is well up to the average of this attractive series.

"The Jailhouse Blues"

Universal—One Reel



This single reel comedy starring Arthur Lake is built around the idea of two kids in jail for flirting and speeding respectively who tell wild yarns. Arthur makes himself out a great hero and Isobel Milestone poses as an international crook. Arthur gets out first and tries all kinds of schemes to get back and succeeds just as Isobel is released. The jailer refuses to have him around and throws him out with a warning to keep away and he makes good by going with Isobel. It is amusing farce and slapstick.



ROBERT Z. LEONARD, the Metro-Goldwyn-Mayer director, who has just finished Norma Shearer's new starring vehicle, "The Demi-Bride."



DOLORES COSTELLO, the Warner Brothers' star, in "The Third Degree," in a particularly striking pose.



THE famous "one-eyed Connelly" crashes the Universal City gate to see the fight staged by Norman Kerry and Arthur Edmund Carewe, in "The Claw."



ON the left, pretty Pauline Gayon in the Pathe picture, "The Princess on Broadway."



W. C. SMITH is the new President of the Pathe Club, succeeding L. S. Diamond, who recently resigned.



JUNE MARLOWE, the Universal player, wants to make you believe that she downed the elephant with a snowball. As a matter of fact, he'd play dead for her any time.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Kansas City, Mo.

*Moving Picture World Bureau,
Kansas City, Mo., Mar. 10.*

IF the first week's attendance, backed up by a big business the second week, can be accepted as a barometer, Kansas City has accepted the Mainstreet Theatre's new policy of a movable stage and presentation type of vaudeville unanimously. Gail and Bob Sherwood's orchestra, which predominated throughout the program, has been engaged for a period of sixteen weeks, the vaudeville acts performing in front of the orchestra on the stage, which is 33 feet wide and 15 feet deep, its motive power being an elevator motor. As it now is arranged the stage may be made to move about forty feet. By changing the tracks it may be made to enter from the sides of the proscenium and completely disappear, if necessary, the surface being arranged so that it can be constructed at various levels.

For the third time in little more than one year the Elms Theatre, suburban house of Kansas City, was the victim of a fire this week, the damage this time being estimated at \$800. The cause of the fire, which is said to have originated under the stage, was not determined.

At the first meeting last week of the Kansas City Film Board since the election of new officers. E. C. Rhoden, retiring president, was presented with a leather billfold and keyholder as a token of appreciation for his services of the past. The meeting was at the Hotel President. Guy Navarre of United Artists, new president, presided.

Among the out-of-town exhibitors in the Kansas City, was the victim of a fire this Harpole, Dodge City, Kas.; Blaine Cook, Beatrice, Neb.; Tom MacGruder, Iola, Kas.; A. B. McCullough, Neosha Falls, Kas.; Oscar Reinert, Humboldt, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

Ed Alpers, former Warner Bros. branch manager at Kansas City, who the other day was promoted to be district manager, left for Omaha Tuesday, where he will make his new headquarters. His successor will be Harry Strickland, whose activities have been confined to St. Louis. The personnel of the Kansas City P. D. C. branch is throwing out a proud chest this week because of the fact that District 6, of which Kansas City is a part, won the national P. D. C. contest. Laurel Ringler, booker at Capitol Enterprises, Kansas City, took a bride unto himself last week, but did it so secretly that no one yet has been able to learn who she was.

R. O. Pearson, Pathe branch manager, made a hurried trip to the Kansas key towns this week, while Leo Adler, Pathe auditor, spent three days at the Kansas City branch. M. C. Sinift, city representative for Warner Bros. branch, forgot all about economy the other day and came rolling down movie row in a new Buick sport roadster. Fred Willoughby of the Haywood-Wakefield Co., was initiated in the Educational Screening Club the other night, singing a few songs and amusing the crowd between reels. W. P. Bernfield, manager of the Tiffany branch, has added George Baumliester, booker, and Miss Mildred Angell, cashier, to his staff. Sam Shopin, Warner Bros., home office representative, was a Kansas City visitor. Bob Withers, branch manager for Enterprise spent a busy week in the territory. W. G. Bishop Metro-Goldwyn field publicity representative, is in Kansas City "putting over" the "Red Mill" at the Newman theatre.

Severson Bought Film, So Knows How to Sell It



Clarence J. Severson bought film in his many years of activity in the theatre field: it is only natural that he knows the arguments and the selling angles, now that he has become manager for Universal's prosperity branch in Butte, Montana. Mr. Severson came conspicuously into prominence in Montana through his theatre work in the State. Originally he was a banker but left the financial circles for the lure of the Liberty at Wolf Point.

During fifteen years he owned several other successful theatre ventures. But with all this experience in combating the sales pressure of the hosts of film salesmen he had undoubtedly been "up against," Mr. Severson decided that he could be a pretty good example of high-grade salesmanship in his own person—so he associated himself with the Universal Film Co. out of Butte, and in a short time his ability to "talk the language" and his executive ability were so noticeable that he was given the very first possible chance to put them to the highest use, and with the promotion of W. J. Heineman to the Salt Lake City exchange, Mr. Severson got into the Butte exchange managerial chair—and can he sell!

Indiana

*Moving Picture World Bureau,
Indianapolis, Feb. 10.*

THE Colonial Theatre, New York and Illinois streets, has been temporarily closed by William T. Rasmussen, receiver of the Indianapolis Amusement Company, operator of the theatre.

A case of vandalism was brought to the attention of police here this week when K. L. Huddleston, assistant manager of the Producer Distributing Company found that two reels of valuable film were destroyed. The films were torn beyond repair and strewn over the hallway and washroom.

Ace Berry, manager of the Circle theatre, has announced that his theatre will give the first Vitaphone program in the city next week. In order to meet the increased expenses, the house has issued a new price list and changed the time of opening to permit a special show from 11 a. m. to 1 p. m. at a very cheap admission.

Iowa

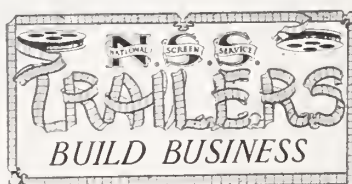
C. J. Jordan has leased the Royal Theatre at Golden Oak, Iowa, to L. A. Bramson. The theatre will henceforth be known as the Royal Oak.

H. N. Davies has leased the Star Theatre in Sioux Rapids, Iowa. Mr. Davies already operates the Soloh and Frazer theatre at Spencer, Iowa, and has interests in the theatres at Spirit Lake and Milford.

Frolic Drew 5,000

5,000 people are reported to have attended Tacoma's second annual Film Frolic, held under the auspices of the Tacoma Theatre Owners' and Managers' Association, the Theatre Musicians' Association, and Association of Motion Picture Operators & Stage Hands, at the Greenwich Coliseum, on Washington's Birthday. The event lasted from 3:00 P. M. to 3:00 A. M., and was punctuated by a continuous entertainment of vaudeville, full length picture programs, and music from five rotating orchestras and a brass band. H. M. S. Kendrick, Pantages theatre manager, and president of the Tacoma Theatre Owners' and Managers' Assn., was Frolic Director and he has certainly given any future successor a high mark to shoot at.

Seattle's magnificent new Orpheum theatre is entirely under roof and work of lathing and plastering has been begun.



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New York

*Moving Picture World Bureau,
Albany, N. Y., Mar. 10.*

COMINGS and goings along Film Row during the past week brought W. H. Linton and his son into town from Utica, for dating up pictures that will be shown at the Olympic. Tom Thornton was up from Saugerties, while Amos Leonard of Syracuse, a Pathe salesman, was in town Monday for a sales conference and then swung out over the field. Mr. and Mrs. Alec Herman, together with Leon Herman, motored to Hartford, Conn., for the week-end, with the mother of the Herman boys. Moe Streamer of New York, connected with United Artists, was in town as was also Sydney Katz, district manager for F. B. O. Dave Bader of Universal's New York office, was in Albany Saturday for a conference with Julius Singer.

Howard Morgan, manager of the Educational exchange in Albany, is visiting the tailor's these days in anticipation of the trip which he will take to Los Angeles some time in April, attending the convention which his company will hold at the West Coast city, at that time. Mr. Morgan, who is one of the old-time exchange managers in Albany, expects to be away for three weeks, and upon his return he will be asked to address the Albany Film Board of Trade, on conditions as he finds them in Hollywood.

Hobart

With the approach of spring, some of the smaller theatres are preparing to reopen. Mrs. Ida Grant, of Hobart, will reopen her house soon, according to letters received by the film exchanges. The house in Constableville is also scheduled to reopen, while in Potsdam, Harry Papayanakos, operating the Rialto, may shortly reopen the Star.

Tannersville

Julius Byck, the deaf mute, who operates the theatre in Tannersville, is spending the winter at Lakewood, N. J. He is running the theatre in Tannersville only one day a week, that being on Saturday, but Mr. Byck journeys up from Lakewood each week to be on hand when the cash is counted at the end of the day.

Ticonderoga

Al Barton, manager of the Playhouse at Ticonderoga, and Lew Fischer, of Fort Edwards, who owns this theatre as well as several others, are spending a few days in Asheville, N. C. While they never showed any great ability as songsters in their home towns, it is said that Mr. Barton and Mr. Fischer are said to be now starring in a duet entitled: "When the Moon Shines on the Moonshine."

In Rouses Point all the residents are congratulating Mrs. Henry Sequin these days, over her recovery from a very serious operation performed at the Plattsburg Hospital. Mrs. Sequin runs the Liberty Theatre and is now back home.

Sam Slotnick, of Utica, made a trip to Albany last week for the purpose of dating up a number of pictures for his new theatre. The trip will be one that will not be soon forgotten by Mr. Slotnick, for he figured in an automobile accident that might have cost him his life. Mr. Slotnick was injured somewhat but congratulated himself as he climbed out of the wreckage and decided that he was alive.

Watertown

The northern New York headquarters of the Schine circuit will hereafter be located in Watertown instead of Ogdensburg. L. J. Carkey, manager of the northern circuit, will shortly move to Watertown, all depending upon how soon he can find a suitable house for himself and family. The change

Rieffel Gets 'Em, Even If They Take to Tall Timber

Franklin, N. Y., March 10.—There's no stopping O. R. Rieffel, that salesman with the Albany Paramount organization. He is there to sell and he goes after that and nothing else. It doesn't matter whether the exhibitor is sitting at his desk or—well, when he called to see E. D. Woodward, a well-esteemed exhibitor of Franklin, that gentleman had gone four miles into the woods. No, don't misunderstand—not to avoid the salesman, but to cut timber. Just as though hunting was his gravy, Rieffel went woodward after Mr. Woodward. And when he came out of the timber belt he had the contract.

is brought about by the recent acquisition of three of Watertown's theatres by the Schine brothers. Incidentally, a new organ is being installed in the Olympic in Watertown, the Schine brothers placing no less than ten new organs in as many houses in the state.

The Liberty Theatre in Watertown, managed by E. H. Arnold, was burglarized one night last week, and about \$35 taken from a steel cash box. The burglars left no traces of their identity. Police claim that the burglars possessed a key to one of the doors of the theatre.

Changes along Film Row during the week included the resignation of Betty Donnelly as billing clerk for Pathe. She was succeeded by Dorothy Sheridan. Leroy Breitbrath resigned during the week as First National salesman and has returned to New York City. Ralph Pielow has been added to the sales force at the Metro-Goldwyn exchange.

Ausable Chasm

Charles Marshall, owner of the Bridge Theatre in Ausable Forks, is journeying back and forth to Palm Beach these days. Mr. Marshall has already made two trips to Florida.

Utica

Many friends of Bob Wagner, former well-known manager of the Rialto in Little Falls, now running an inn near Rome, will be surprised to know that Mr. Wagner has been seriously ill, losing eighty pounds in weight. He is once more on his feet, however, and met several of the film boys last week in Utica.

Cohoes

Louis Buettner, owning and operating theatres in Cohoes and Hudson Falls, left during the week with Mrs. Buettner, on a six weeks' trip to the Coast.

Northwest Kansas

John Graham has been added to the sales force of the Warner Bros. branch, covering Northern Kansas. A bridge party was given for women of the First National exchange Saturday by Miss Ruth Brewer, of First National, at the latter's home. C. A. Jones, Educational branch manager, is out in the territory looking for more contracts. The new Tiffany exchange is almost ready for its formal opening, being located at 113 West Eighteenth street. W. P. Bernfield, a veteran of many years, is the branch manager. All that can be said of W. C. Haynes of Universal and W. G. Bishop of the Metro-Goldwyn-Mayer exchanges is that they are growing mustaches for no apparent reason.

The Livest Number Ever!

Moving Picture World's 20th Anniversary Issue
—March 26.

Pennsylvania

*Moving Picture World Bureau,
Pittsburgh, Pa., Mar. 10.*

MANAGER "Cap" Kinder, of the Brookline Theatre, held a potato matinee one afternoon recently, and admitted the kiddies upon presentation of five cents and at least one potato. The line-up of children extended two blocks, and when the show was all over, "Cap" had three bushels of potatoes, which he donated to the Parting of the Ways Home.

"Bob" Dunbar, booker at M.-G.-M., is back on duty after having been confined to his home for a week suffering from a severe cold.

H. R. Dennison, shipper at P. D. C., spent the past week-end in Cleveland, visiting his fiancée.

Miss Lottie Baer, for many years a well-known member of the Film Row Colony, most recently with the Film Distributing Company, this week took up her new duties as cashier at the Warner exchange.

George F. Callahan, Jr., of the Exhibitors Service Co., was married in Pittsburgh on Monday morning, February 28, to Miss Gertrude Bolkey. After an extended wedding trip to Porto Rico, the young couple will make their home in the Steel City. Congratulations!

West Virginia

M. A. Seybert is to spend \$10,000 remodeling and improving his Park Theatre at Moundsville, W. Va. Work is to start in the early spring.

Harold Weinberger, formerly assistant manager of the Universal branch, has just joined the sales force of the Tiffany exchange in this city.

Vandergrift

The New Casino Theatre, Vandergrift, was reopened on Wednesday, March 2, after having been closed to undergo remodeling and enlarging to 1,000-seat capacity. The Indiana Theatres Company is owner of the house.

Turtle Creek

Anthony Jim has again added to his theatre holdings in Western Pennsylvania, having just acquired I. Golden's Colonial Theatre, Turtle Creek. Mr. Golden reports he is now in the market for another theatre.

Franklin

Grant Bolmer is now sole owner of the Ritz Theatre at Franklin, having recently purchased the interest of Mr. Bacharach, his partner. There will be no change in the policy of the house, and Mr. Bolmer will continue to serve as manager.

Meadville

Ralph Shadley, owner of the Academy of Music, Meadville, has more than made good at this house. When Ralph took the house over, some time ago, business was at its worst, and seasoned showmen shook their heads anent his chances to put it over. However, he has made the wise ones sit up and take notice, and the house is now a consistent money-maker. Improvements are constantly being made, and only recently new projection equipment has been installed, as well as a large new organ. A former Film Rowite, Charlie Lynch, has been manager of the house for the past several months.

Verona

Sam Navary, of Navary Bros., owners of the New Liberty and Pleasant Hour Theatres, Verona, has gone to Daytona Beach, Fla., for a month's vacation.

Battleship Searchlight on Mount Royal

*Moving Picture World Bureau,
Seattle, Wash., Mar. 9.*

THE Bellingham Development Co., building the Mount Baker Theatre in Bellingham, Wash., has purchased the powerful one-ton searchlight from the old Battleship Oregon, and will place it in the 100 foot tower of the building. It will throw its powerful rays a distance of 16 miles and will be a unique form of advertising.

Elma

A theatre and hotel building to cost \$40,000 will be built at 4th and Young streets, Elma, Wash. Work of razing one of the oldest buildings in town, the old blacksmith shop, is under way to make room for the modern improvement.

Seattle's oldest theatre, the Dream, built and operated by James Q. Clemmer, for many years considered the finest picture house in town, is being torn down and will be replaced by a commercial building. Clemmer was himself the first one to eclipse the Dream, with his Clemmer theatre at Second and Pike streets.

Tacoma

H. T. Moore, long associated with the Moore Amusement Co., of Tacoma, has incorporated with Calvin Heilig and Scott E. Henderson, under the name of City Theatres, Inc. Incorporation is for \$20,000. Details are not known but it was learned here that Mr. Moore had sold his former interests to Ed Dolan, a partner of the Moore Amusement Co., connected with Pacific Northwest Theatres, Inc. (Harry Arthur).

W. A. Tebbets was in Seattle from Portland this week, coming up to study the 5th Avenue theatre, which has probably brought more exhibitors who are contemplating building to its doors than any other house on the Pacific Coast. Tebbets has leased the new house building at Grand and East Morrison streets, Portland, from the owner, George Wetherly.

Pacific Northwest Theatres, Inc., have closed the Neptune in the University district, for extensive remodeling. The house will reopen as the Liberty with Paul Larson as manager.

Renton

B. W. Fey & Son, owners of the Renton Theatre, Renton, Wash., who recently purchased C. M. Dunn's Grand, eliminating competition, are remodeling the Grand extensively, completely altering the building front and foyer.

Portland, Ore.

An interesting announcement from Portland, Ore., has it that a Mr. Lloyd, former resident, was has amassed a large fortune in California oil lands, will return to his home town, investing not less than a million dollars annually in the development of Portland real estate. His first venture, scheduled for the immediate future, will be a large development at Grand and Killingsworth avenues, the center of which will be a 2,000-seat motion picture theatre of magnificent proportions. The house will be leased to outside management.

Because some fool in the audience of the Theatre Francais, St. Catherine Street East, Montreal, raised the cry of "Fire" without cause, the Quebec Minister of Justice has been asked to formulate additions to the Criminal Code to provide heavy penalties for persons inducing panic or disturbance in theatres or halls without reason. The crowded Francais Theatre was emptied within one minute and a half, the 1,800 patrons proceeding orderly to the street through the exits which were thrown open by ushers immediately. Thanks to fire drills, the theatre employees sprang to their emergency posts instantly and the crowd was well handled.

Illinois

*Moving Picture World Bureau,
Chicago, Ill., Feb. 10.*

WITH the sale of four theatres by the Ascher circuit to the Cooney and Brunhild chains, several changes have been made among the managers. Harry Ruda, who has been at the Colony theatre which was sold to the National Playhouses, Inc., was transferred to the management of the Lane Court theatre, succeeding William Michaelson, who took over the direction of the Portage Park theatre for the Ascher circuit. Tom Norman at the Portage Park has resigned and will go into other lines of business. Manager Tibbitts will continue at the West Englewood theatre with the Cooney circuit and manager Miles will remain at the Highland theatre under the Cooney management, according to word from that house.

E. L. Thum will build a new movie theatre at Villa Park, Ill., that will seat one thousand and work will start at once, so as to have the house ready for late summer opening.

Clark and Bianchi circuit will start work at once on a modern 500 seat movie theatre at Vandalia, Ill. It is expected to have the house ready for opening this summer.

Morrison

The Morrison Theatre Company will soon start work on a new movie theatre at Morrison, Ill. Local capital will build the house.

Glencoe

A new movie theatre is projected for Glencoe, Ill., by a Chicago circuit, and it is expected that work will start at an early date. The projected theatre will seat 1,200.

A. G. Stolte with the Blank circuit is in Chicago for a few weeks making a close inspection of the Balaban and Katz system, which he will introduce in the management of the new Riveria theatre to be opened at Omaha, Neb., under his direction. He recently opened the new Englert theatre at Iowa City and new Newton theatre at Newton, Iowa.

The trade is sorry to hear of the death of C. C. Jones, formerly owner of the theatres at Johnson City and Cambria, Ill.

Ted Schlanger of the Chicago Universal Exchange has been appointed manager of the Washington, D. C., exchange by the company. He is succeeded here by Ben Eisenberg, who will have charge of the short subject department of the Chicago Exchange.

The Pathe Chicago executives held a meeting at the local offices with the managers from Milwaukee, Omaha, Detroit, Minneapolis and Des Moines offices. The chief topic was the Will Rogers one reel films that the Pathe offices will distribute to the trade at an early date.

Michigan City

Morris Rubin has taken a lease to the Dreamland Theatre at Michigan City.

Kankakee

The Vialta Theatre has been opened for business at Kankakee, Ill., and will show moving pictures only to their patrons.

St. Charles

William Pracht has leased the new Arcadia Theatre at St. Charles, Ill., which was built by Lester Norris. Mr. and Mrs. Norris will spend the winter in California.

Michigan

*Moving Picture World Bureau,
Detroit, Mich., Mar. 10.*

AN auspicious opening party marked the premier of the new Keith-Albee Uptown Theater last Monday night, and dignitaries from the city and state were present. The house is situated far from the center of the city in a newly populated district, but is the largest neighborhood house in the city, seating close to 4,000. The opening pictures was a first run.

Contracts have been let on the new theater, store and office building at Redford, recently taken into the city of Detroit, and it will be one of the most imposing edifices in that neighborhood. John H. Kunsky has already leased the theater.

The Oakman Boulevard Theater, recently operated by Henry Keenan, has been sold to the London Operating Co., and possession has already been taken. The London Co. now has the Ferry Field, Oakman and Gladwin Park theaters and is negotiating now for one of the largest theatres in the downtown section.

Fire recently did considerable damage to the Strand Theater, Pontiac, now operated by the Butterfield-Michigan Theater Co. The blaze started in an adjoining candy store and most of the damage to the theater was done by water.

"What Price Glory" leaves the Shubert-Lafayette Theatre this Saturday night after a seven weeks' engagement, marked by good consistent business throughout the run.

M. J. Caplan, president of Metropolitan Motion Picture Co., left for San Antonio last week to join the Detroit Tigers in their spring training. Mr. Caplan spends his annual vacation in this manner.

Miss Hattie Rein, 26 years old, a book-keeper for the John H. Kunsky Enterprises, was wounded one day last week when a fellow-employee pointed an "unloaded" revolver at her and pulled the trigger. The bullet took effect in Miss Rein's neck. She will recover.

Peter A. Hughes, of the Detroit First National office, has left for the East, where he will sail some time this month for Ireland. He will spend several months with his parents there.

Lloyd A. Turrel, in charge of shipping at First National for the past two years, has resigned to become the manager of the Library Theatre, owned by William Slocum.

Charles A. Meade, for many years manager of the Regent Theatre and later a local film exchange manager, is renewing old acquaintances in Detroit while acting as manager of the road show of "What Price Glory," now in its fifth week at the Shubert-Lafayette.

Fred Shafer, associated with his brother Walter in the management of the Koppin Theatres in Detroit, was seriously injured in an automobile accident a few nights ago. He remained in the hospital several days and

ROCHESTER, N. Y.—Bemat Amusement Corporation, Webster avenue, has plans by Leander McCord, Taylor Building, for brick theatre to be located on Webster avenue.

The Burt County Center Hall at Bertha, Neb., has been opened as a movie house. A. Southwell is manager. E. L. Sherbourne has bought the Crystal Theatre at Arapahoe, Neb., from W. P. Newbold.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Held a Special Laugh Feature in Butte With Thermometer 28 to 50 Below Zero

ALTHOUGH the thermometer in Butte, Montana, dropped to fifty below zero during the wind-up of Laugh Month at the American Theatre, the celebration was far from being a frost. The theatre had been trailing with Laugh Month all through January, but C. P. Scates planned a special laugh program, along the lines laid down by the Pathe Exchange for January 21-24, and brought the season to a close with heavy receipts. The house shows two changes a week, and Mr. Scates gave the laugh event the four-day half. It was put over through the aid of W. M. Hughart, of the Butte Pathe Exchange, who arranged to hook Harold Lloyd to a resemblance contest and Mack Sennett to a bathing beauty contest.

The program included Lloyd in Now or Never, Ben Turpin in a Harem Knight, Our Gang in Telling Whoppers, Kitty from Killyarny and a Felix the Cat; all but the cartoon are Pathe releases.

A week in advance newspaper teasers were hooked to painted boards in 24-sheet size announcing that "Anything can happen at the Comedy Carnival." These boards were all over town, and aroused much speculation.

At the same time a sporting good store blossomed out with the announcement of a bathing beauty contest to be held at both the American and the Winter Garden. A cup was presented in the name of Mack Sennett to the winner and all selected contestants were given new bathing suits by the store. Even with the thermometer at fifty below the contest gained impetus and proved one of the best bets.

At the same time a Harold Lloyd impersonation contest was arranged at the Winter Garden, which is a dance hall and not a theatre.

The exchange arranged for telegrams from Lloyd and Sennett to be sent from Los Angeles.

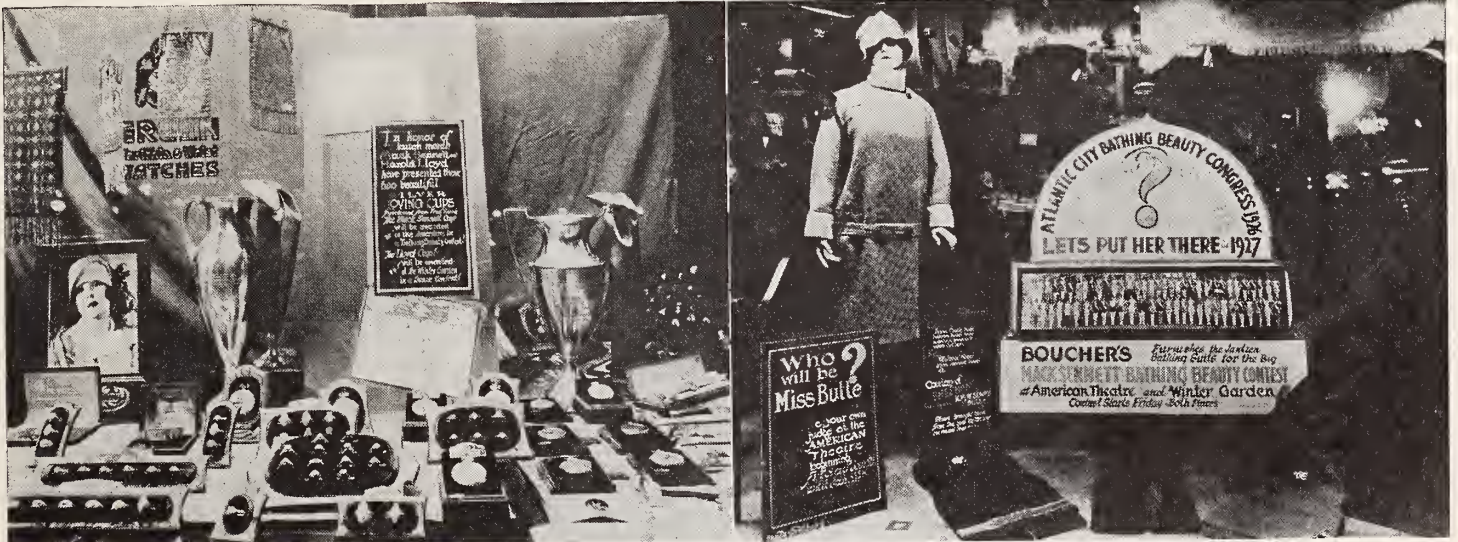
The rather small marquee was dressed with comedy cutouts and a banner proclaiming the Carnival, and two laughing heads, set in a V above the box office masked a

phonograph playing the Okeh laughing record. It was kept repeating and the patrons began to laugh even before they had purchased tickets and entered the theatre.

In addition to the film program there was a dance novelty based on the Felix idea, and the entire program was a solid laugh.

Opening on a Friday, the theatre played to standing room that evening, and both on Saturday and Sunday large a large turnout, with a decidedly good Monday business, though Monday is not good as a rule.

It made a splendid wind-up to the comedy season, and at the same time it left the house in shape for a repeat whenever business drops, for the Comedy Carnival or the Comedy Carnival is a winner that can repeat



TWO OF THE WINDOW DISPLAYS AND A BILLBOARD ON BUTTE'S KOMEDIE KARNIVAL

C. P. Scates, of the American Theatre, Butte, Mont., put on a Carnival to close Laugh Month, collaborating with the Winter Garden dance hall in a Harold Lloyd resemblance contest and a bathing beauty contest for a Mack Sennett Cup. With a practically all-Pathe program the business was S. R. O. for three days with the thermometer 50 below zero. This entry won second prize in the Laugh Month Contest.

Ran a Silent Lover Tent to the Curb Line

every few months. It does not depend upon any particular season. It is a business tonic good for any one of the twelve months.

If you are hazy as to any of the details, get one of the special campaign books from the Pathe Exchange, which will give full suggestions and also line up a number of advertising novelties.

Try an all-comedy event just once. Work it properly, and you will understand why we lay so much stress upon the idea.

Mr. Scates made a clean-up—so can you.

Matched Cards Were Kid Brother Seller

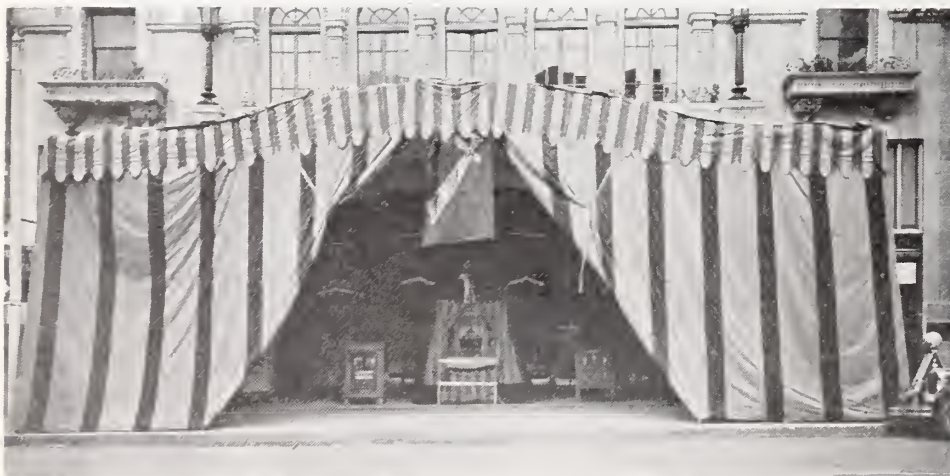
Membership cards in The Kid Brother Club were distributed by E. R. Rogers when Harold Lloyd came to the Tivoli Theatre, Chattanooga. These cards were serially numbered, and if you could find the duplicate of your number both yourself and your fellow member would be admitted to the theatre as guests. But with 3,000 of the cards distributed throughout the city, there was not a great deal of successful matching, though the children could think of nothing else out of school hours.

On a small distribution it is possible to play safe by not matching all numbers, but on a large distribution it will pay to be fairly generous with the duplicates since not many will match up. With a smaller number it might be well to number in triplicate and require all three to attend in a body. It's a great idea, however you work it.

Will Rogers was playing a date for one night, and Mr. Rogers paid for printing the programs of the opposition show, printing on the lower half; "Mr. Rogers, of the Tivoli, would like to have Mr. Rogers, of Beverly Hills, Cal., see Harold Lloyd at The Kid Brother at the Tivoli all this week."

A Dark Secret

The Saturday night before "Paradise for Two" opened at the Lincoln Theatre, Lincoln, Neb., W. S. Perutz got the loan of a window in a furniture store and stretched a sheet between two pillars. Back of this he set a man and a woman and threw their shadows on the screen with a flood light. The couple made love to each other all evening.



A CURB LINE TENT ON THE SILENT LOVER FROM DALLAS

The Melba Theatre obtained permission to come out to the curb. The box office was enclosed in a smaller tent and an awning ran along the entrance doors. The rental of the material was only \$75.



A CLEVER FOYER BANNER FROM THE MAJESTIC THEATRE

T. Wilson Erwin of Austin, Texas, uses a fabric back for a display banner in the foyer of the Majestic Theatre, with indirect lighting. It is attractive and in keeping with the decorative design. This shows the Upstage announcement.

Started a Serial With A Formal Safety Drive

Most serials are put over with some special effort, generally a parade or a free matinee, but Peter D. Latchis, of the Colonial theatre, Keene, N. H., worked along new lines when he showed the first chapter of The Fire Fighters. He organized a safety drive.

At the close of the episode, he gave the children a talk on the Montreal disaster and told them how to get out of the theatre safely and quietly in the event of a panic. He was followed by a local insurance man, who gave a general talk on fire prevention and the importance of reducing fire risks in the home, pointing out that the fire heroes would have far less work if people would be a little more careful.

Following this the children were invited to entertain the others, and about twenty accepted the invitation, prizes being awarded by the applause of the audience, and following this the boys drum corps gave group and solo numbers, the latter also carrying prizes.

The result was that the children went home bubbling over with enthusiasm for the new serial, and the newspaper gave more than half a column to the story.

Blonde and Brunette Had Natural Colors

E. R. Rogers got out a novelty folder on Blonde or Brunette that involved die cutting, which removes it from the list of generally available material, but he worked an idea which is more cheaply copied.

The piece is a sheet of card about three by six inches. The left hand third folds over and is tabbed into a slot. The face of the card shows a man's back with his hand raised to scratch his head. On the reverse, placed so that it shows when folded over, is "B or B" with a question mark below. This side is printed in yellow and black so that there is one blonde and one brunette B. The hidden part of the card contains text for the picture at the Tivoli Theatre, Chattanooga.

Mr. Rogers also used his head to get some lipstick samples on this picture. He knew that there was a cosmetic with one shade for every complexion instead of the half dozen sorts most brands offer, and he obtained a supply of samples to go with a card reading, "Whether you are blonde or brunette, use this lip rouge." It helped to put the idea over, and gave reason for a lipstick matinee at which every woman was provided with a free sample; this being done in advance of the picture. The samples left over were handed to later patrons. It was effective and cost only the cards.

Reliables For Lloyd

Ernest Morrison used tried stunts for Harold Lloyd in The Kid Brother at the Howard Theatre, Atlanta. The best bet was a trackless train, the driver of which handed out heralds and goggles. An order of 10,000 goggles was used up and 15,000 programs were distributed at the theatre. Of course laugh insurance was taken out and an insistent billboard and newspaper campaign was carried out.

Working Again

Kenneth Tallmadge, of Pantages theatre, Vancouver, B. C., has revived the automobile reward idea and gives the traffic cops twenty passes each week to be awarded by them to the most careful drivers.

Permitting the police to make the awards gives the stunt a semi-official stamp that makes the idea more effective than ever.

Valencia Pottery Helps Mae Murray in a Window



A SILHOUETTE EFFECT FOR A LITTLE JOURNEY

Designed by Frank J. Miller for the Modjeska Theatre, Augusta, Ga. The rear of the car is a flat painting, but it would be even more effective with a two or three plane building and a shadow box silhouette effect.

Clever Questionnaire Got Much Attention

This will come too late to help you on this year's income tax, but salt is away. You can use it next year. It was devised by W. S. Perutz to advertise "Paradise for Two" at the Lincoln Theatre, Lincoln, Neb., but it will work on almost any picture not too dignified. It is headed with a black "Supplemental Income Tax" and a smaller "Business Questionnaire No. 23."

The questions are provided with blank spaces for reply, and run:

Are you married or single?

Why?

Did you withdraw any money from the bank the past year?

If so, where did you get it to put in the bank in the first place?

Are you on friendly terms with your relatives? . . . your wife?

If so, why?

When the volume of business is slow during the winter months, do you wear a belt or suspenders?

State average grocery bill and payments, if any?

Do you drink? . . . If so, where do you get it?

Exclusive of bootleggers, how many people are dependent on you for support?

Do you keep chickens? . . . Does your wife know it.

Are you troubled with cold feet? . . . whose?

It tallies with "Official advice. For further information see other side."

This is good for distribution where men congregate, but not so good for house-to-house, naturally.

Relics Helped Frontier

While The Flaming Frontier relates to the Indian Wars, the picture was helped over in Northampton, Mass., recently by a display of relics of the Civil, Spanish-American and World wars, donated by the G. A. R. and Veterans of the Foreign Wars. The collection was supposed to contrast the Custer equipment, as represented by the Civil War material, with the later fighting tools.

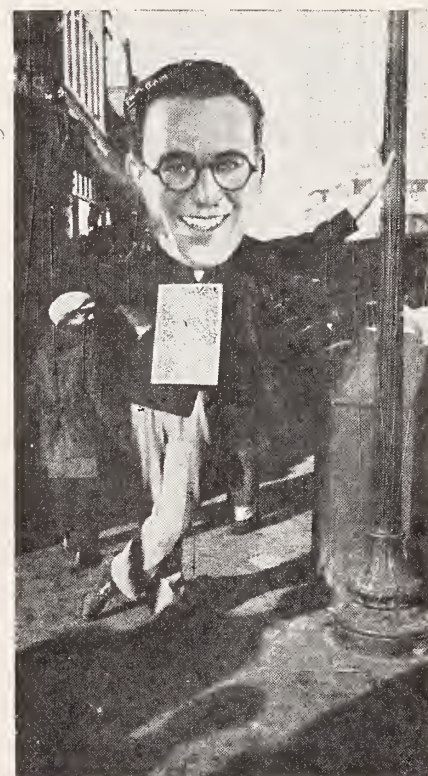
Boy Scouts distributed heralds and the Superintendent of Schools recommended the picture to all grade and high schools. A department store arranged a window of cowboy and Indian play suits, with a set of stills, and an interesting display was made in a vacant store window, all of which helped business at the Academy of Music.



A VALENCIA WINDOW FROM THE ALLEN THEATRE, CLEVELAND
Valencia ware is a new style of Spanish type pottery, and the theatre had several windows making a display of the new goods hooked to the Mae Murray picture. This one was augmented by a display of Spanish shawls.

Two Giant Lloyd Heads Helped The Kid Brother

G. R. Stewart made ten cutout heads of Harold Lloyd for an earlier picture and used them to help put over "The Kid Brother." Two of these he separated by an eight-inch box, which was just large enough for the head of a man who was employed to go about the streets with these heads on his shoulders.



THE TWO-FACED LLOYD

The cut gives the effect of the facing head, but the reverse was even more striking, since it suggested that the comedian was going down the street backwards. The head was adjusted on the shoulders so that the motive power could look through two holes just below the nostrils and scarcely noticeable. This stunt attracted more than the usual attention.

Mr. Stewart also effected an arrangement whereby any yellow taxi would carry a patron to the theatre during the run.

Michael Strogoff Has Colorful Lobby Decoration

Exceptional Campaign On Blonde or Brunette

Roy L. Smart, of the Rivoli theatre, Greenville, S. C., worked a fine campaign on *Blonde or Brunette* when he got the picture for two adys. He not only worked the usual press and litho campaign, but he got out a special edition of the local paper with a mass of interesting information dug out by the editorial staff through visits to the girls' college, the license bureau, beauty parlors, high schools, magazine stands and similar places. Most of the stories had to do with the relative number of blondes and brunettes visiting these places, but there were other stories on the difference in their actions, the preferences of blondes and brunettes and other features. It all made really interesting reading, very different from the usual press stuff.

Two days before the opening the newspaper tabulated the number of each visiting the Rivoli and Textile Hall and the day before the opening a man in a tuxedo was stationed at the local four corners to count the passers-by. He wore a large chest card lettered "I am checking blondes and brunettes." He carried two checking machines to do his tabulating and everyone was interested in the story which resulted.

A store carried a window display with blonde and brunette dummies and a large question mark, and lead off its advertising display with a special panel stating that while it should not decide between blondes and brunettes it would speak with authority about styles for each.

The lobby display was another question mark and this time the examples were bathing beauties cut from lithographs.

If shot the receipts far above normal, and yet the campaign was very inexpensive. It was the idea rather than the outlay which counted.



A DIFFERENT PERAMBULATOR FOR McFADDEN'S FLATS
This truckload of bricks was perambulated around the Broadway section when the picture played the Mark-Strand Theatre, New York. The sign explains that the flats were built of Hudson River brick.

Red Inked

Apparently C. O. Payne, of the Jackson Theatre, Pawhuska, Okla., had better than usual luck with his red ink extra, for the sheet overprinted for *Laura La Plante* went to the entire subscription list.

Perhaps the fact that he swung a co-operative page on the press book lines of the ability of the local merchants to supply all needs for a big night helped to get the red ink.

Just for a chaser he stenciled the street corners the night before the opening.

Naturally he is not kicking about the business he did.

A Hefty Kid Brother Helped Lloyd Comedy

When he came to play *The Kid Brother* at the Imperial theatre, Augusta, Ga., Frank J. Miller did not use the customary Lloyd impersonator. Instead, he got the fattest man he could locate and dressed him up to look as much like Lloyd as his flesh would permit. Then he gave him a satchel, properly lettered, and turned him out on the streets.

Mr. Miller had previously used straight impersonators and he figured that the reemployment of the idea would suggest just another Lloyd picture, while the three hundred pounder would suggest something different. There must have been something to it, for business was decidedly above normal.

Supplementing the perambulator, Mr. Miller used a 24-sheet on top of the theatre, put out 1,000 heralds and obtained a lot of special newspaper stuff. He does not figure that Lloyd should sell himself. He knows that even the best pictures must be sold, but that the better pictures can be sold to better advantage if properly offered. That's a point where many managers lose out. They expect the big stars to sell without advertisement, when in reality the advantage of a big attraction is that it merely provides the salesman with a better article to offer, and will yield a bigger return on proper sales effort.

Was a Cinch

Out in Denver a theatre had hooked the Post to a blonde or brunette contest in the interests of another picture. It had been running for two weeks when Walter League, of the Rialto, came in with his advertising for the Paramount picture and cashed in on all the advance work.

Things should be easy in Denver for a time. The Scripps-Howard organization has started an opposition to the Post and the last we heard the Post was giving ten pounds of sugar or twenty of flour with each classified ad, and the S.-H. was bettering that by a pound. It will be a cinch to land circulation schemes.



A COLORFUL LOBBY ON MICHAEL STROGOFF

Richness of coloring was even more effective than design in this display by Al Kauffman, of the Cameo Theatre, Pittsburgh, for the Universal's big bet. Special showings for the newsboys helped to make a noise.

Used School Blackboards for Special Posters



JOHNNY HINES' HIGH STEPPERS IN STEPPING ALONG

The lobby display from the Fifth Avenue Theatre, Nashville. Try animating the eyes on that large cutout when you come to play the picture. It will be worth the extra trouble to get the effect.

Used School Blackboards For Extra Advertising

It cost only a few passes to get three high school boys to letter "Tell It to the Marines" on all blackboards in the classrooms of the high school every morning for a week in advance of the showing of the picture at the Imperial Theatre, Charlotte, N. C.

The result was that "Tell It to the Marines" was accepted as a substitute for "So's Your Old Man" well before the end of the week.

The same boys also planted three oil paintings of the picture in the lobby. The work was done with the approval of the school authorities.

The Marine recruiters not only plastered their A boards but loaned an interesting display of relics for the lobby as well as a set of signal flags.

For the house Warren Irvin built a shadow box to go under the screen. This was lighted during the screening of the slides and trailer on the picture. When the Pathe News showed Gen. Butler reviewing the Marines at San Diego, Mr. Irvin flashed his shadow box on for that, as well.

The net result was a heavy additional business.

Bannered a Wrecker

Down in Greenwood, S. C., a garage has a wrecking car in the shape of an engine. It is parked in front of the garage except when it is out after a sick automobile. E. E. Whitaker, of the Liberty theatre, bannered the car with "You know what our Iron Horse can do, so see The Iron Horse at the Liberty, Monday."

As the car makes frequent trips to nearby towns, Mr. Whitaker got a large circulation for this single banner.

For years the local paper overprinted in red has been a favorite exploitation stunt, but Walter League, of the Victory Theatre, Denver, comes closer to home. He overprinted his house organ with a red A for "The Scarlet Letter" to hook in to his other advertising.

Each Merchant Conducted His Own Beauty Contest

Since there have been no reports of a riot in Austin, Texas, we assume that there was no local revolution, but T. Wilson Erwin, of the Majestic theatre, took a long chance when he worked a hook-up page on Blonde or Brunette.

He gave each advertiser on the page a pair of tickets to be given the most beautiful blonde or brunette patronizing the store during a given period. Just how the merchants came to a decision and whether gentlemen preferred blondes is not made plain, but it looks as though someone took a terrible chance and got away with it.

Each merchants gave Mr. Erwin a window display, which provided a lot of good locations, and two large pictures of Menjou were put on display, one in the downtown section and the other in the University centre.

With a full two weeks campaign, the business was particularly good on this picture.

Had Several Good Ones To Put Over New York

Five hundred postcards, mailed from New York, told as many residents of Greeley, Col., that the picture of that title was well worth seeing. It's old stuff, but the postmark and the pictures of New York scenes got an extra amount of attention out in Colorado.

For a cooperative page G. R. Stewart, of the Sterling, got seven merchants to participate, each paying for his own space and contributing a prize, the prizes being given for the best identifications of the seven New York buildings shown in as many advertising sections on the page. In addition to the usual neatness and correctness, information was considered in making the awards, which made the judging more simple.

The first of the Collegian series was played with this picture, and for this Mr. Stewart arranged with the college boys for a parade of their camouflaged Fords, the cars being filled with boys and girls and liberally provided with banners. It got the series off to a fine start, and the Collegians are going to make money for the Sterling.

Pilloried a Pilgrim

Putting a man in the stocks was one way T. Y. Walker used to put over The Scarlet Letter at the Noble theatre, Anniston, Ala. He had the stocks built in a truck and both the victim and the chauffeur were in Pilgrim dress. As strategic points the driver would stop the car and hand out heralds to the crowd of curious which invariably gathered.

The theatre staff, armed with red chalk, put scarlet letters all over the town's sidewalks, adding house name and full title. Both ideas helped toward better than usual business.

Scouts Assisted

Boy Scouts not only paraded on behalf of A Regular Scout at the Strand Theatre, Montgomery, Ala., but the scout masters loaned Manager Hugh J. Smart a lot of photographs of the local troops in camp and on hikes to use for a lobby display. This helped materially.



SELLING THE FLESH AND THE DEVIL AT ORLANDO, FLA.

Frank H. Burns made a nice display for the Beacham Theatre, with an artistic shadow box for a centerpiece and hand painted trees for the side displays. With a wide lobby, a shadow box does not get in the way.

Used a Vaudeville Specialty As a Trailer Stunt

Gave *The Kid Brother* 'Real Fishing Tackle'

Using the fishing cutouts from the 24-sheets on *The Kid Brother*, Sidney Dannenberg, of the Strand Theatre, Birmingham, Ala., cut away the pole and provided a real bamboo with compo board fish dangling from the end of a real line. The fish were large enough to carry the copy: "I'll be here Jan. 17th. Harold Lloyd."

These were displayed from each end of the marquee for three weeks in advance of the showing. A week later the cutouts showing the comedian looming through a huge pair of glasses, were hung flat against the wall. Both sets were spotted after dark.

With the opening, two large heads of Lloyd were tied to the down spouts which drain the marquee roof, these being on the under side of the canopy. They were large enough to be seen from the corner; which was a street car transfer point.

Most persons in Birmingham knew all about the coming of the *Kid Brother* long before he arrived to spend a week at the Strand.

A Valencia Contest

The Allen theatre, Cleveland, got a lot of extra business out of a silver cup and 10,000 heralds. The heralds announced that Mae Murray had contributed a cup to be awarded the best pair of Valencia dancers. The ten leading dance halls selected a representative couple to compete and the ten couples danced the finals at the Allen. Each hall was given a thousand of the circulars with its own imprint and in return carried lithographs and other advertising material.

Changed the Name

Newburgh, N. Y., has been much interested in the erection of a new hotel, and the structural steel was closely watched. When the signs announcing the erection were stripped to read "Hotel Imperial" instead of the original name, the town was astonished. The surprise continued until Charles R. Hammerslough started his regular advertising for the Pola Negri picture and restored the old name to the new hotel.



SOLD THE FLAMING FRONTIER THROUGH A MERCHANT IDEA
R. D. Suddarth, of the Midway Theatre, Dallas, Texas, contributed this contingent to a parade staged by merchants in his suburban section. Paraders were given a ticket to the first chapter of a new U serial and the *Frontier*.

Employed Many Angles For Chicago Faust Run

Not only were the German language papers used freely in advertising the UFA production of *Faust* in its Chicago run, but two hundred window cards were planted in the German section. A full page story was placed in the *Sonntagpost*, the same cut being used as that in the *New York Staats-Zeitung*.

The *Chicago American* offered a pair of seats to all who sent in honest criticisms of the picture, the tickets being good for any future date, since the writer was assumed to have seen *Faust*.

The picture was tied into the preliminary announcement of the broadcasting of the opera by the Chicago Opera Company, and Lyon and Healy and Wurlotzer gave big displays in connection with their phonograph records.

Four hundred half sheets were used on the elevated trains and a full lithograph campaign was used, while four ten-foot cutouts were used on the two entrances to the Randolph Theatre, the eyes and mouths being electrically illuminated.

Made a Vaudeville Act Trailer For The Show

Using a vaudeville team to put over a picture is something new in advance publicity. It was worked by the State Theatre, Los Angeles, for John Gilbert in *The Show*.

The manager got hold of a magician who was idle for the week and put him on in two specialties, the sword box, in which a girl is locked in a box and swords are thrust through from every angle without hurting the girl, and the trunk escape, which was Harry Houdini's big act thirty-five years ago.

At each show the regular trailer for the picture was started, but following a scene in which an illusionist appears, the picture was cut and a green light thrown on the magician as the cymbals were crashed. The two illusions were going through rapidly and in silence, and the trailer was resumed to announce the showing of *The Show* the following week.

The act was comparatively cheap and it made a very effective appeal.

Teased Scarlet Letter

Cards six inches square, printed with a red A and the title were used in advance of the regular campaign on *The Scarlet Letter* at the Sterling theatre, Greeley, Col. G. R. Stewart put out 500 of these on telegraph poles, fences and other tack locations, later using a similar letter, but in black, to start off his regular newspaper campaign. As the cards had attracted much attention, the advertising got that much of a start. The result was a nice three day business.

Didn't Ask

Charles H. Amos, of the Florida Theatre, St. Petersburg, figured that if he asked permission to enter a float in the Civic Parade some one would be sure to say "NO," more or less all capital letters. So he didn't ask. He merely put two eight-foot cutouts of Chaney in "Tell It to the Marines," on a truck, masked in with palms and swung into line. Everyone thought some one else had given permission.



A COMPELLING BANNER ON THE MAGICIAN FROM LOUISVILLE
The Kentucky Theatre used striking colors and gold lettering to give the idea of a different sort of play when it ran the M.-G.-M. release. The head is copied from the three sheet shown at the right.

Two Column Cut Works Better in Wider Space

Plessner Does Well With State Displays

F. K. M. Plessner, of the State Theatre, Reading, Pa., sends in some excellent spaces, two of which we reproduce here. Both are four eights, which is a nice proportion if you can afford thirty two inches. In Plessner's case he stays a little below the Reading average, apparently, and yet gets as much in his smaller space.

The more effective of the two is that on Love 'Em and Leave 'Em. The title is displayed in a reverse band through the centre of the space, with a picture of Clara Bow. No selling is done other than to announce that it is direct from its run at the Paramount Theatre, New York.



PLESSNER'S BEST BET

He knows he does not have to sell the picture more intensively, for the show practically has been sold in advance through the retention of a local revue. Plessner worked the idea last year and at the last minute he had to hold the stunt over for a second week. This time he planned to hold it for the second week, and the hold over was the real sales factor.

Local talent always sells, and juvenile talent seems to beat the adults. Reading used to be noted in vaudeville as the home town of a number of big acrobatic and gymnastic acts. Apparently they dance, as well.

The second space was run the previous week and offers The Popular Sin. Here the cut is smaller, to carry the stars and still allow space for the opening announcement of the revue.



FOR THE POPULAR SIN

The display is well done and it will be noted that Mr. Plessner has not made the common error of running small type lines across a

four column width. Plessner was one of the first class of the Publix Managers' School, and he remembers. His lines are proportioned to the size of the type, and there is no line that runs too wide. Moreover he tells his message with a terseness that brings conviction.

We think that if John F. Barry did no more than teach his students good advertising, the school would be well worth while, but that is only one of the many angles, and his boys are making good wherever they have gone. Plessner has done very nicely at the State.

Sells Michael Strogoff In Small Single Column

This is only a 55 line space from the San Francisco newspapers on Michael Strogoff, about a four inch single, but using only the title for display, it gets over as well as many spaces several times the area.



SHOWN FULL SIZE

Space is costly in San Francisco, and this represents an investment that many towns would pay for a quarter page. The title forms the attractor, and the use of plain Roman for the small lines makes the space clear, though they would not have come through so well had they not been leaded out. More could not be said in many times the space. It is merely a matter of putting the message over, and here it is nicely carried in small compass.

Plan Book Cut Made Basis of Wide Space

Using a plan book cut for Johnny Hines in Stepping Along gives the Broadway Theatre, Lawrence, Mass., a three sixes that shows up well, though there is a little too much of the straight line arrangement. The agent has done his best to break this with panels on the top and bottom lines, but while this holds the small type bank at the bottom to about a two column width, the space is a little too formal still. It is difficult to do much with a space completely broken by a cut.

The cut itself is a good one. The space is kept free of too much detail and the lines are all calculated to give the idea of speed. You get the idea of comedy from the "air" of the cut, and the light detail avoids the suggestion of heaviness. The cut is better than average.

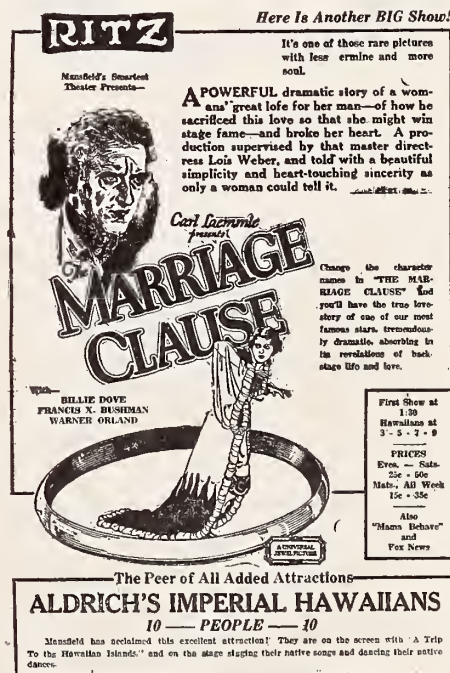


CROWDING THE CUT

However, it might have been better to have reduced the top lines a little. That heavy "Commencing Sunday" has a tendency to draw from the lighter cut. But even with that line retained, the cut would have come through better had the two following lines been set in light face, and with nothing in particular to fight, light face would have done as well as bold. If you use this cut, do not kill it off with too many bold face lines, particularly above the cut. Give it a chance to work, and it will sell extra tickets through the suggestion it conveys.

Gets Three Space With Only a Two-Column Cut

Using a two column cut for a three column space gave the Ritz Theatre, Mansfield, Ohio, a better display than could have been made



A TWO IN A THREE

with a full three. The layout is a three nines, and as this cut is pretty deep, a two column space would have looked awkward, but it works into a three as nicely as though it had been specially designed.

A Two Column Cut Works Better in Wider Space

Setting the cut over to the left gave room for the text to run beside the cut instead of above or below, as would have been necessary with a two column width. And since the cut takes up part of the space, there is less danger that the lines will run too wide.

Even at that the space might have been hurt by trying to fill all the room at the right with type, but the Mansfield used three banks, with a change of type for each, and got a pretty result.

There is not a single word in the entire layout that cannot be read with ease, and as a result the effort is possessed of full sales value.

Circular Design Helps Midnight Sun Display

This seems to be a home-drawn design for The Midnight Sun, done by the Ritz Theatre, Mansfield, Ohio. It employs the circular effect, which in theory and generally in practise gives the most pronounced appeal, and here the circle does have that effect. The figure of Miss La Plante seems to have been taken from the plan book, but the announcement is type set, and particularly good.



THE CIRCLE ATTRACTOR

Much of the copy has been derived from the plan books, since it cannot well be improved upon, but it has been displayed to the best advantage by the printer, and the theatre has not given him too much to put into the space. And one or the other insisted on small type faces, to permit white space. We imagine that it must have been the theatre, for a house that can make as good a selection doubtless follows through and sees to it that the printer does his work properly.

Splashing up those lines so that they filled the entire space would have turned the reader from the announcement, but there seems to be little to read, it is divided into small paragraphs, and the average person is apt to read straight through, since it entails so little effort.

That is one of the big trick in layout. Try and fool your reader. Make it look as though you were not saying much. Hand it out in small doses, and you'll find that much more will be read in four paragraphs, each a little different from the others, than half as much in a single block, even though you may paragraph.

In the present instance we think that the average reader got the cut first of all. That led to the title. The lines immediately below were read and then the cast. The eye went to the top of the page for the "Coming next

week," read the lines just below and then, if at all, picked up the two bottom lines. Probably most readers went down for that before turning to another space, but we think most sales were made without their aid. They serve largely as elinchers.

Remember that selling lines do not sell until they are read, so be careful to make their reading easy, both through legible type and inviting typography.

Hoel Works for Effect In Pittsburgh's Smoke

Some weeks we commented on a novel form letter used by the Warner State Theatre, Pittsburgh, on Private Izzy Murphy. A. K. Hoel, who used to be at Keith's Theatre, Syracuse, N. Y., writes that the space is one he planned. Hoel forgot to write that he had shifted, and we were unable to credit the design to him at the time.

Mr. Hoel writes that he is trying to get contrast in his State spaces. His predecessor had the same idea, but worked for light drawn designs. We think that Hoel does better with white space effects, along the lines of Frank Burns. Here is one of his spaces for The Third Degree.

LIGHT IN PITTSBURGH

In place of a design so light that it loses strength, Mr. Hoel uses a strong cut, but surrounds it with white space. He uses light faces to gain contrast for star and title, he does not crowd with type, and he gets an art effect through rule work.

All of this would be effective in any news-

paper. It is intelligent layout that is strong enough to command respect and light enough to win admiration. Back in his old home town this would have been excellent advertising.

But in Pittsburgh Hoel is keeping company with some of the poorest advertising done in the entire United States. He is in a town where the theatres used huge hand lettered spaces, done in messy black, where few advertisers use straight type, and where even these faces are the blackest they can get.

The result is that these State spaces stand out like a ray of sunlight on a dark day, and his two tens get more attention than spaces three or four times the size.

Some of the other theatres get a good space now and then, but Hoel proves that the compositors can give him real, civilized stuff, if he insists—and he does.

If Hoel can get spaces like this in Pittsburgh, there is no reason why the others cannot. Our hat is off to Hoel. He has done what no one else has achieved in Pittsburgh since we can remember—and we remember back about fifteen years.

Until the others follow him, Hoel is getting for the Warners about four times as much as the others are delivering to their bosses, and doing it at about half the cost.

Sales Talk on Saint Is Trifle Confusing

Taking the lines from the press book without a check-up is not always to be advised. Here's a display on The Blonde Saint which is based on the plan book talk and tells how the girl found herself "Alone on a savage island with the man she hated—and only he stood between her and the mob."

CONTRADICTIONARY TALK

Mobs are not the usual furnishing of deserted islands, and people are apt to wonder if the theatre knows what it is talking about. The plan book writer knew what he wanted to say, but he did not say it, and the theatres have copied his chat without check-up.

Made Good

Montague Salmon, of the Rialto Theatre, Macon, Ga., announced that he had fifty copies of Valencia to present to the ladies attending the first matinee of the Mae Murray production. Before the sale opened 130 women had gathered in the lobby, and Salmon beat it down to the music store for 80 additional copies. He avoided a riot and made 80 firm friends for the Rialto.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Let It Rain"

Douglas MacLean In a Comedy of Naval Adventure
Has Ample Opportunity to Handle Laugh Episodes

Adolph Zukor and Jesse L. Lasky Present

Douglas MacLean in

"Let It Rain"

With Shirley Mason

Directed by Eddie Cline

CAST:

"Let-It-Rain" Riley.....Douglas MacLean
Girl.....Shirley Mason
Kelly.....Wade Boteler
Major.....Frank Campeau
Butch.....Jimmy Bradbury
Bugs.....Lincoln Stedman
Captain.....Lee Shumway
Crooks.....James Mason
Edwin Sturgis
Robert Hilliard

Length—6,052 Feet

Riley, a marine sergeant and ringleader aboard ship in the traditional warfare between gobs and leathernecks, falls in love with a telephone girl and breaks arrest to go to her when his pet enemy is about to take shore leave. Together they unmask a mail robbery and Riley wins his commission and the girl. A rollicking farce with an adventure finish.

Riley gets his nickname from his favorite expression. When warned of pending trouble his response is "Let It Rain." And it does rain, for Riley leads the leathernecks in their raids on the sailors, and wins the disapproval of his superiors, though they appreciate his abilities and urge him to qualify for his commission.

Of course there is a girl—this time a telephone operator in a big hotel, and Kelly, a gob on the same ship, also aspires to her favor, which leads to still further encounters. Finally Riley is put in arrest, but breaks out when Kelly announces he is about to visit the girl. He helps to circumvent a gang of holdup men who plan to raid the Marine-guarded mail, and eventually his technical sins are forgiven him.

In the first reels the story is pure farce, fast moving, replete with incident and filled with color. There is one delightful bombardment with baseballs at an amusement park, and some realistic scenes aboard an actual battleship.

At the close a shift is made to drama with a strong comedy relief and nothing MacLean has ever done surpasses his argument with Wade Boteler as to how many shots one of the mail robbers has left in his gun. It is entirely in pantomime for the robber is in a mail sack and shooting at sound. MacLean insists there is one bullet left. Boteler declares there are none. Silently they



check and recheck the shots. Then the robber lets go with his last cartridge and MacLean triumphs. Had Chaplin devised this sequence it would be praised in every criticism, for Chaplin has done nothing finer.

This scene serves to relieve the tensiety of a situation in which a mail car, cut from the rear of the train, is racing down grade with every prospect of smashing into a pursuing engine, loaded with marines. It is good strong melodrama and well handled.

"Let It Rain" is excellent comedy and about the best work that MacLean has done. It is a little over emphasized in the early scenes, but it gets better balanced toward the middle and works to good drama.

Wade Boteler is an admirable foil in the role of the gob, never taking the stage from the star and yet feeding him to the full, while Shirley Mason, as the telephone girl, is sprightly without being pert.

Frank Campeau, as the major, plays farce without losing his dignity. The other parts are well carried.

It is brightly written, well directed, and should materially advance MacLean's status as a comedian. It is one of the best chances he has ever been given.



BASED ON A POPULAR STORY by Robert Terry Shannon, which has been transferred to the screen by Harry Millarde, Metro-Goldwyn-Mayer is offering "The Taxi Dancer" a story of the so-called Broadway set in New York, with Joan Crawford and Owen Moore in the leading roles.

Inheriting her mother's beauty and ability to dance, Joslyn goes to New York to use her talents on the stage. As she has the same impetuous strain which led her mother into trouble, her people fear for her. Unable to get an entry into the profession, Joslyn is down-hearted and befriended by Lee, a sure-thing gambler. She lands a job in a hall where they charge ten cents for each dance, hence the title "The Taxi Dancer." A girl friend introduces her to a millionaire and she meets and becomes infatuated with a yellow cad, a professional dancer, who accidentally kills a rounder and

comes to Joslyn for protection. She hides him in her apartment and he shows his true colors by making an improper proposal to her. Nevertheless she decides to stick by him and is willing to sacrifice herself to the millionaire in order to save him. The police get on the dancer's trail and he is killed trying to escape and she is left free to find happiness with the gambler who has reformed and has gone to her rescue.

It will be seen that this is a story of New York's fast set. It is a colorful yarn purporting to show the hard road that a pretty girl has to travel who gets in with this set and the various insidious temptations that beset her. It is melodramatic in style but the situations are worked out with smoothness and considerable plausibility and are based on the idea of the extreme lengths to which men will go and the various schemes to which they will resort to get a pretty girl in their power. Certainly, the men in this set are shown as a pretty sorry lot so far as women are concerned, with the exception of the hero and he is a crooked gambler until his love for the girl reforms him.

"The Taxi Dancer"

Colorful Story of Insidious Temptations of
So-Called Broadway Life Proves Interesting

The various types including the flashy chorus girl friend of the heroine who has a
(Continued on page 134)

Metro-Goldwyn-Mayer Present

"The Taxi Dancer"

Based on story by R. T. Shannon

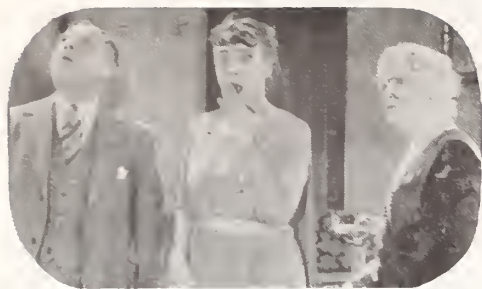
A Harry Millarde Production

CAST:

Joslyn Poe.....Joan Crawford
Lee Rogers.....Owen Moore
Doc Kendall.....William Orlamond
Brierhalter.....Marc MacDermott
Kitty Lane.....Gertrude Astor
Stephen Bates.....Rockliffe Fellowes
Kelvin.....Douglas Gilmore
Charlie.....Bert Roach
Aunt Mary.....Claire McDowell

Length—6,203 Feet

Joslyn, unable to get a job as a stage dancer, goes to work in a dancing academy and is befriended by Lee, a gambler. She becomes infatuated with Kelvin, a professional dancer, who is a cad, and when he kills a rounder, she hides him. To save him she agrees to sacrifice herself to Brierhalter, a millionaire, but Kelvin is killed trying to escape the police and Joslyn finds happiness with Lee, who has reformed. Interesting drama of New York life.



WITH LOUISE FAZENDA in the featured role, and Herman Raymaker directing, Warner Brothers are offering an out-and-out farce comedy of an exceedingly familiar type in "The Gay Old Bird."

Based on probably one of the oldest of farcical situations, the plot concerns a father of twins whose wife leaves him in a huff. News of the arrival of a wealthy relative results in the substitution of the ignorant maid for the wife and the situation is further complicated by the reappearance of the wife and the borrowing of another pair of twins, plus the jealousy of the wife and of

the chauffeur who is in love with the maid.

Director Herman Raymaker has used all of the tricks of the trade and utilized every possible angle in devising the situations and succeeded in turning out a comedy that should prove moderately amusing to patrons who can still be entertained by such well-known material. Frequently used for two-reelers, in building to over six the situations are naturally drawn out and additional twists given to prolong the action as for example, the inevitable bed-room episode is carried much further than usual although there is nothing offensive. This film would be materially improved if it were cut judiciously and drastically.

The entire cast has worked hard and Miss Fazenda is genuinely amusing in some of the situations, especially where she struggles in

getting into the clothes of her mistress who is much smaller.

Warner Bros. Present
"The Gay Old Bird"
With Louise Fazenda
Directed by Herman Raymaker

CAST:
Sisseretta Louise Fazenda
Cluney John T. Murray
Mrs. Cluney Jane Winton
Mr. Fixit William Demarest
Uncle John Stepling
Chauffeur Ed Kennedy
Length—6,284 Feet

Cluney's wife leaves him in a huff and as his uncle is coming to see their twins, a friend gets the maid to pose as Mrs. Cluney. There is a series of mixups heightened by the reappearance of Mrs. Cluney. Farce comedy.

"Ankles Preferred"

Madge Bellamy Featured in Bright and Amusing
Light Comedy Drama of Girl With Pretty Ankles

William Fox Presents
"Ankles Preferred"
With Madge Bellamy
A J. G. Blystone Production
CAST:

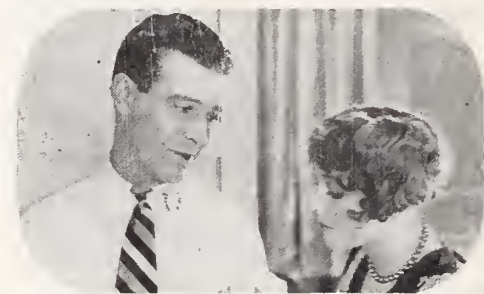
Norah Madge Bellamy
Barney Lawrence Gray
Hornsbee Allan Forrest
McGuire J. Farrell McDonald
Flo Marjorie Beebe
Bill Arthur Housman
Jimmy Barry Norton
Length—5,498 Feet

Although Norah has shapely ankles, she tries vainly to get a job where she can use her brains. At last she becomes a model and is insulted by a millionaire and is glad to accept the love of her steady, Barney. Sprightly comedy of today.

the greatest drawback to the career she had planned of making her way by using her brains, is "Ankles Preferred," a J. G. Blystone production for William Fox, featuring Madge Bellamy.

The story is slight and centers in a situation where this attractive girl gets a job as a model and is used by her employers as a means to getting more money from their financial backer. They establish her in a swell apartment, the backer misunderstands, she manages to make a boob of herself and is finally glad to accept her real sweetheart.

The action moves forward at a good pace and is interspersed with amusing incident and peppy modern comedy and romance dealing with the heroine and her two girl friends and their various types of sweethearts. It is bright and pleasing light entertainment that should prove a good box



office attraction as there is a lot of sure-fire stuff.

Madge Bellamy is well suited to the leading role and Lawrence Gray makes a likeable hero. Arthur Housman and Marjorie Beebe furnish a lot of good comedy while Barry Norton and Joyce Compton are pleasing as a romantic young couple. Allan Forrest makes a capable gentleman villain while J. Farrell MacDonald is good as an Irishman running a French shop.

"Ankles Preferred" has several enjoyable situations and should please patrons who are in search of bright and amusing light entertainment.



PAT O'MALLEY AND Helen Ferguson appear in the leading roles in an interesting crook melodrama "Cheaters" which is being offered by Tiffany Productions, Inc., with a well-selected cast which contains quite a number of other well-known names.

The story opens with Pat and Helen in honest jobs, very much in love with each other, attempting to go straight and eventually to get married. The fact that they were crooks is gradually developed and with the appearance of their old leader the melodrama develops and builds up to a situation where the safe is robbed by the boss crook who also kills one of the pair's pals and blames

the affair on them. How the matter is finally straightened out, ending by the death of the leader in escaping the police and the freedom of Pat and Helen is developed in such a manner that it holds the attention and results in better than the average entertainment of its class. The story introduces a good human interest angle in the person of a shell-shocked boy who does not remember his identity and cannot refrain from stealing, and there are some good twists, with the final freedom of the crooks brought about in a plausible and rather out of the ordinary manner.

The leading players acquit themselves creditably, and George Hackathorne has a congenial role as the shell-shocked boy. Heinie Conklin contributes comedy as a colored porters and Alphonz Ethier gives a satisfactory performance as the detective. Lawford Davidson makes a capital gentle-

man crook and Claire McDowell is of course excellent as the shell-shocked lad's mother.

Tiffany Productions Present
"Cheaters"
With Pat O'Malley and Helen Ferguson
Directed by Oscar Apfel

CAST:
Allen Harvey Pat O'Malley
Mary Condon Helen Ferguson
Paul George Hackathorne
Jim Lawford Davidson
Mrs. Carter Claire McDowell
Mose Heinie Conklin
Cohen Max Davidson
Detective Alphonz Ethier
Length—6,023 Feet

Allen and Mary, two crooks, decide to go straight, but are pursued by Jim, who stages a robbery and murder and frames them. Mose, a porter, aids the detective in clearing up the affair and Mary and Allen find happiness. Good crook melodrama.

"Cheaters"

Tiffany Presents Exciting Crook Melodrama
Portrayed by a Cast of Well-Known Players

"Metropolis"

Paramount Presents a Most Interesting Experiment
In Purely Stylistic Form of Cinematic Production

OPINION WILL BE DIVIDED as to the merits of "Metropolis," the newest U. F. A. super-spectacle by Fritz Lang, who made "Siegfried." Already the picture has been hailed as greater than "Variety" and as "Caligari" gone still more mad. Appreciation or disapproval is largely a state of mind.

Commercially "Metropolis" is a film production that can be sold to many classes of patrons if sold intelligently. It should not be contrasted with "Variety" because it is no more like that production than "Variety" is like a Sennett Comedy. "Variety" was a story of real life, told with a wealth of realism and enhanced by curious camera tricks and light effects. "Metropolis" is a highly imaginative glance into the future told almost wholly in stylistic form. It has very little heart interest for the bulk of the narrative is speculative philosophy, but it does tell a sane type of story rather than a weird dream fantasy, such as was "Caligari." Whether or not the story makes appeal, the production will interest the intelligent and the curious. Its fate in the smaller towns is more or less problematical and doubtless will depend almost wholly upon the manner of its offering.

In the main the story seems to be derived from "Frankenstein" and the German drama "R. U. R." It draws material suggestion from the mob mass effects of other plays, notably "Potemkin," and it rivals Verne and Wells in its effort to look into the future.

"Metropolis" then, is the story of a highly organized city in which mechanical labor and mechanical laborers have been developed to the highest pitch. The laborers are human Robots; those mechanical men with all but souls whose uprising forms the basis of "R. U. R." They are housed, for some unexplained reason, below the surface, and their labors at the machines are also performed underground, but on a higher level than their homes. They dress alike, walk alike and think only of their tasks.

Their labors support in idle luxury another class of persons; but little seen in the drama, who live in gigantic skyscrapers, with elevated auto and tramways, flying machines and other innovations.

Now and then the children of the laborers are given a brief afternoon above the surface and on one of these occasions Eric, the son of John Masterman, controller of this wonderful humano-mechanical machine,

espies Mary, the daughter of a workman, and pursues her into the mechanical nether regions. He does not find her, but he witnesses a terrific accident, due to the collapse of an overtaxed workman, and goes to his father to protest. He has known nothing of this inferno of brutism and is strangely moved.

Joseph, Masterman's secretary, is dismissed, not alone because he has permitted Eric to unveil the horrors, but because he does not keep fully informed as to what is going on in the work regions. According to the story, dismissal is equivalent to sentence to death by starvation. Indignant at his father's heartless action, Eric goes with him. Together they become laborers at the machines.

Now Eric meets Mary, who preaches the brotherhood of man in the catacombs dug by the early Christians similar to those at Rome. She is overseen by Masterman and Rotwang, an inventor who has finally produced a sentient mechanism but without a soul. Masterman orders the inventor to give the first of these the likeness of Mary and to keep her imprisoned while the creation goes to the catacombs to docilely teach submission to the order of things.

Lacking in soul, the mischievous Mary-mechanism preaches not obedience but revolt, and leads her dupes to break down the machinery. The wreckage of the plant floods the workmen's galleries, but the real Mary and Eric, with Joseph's aid get the children to the surface. The Mary-mechanism is burned and the master-planner is made to realize that brawn and brains must ever walk hand in hand.

Pictorially "Metropolis" is a photographic marvel. Practically all of the sets are studio made, many of them of immense proportions. The scenes abound in photographic tricks, many of which are far ahead of anything yet attempted, notably the scene in which the mechanism is given Mary's form, when the aura streams from her body to that of the dummy. The mass handling, much of it in contrasting forms, is often impressive in the extreme; notably in the revolt, but more impressive when handled as a mass than in geometrical forms. In one scene they rush to the cathedral in an exact triangle, and in other scenes they advance up or descend stairways in compact squares, which is supposed to be more impressive, but is not.

The above ground scenes, with their terraced buildings, lofty autoways and illuminations are excellent, and very early in the play there comes, by way of prelude, shots of moving machinery that achieves and surpasses the effects of the "Mechanical ballet" which received considerable notice some time ago.

On the other hand many of the effects are curiously limited to the commonplace. There is a lack of variety to the machinery, a want of invention in the surroundings, a sense of striving for effect in the inventor's laboratory that may impress at the moment, but upon analysis falls far short. For example, the telephone is still used as in our own age, with only the direct television feature added.

In one place Masterman (and even the name shows lack of invention), speaks of a



biblical quotation as from "an ancient religion," yet the latter action takes place in and around a cathedral, though in the catacombs Mary is supposed to have revived the worship of Christ and His principles. This may, of course, be blamed upon the English titles, by Channing Pollock, whose "The Fool" and "The Enemy" find an echo here. With another tittle the story might be regarded as subtle soviet propaganda, for there is the ever recurrent warning that labor, crushed, inevitably will rise. In almost every phase of the play shows curious alternations of strength and weakness, but it is vitally interesting as a study in stylism, and is something that no student of the cinema can afford to miss.

Alfred Abel, as the oppressor, is a good picture of the hard-headed business man of today rather than the super-genius of tomorrow, but Gustav Froelich is weak where strength is most needed, though personable and easy in his less impassioned moments. When the action rises he hopelessly poses. Rudolf Klein-Rogge, as the inventor, more nearly realizes the author's aim than the other men. He is convincing, contained and just properly mysterious. The honors easily go to Brigitte Helm as Mary and her mechanical counterpart. She gives to the former a rather stolid purity, but as the machine she suggests the devilment that lurks in the soulless form.

The purely stylistic play has not yet gained its place in the American cinema. It will not gain its place through "Metropolis." but this picture will materially aid in deciding the acceptance or rejection of the purely cinematic expression in this country. This is its chief appeal.

"The Taxi Dancer"

(Continued from page 133)

heart of gold and jeopardizes herself to protect Joslyn, are well drawn and interesting and are capably portrayed.

The manner in which the early facts regarding the girl's inheritance is brought out seems stilted and artificial, but the action gets more easy as the story progresses and gains in interest and entertainment value. There is considerable amusing comedy in the furnished room house and the way the hero and his pal trim suckers, and a lot of human interest in the story, which even if it is not always realistic is entertaining and while not a great picture "The Taxi Dancer" should prove a good attraction in the majority of theatres, for the characters are the kind of people that the outsider likes to think make up the Broadway crowd and there is an undoubted fascination in their doings, a peep at the inside of this life as it were.

Joan Crawford gives a good performance as the girl and Owen Moore has the most sympathetic part in the picture as the gambler hero. Gertrude Astor gives a colorful and at times amusing performance as the flashy girl friend and William Orlamond is excellent as the gambler's pal.

Adolph Zukor and Jesse L. Lasky Present
"Metropolis"

Directed by Fritz Lang

A Paramount-U. F. A. Production

CAST:

John Masterman.....Alfred Abel
Eric Gustav Froelich
Rotwang Rudolf Klein-Rogge
Joseph Theodore Loos
No. 7 Heinrich George
Mary Brigitte Helm
Length—10,400 Feet

Several centuries hence, labor, through the development of machinery, has been ground to nothingness, but extreme oppression has caused a discontent that is about to break into flame. To overcome this, the overlord seeks to supplant the girl agitator with a machine that will urge obedience. Instead, the mechanism fans the fires of hatred into a revolt that gives labor its place beside intellect. An imaginary story of years to come.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You
Edited by A. Van Buren Powell

F. B. O.

BEYOND THE ROCKIES. Star, Bob Custer. One of Custer's best. A good looking girl in the western was something new and the crowd enjoyed it. Tone good, appeal extra good. Sunday, special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

BORDER WHIRLWIND. Star, Bob Custer. Not up to Custer standard—very poor story for him. He usually packs them in and pleases, but this one not so good. Print new. Fair appeal. Sunday, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BRED IN OLD KENTUCKY. Star, Viola Dana. Splendid story even though it has race stuff in it—people have been fed up on racing and are tired of this diet in their entertainment. This picture though, due to good direction and wonderful acting on Viola's part, gave good satisfaction. Good paper. Tone O. K. Appeal good. Sunday yes, special no. Draw all colors, town about 1,000. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BRED IN OLD KENTUCKY. Star, Viola Dana. Good, clean entertainment; should please any type of patronage. Went over very good with me and had many favorable comments. Print good. Tone good, appeal very good. Sunday yes, special no. Draw big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HER HONOR, THE MAYOR. Star, Pauline Frederick. Just a good program picture; not strong enough for a two day showing. Print good. Tone good, appeal fair. Sunday yes, special no. Draw big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

KOSHER KITTY KELLY. (6,105 feet). Star, Viola Dana. Only a fairly good picture; nowhere near the rating that F. B. O. placed on this picture. Fell very flat for me. Fair appeal. No special. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

LONE HAND SAUNDERS. (5,453 feet). Star, Fred Thomson. Held up remarkably for very poor weather conditions featured by the worst snow this year. Thomson is a good bet in anything. Good appeal. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

LADDIE. (6,051 feet). Star, John Bowers. Very nice picture that pleased all who saw it. Not a big special but a splendid story of everyday American folks. Gave copies of book each week for five weeks before playing and advertised as better than Keeper of the Bees (which drew wonderfully). But the business was not what we expected, although fair. However well worth a play date. Splendid tone, strong appeal. Sunday yes, special almost. Draw all colors, town about 1,000. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

First National

SILENT LOVER. Star, Milton Sills. Sills is one of our best bets and this feature pleased all. Book it and get behind it as it will please everyone. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

STEPPING ALONG. Star, Johnny Hines. Pleased a hundred per cent. Comedies seem

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

to be what the public wants and this one has plenty of action. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

UNKNOWN CAVALIER. Star, Ken Maynard. The best western we have played. Maynard is some rider and can give the other stars lessons. Pleased all and made some money. Play Maynard. Tone excellent, appeal 100 per cent. Sunday yes, special no. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House, (250 seats), Barnes City, Iowa.

TWINKLETOES. (7,833 feet). Star, Colleen Moore. A fine production that failed to draw, but owing to strong competition in town—a religious festival. Not the fault of picture, as it is really splendid and those who saw it raved so much the following day that those who missed it felt mighty sorry they had stayed away. Too much diffused photography, representing London fog, to suit those who admire detail. Tone O. K. Appeal strong. Sunday, special yes. Draw all sorts, town about 1,000. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

FLYING HORSEMAN. (4,971 feet). Star, Buck Jones. Good picture, but very much like F. B. O.'s Regular Scout. It pleased the few who came out. Fans want Buck in hot westerns without too much kid stuff. Fair paper. Tone O. K. Fair appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HARD BOILED. (6 reels). Star, Tom Mix. Same Mix stuff. Good, but why put good stars in westerns—action is plenty! Draw neighborhood class, city 90,000. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

HAVOC. Star cast. Another flop for me. Too long on hard seats. Tone good, appeal 50 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

NO MAN'S GOLD. (6,745 feet). Star, Tom Mix. This one not quite up to Mix standard. Story rather weak and too many impossible situations, but it will get by. Print good. Tone O. K. Fair appeal. Sunday, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SENIOR DAREDEVIL. (6,402 feet). Star, Ken Maynard. Look out, you Western stars! Here's a newcomer that caused more talk than any western actor we have had in

quite a while. This boy can ride! He is good looking and he can put up a screen fight, that looks like the real goods. It is to be hoped that First National will keep this fellow in hot-action westerns and not dress him up in dude parts. Ken Maynard the fans are crying for you! Tone O. K. Appeal 110 per cent. Sunday, yes, here. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

BROWN OF HARVARD. (7,941 feet). A very good college story. Tone, appeal good. Sunday yes, special no. Draw merchant, farm class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EXQUISITE SINNER. Absolutely awful. Conrad Nagel's picture role is a joke in our estimation. Looks like he's trying to be a Douglas Fairbanks, but only acting silly. We had three people in the house when the picture started. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

FLESH AND THE DEVIL. (8,750 feet). Star, John Gilbert. Oh, boy! Of them all—this is it! The combination, Greta Garbo and Gilbert, is great. Sunday, special yes. R. Guy Bates, Globe Theatre (275 seats), Buena Vista, Virginia.

JOHNNY GET YOUR HAIR CUT. (7 reels). Star, Jackie Coogan. Good picture, pleased the patrons, and sold right. Tone, appeal good. Sunday yes, special no. Draw farm and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LITTLE JOURNEY. (6,008 feet). Harry Carey and others. I thought this good and others told me the same. Pretty mushy in spots, but I am glad I played it regardless of poor business. Tone good, appeal fair. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ROAD TO MANDALAY. (6,882 feet). Star, Lon Chaney. Pleased the men and a few of the women. Chaney is "some" character actor, but his characterizations are too hideous. Tone fair, appeal 50-50. Sunday, special no. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

Paramount

CAT'S PAJAMAS. Star, Betty Bronson. Fine little picture; will please all. It seems good to see Theodore Roberts again. Betty good in this one. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

COBRA. (6,895 feet). Star, Rudolph Valentino. A good picture but a dark print. Appeal 90 per cent. Draw farming class, town 400. Admission 15-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

FINE MANNERS. (7 reels). Star, Gloria Swanson. Much better than any of Gloria's other recent pictures. Tone O. K. Appeal good. Sunday O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

FORLORN RIVER. Star, Jack Holt. Good picture. Zane Grey story is always a good drawing card and I think Jack Holt is getting more popular. Draw town types, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

HOLD THAT LION. Star, Douglas MacLean. A good picture but showed it to an empty house—weather was O. K., picture failed to draw. Fair paper. Sunday O. K. No special. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

KID BROTHER. (7,654 feet). Star, Harold Lloyd. A dandy comedy that went over big. Should please any audience a hundred per cent. Book it, boost it. It's O. K. for Sunday and as special. Admission 15-35. J. R. Long, Opera House, Fort Payne, Alabama.

KID BROTHER. (5,650 feet). Star, Harold Lloyd. A very good Harold Lloyd comedy. The gags are new and the style of the picture is entirely new and different from those that Lloyd has produced. Our business was off, due to the terribly cold weather. Played this two weeks. Everyone was well pleased with it. Sunday, special yes. Draw general class, city 316,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

LOVE'S GREATEST MISTAKE. Star, Evelyn Brent. Only a fair program picture. Cast poor, amateurish. Not a punch in picture. Here just an advertisement for Liberty Magazine. Tone not so good, appeal fair. Sunday, special no. Draw from masses, city 40,000. Admission 10-30. Johnny Jones, Washington & Orpheum Theatres (1,000 seats), Quincy, Illinois.

LOVE'S GREATEST MISTAKE. Stars, Josephine Dunn, Evelyn Brent. The way the director has presented this picture really makes it corking "wise" entertainment of the minute. Josephine Dunn is a new star and does some wonderful work; in my judgment I believe she will be a winner and you will hear more about the young lady later for she is a coming star. This is a light comedy but everyone should enjoy it. Draw general class, city 316,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

LUCKY DEVIL. (5,945 feet). Star, Richard Dix. Absolutely cleaned up on this one. It's one of Dix's best if it is a little old. Print in good shape. Book it and boost it—bound to please. Racing scenes great. Dix has wonderful support. Admission 10-20. No as special but O. K. for Sunday. J. R. Long, Opera House, Fort Payne, Alabama.

MAN TRAP. (6,077 feet). Star, Clara Bow, with Torrence and Marmont. Three good stars in a jam-up good picture that pleased a better than average crowd. Clara made a hit here. All she has to do to make a big box office name for herself is to stick to this style roles—and make a few more as good as this. Tone, Sunday, special O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NELL GWYN. Star, Dorothy Gish. Lost money on this one. Failed to draw and those who came were disappointed. Might please in the larger towns. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

PARADISE FOR TWO. Star, Richard Dix. Just a fair picture. Betty Bronson has a lot to learn before she will be a box office attraction. Story only fair. You know the ending, also what is coming along, after you have seen the second reel. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PARADISE FOR TWO. Star, Richard Dix. This is an amusing farce comedy, the kind that leaves one in a happy frame of mind. Richard Dix is a very good star for our theatre; he is very popular among the women folks. This is a picture that everyone will enjoy and talk about. Tone good, yes for Sunday. Draw general class, city 316,000. Admission 20-45-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

SHOW-OFF. Star, Ford Sterling. A good show of the type but not popular here, for most of our audience. Sterling did very well in this as usual. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SORROWS OF SATAN. Oversold on this one; rental about fifty per cent. higher than it should have been for this small town. Picture is not a road show attraction; poor box office appeal—elaborate but no drawing card. Spent extra for special advertising;

Pictures that bring them out in the rainy weather, pictures that get out the S.R.O. sign—these are worth knowing about, and dependable exhibitor tips in this department give you the low-down on which ones they are, as well as when to step heavy and when to bear light on the advertising. It's simply a question of choosing as your guide the exhibitor who agrees in his reports with your experience on pictures you both have run.

It's only fair to return the favor by sending tips to help the other fellow as he helps you.

the second night a complete flop. Also admission prices were dictated by renter, the picture was not worth the raised admission here. That Royle Girl was another picture sold at ridiculous admission here. If you have a chance see this before you book it. But had the rental been right I would have made a legitimate profit; instead have only a narrow margin from profit—absolute shame the way we were treated on this picture. It is worth seeing and has some sterling scenes. Must be bought right. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SO'S YOUR OLD MAN. Star, W. C. Fields. Here's a wow! A comedy that will stand all the praise you can give it and if you give it enough you are bound for a large crowd. Went over big for me. Played this with a Harry Langdon two reeler and billed as an all-comedy special program. Just what they wanted. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

SO'S YOUR OLD MAN. (6,347 feet). Star, W. C. Fields. Fields shows a big improvement over his last picture. This is a delightful comedy. Lots of laughs and amusing situations. Two or three more pictures as good as this and Fields will be a box office star. Tone O. K. Fair appeal. Sunday O. K., special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

STRANDED IN PARIS. (6,106 feet). Star, Bebe Daniels. Good comedy. Bebe Daniels is getting better in every picture and I do hope that Paramount will continue to put her in comedy roles. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

STRANDED IN PARIS. (6,106 feet). Star, Bebe Daniels. This picture is a delightful piece of entertainment. It is the kind of a picture that everyone will enjoy. It has action, thrills and plenty of laughs. It should be a big box office attraction. Tone good. Sunday yes. Draw general class, city 316,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

WE'RE IN THE NAVY NOW. (5,519 feet). Star, Wallace Beery. One of the best comedies we have ever shown. Book it and advertise it good and you will get results. Pleased everyone. Tone, appeal good. Sunday, special yes. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WET PAINT. (5,509 feet). Star, Raymond Griffith. Very good picture. Some did not care for it but there was more praise than censure. Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WILD HORSE MESA. (7,154 feet). Star, Jack Holt. Just a fair Zane Grey picture. However, they draw at box office. Pleased 70 per cent. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

Pathe

BLACK CYCLONE. Star, Rex (horse). Good drama. Horse very good. Tone and appeal good. Sunday yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BLACK CYCLONE. Star, Rex (horse). Splendid picture. Good story. Fine work by the horse. Tone, appeal good. Sunday, special yes. Draw farm, merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HIGH HAND. Star, Leo Maloney. The best Maloney has ever done. This is a real western, just the type for action fans. Forget all of his former pictures when you run this. Tone good, appeal very good. No for Sunday or special. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE SHEEP. (5 reels). Star, Glenn Tryon. This picture is a little old, but is good, and got a good print. Tone fair, appeal 80 per cent. Hardly special. Draw farming class, town 400. Admission 15-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

Producers Dist. Corp.

DANGER GIRL. Star, Priscilla Dean. Print in good condition and was well liked by the few who saw it. It drew a very small crowd. Tone, appeal good. Sunday yes. Special no. Draw farming class, town 400. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

HER MAN O' WAR. Stars, Goudal-Boyd. A fairly good picture, about the best yet this year from Producers who have so far shown a poor lineup for my theatre. Mitchell Conery, Columbia Theatre, Rennselaer, N. Y.

LAST FRONTIER. Star, Jack Hoxie. Use Hoxie's name as star when you run this and you will pack 'em in. Very good picture—just as good as First National's Scarlet West. Tone good, appeal very good. Yes for Sunday and special. Draw from big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN BAIT. I can class this picture as one of Marie's best comedy dramas. Has a box office effect. E. Brown, Princess Theatre, Shelby, North Carolina.

RED DICE. (7,257 feet). Star, Rod LaRocque. A fair picture; pleased all who saw it but did not draw for me. Didn't make any money on it. Paid too much for it. W. D. Carver, Colonial Theatre, South Hill, Virginia.

SILENCE. (7,515 feet). Star, H. B. Warner. Undoubtedly the strongest drama that could be put in a picture. Direction perfect as to detail, etc. Acting fine. O. H. Kapes, Masonic Theatre, New Bern, North Carolina.

UNKNOWN SOLDIER. (7,979 feet). Star cast. In good condition and pretty well liked. Tone, appeal good. Sunday yes, special no. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Prevost. Fine picture. Marie Prevost is wonderful in this and pleased 95 per cent. If you want money don't miss it. W. L. Snapp, Princess Theatre, St. Charles, Virginia.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Prevost. In fair condition. Some liked it, some didn't. The kids ate it up, but I'd say it's not fit for children to see. Tone none, appeal good. Sunday, special no. draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

VOLGA BOATMAN. (11 reels). Star cast. Was well liked and drew a good house. In good condition. Book it and push it. Tone,

appeal good. Sunday, special yes. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre, (250 seats), Dillsboro, Indiana.

WHISPERING SMITH. (6,125 feet). Star, H. B. Warner. Print in poor condition, but the picture was well liked by those who saw it. Tone good, appeal not much. Sunday, special yes. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

United Artists

THE BAT. Very good show. Stood them up first night, second night fell off due to fact it played entire city. Appeal 75 per cent. Special yes. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, Manager New Allen Theatre (600 seats), Allentown, Pennsylvania.

GOLD RUSH. Star, Charlie Chaplin. Made by man who has made more people laugh than anyone else in the world, and yet the most pathetic figure on the screen. In this one he stirs all your pity for the under dog and ends with a new version of a topsyturvy house that made them roar. It might be rough on Charlie if he lost every cent he had in the world but it would be a great thing for exhibitors if he had to dig in once more and give us pictures that were made with at least one eye on the expense account—perhaps it would be the best thing for popularity that could happen. Who knows? Dave Adams, Auditorium Theatre, Concord, New Hampshire.

MARK OF ZORRO. Star, Douglas Fairbanks. This is an interesting story of the Spaniards in California in early days. Our patrons got quite a kick out of Doug's speed in this picture. Film badly worn though. Tone O. K. Sunday or any day. Special yes in some towns. Draw all classes, town less than 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (240 seats), Cloverdale, California.

PARTNERS AGAIN. Star, George Sidney. Begins with a hilarious auto ride and ends with a side-splitting flying machine adventure. While the picture sags in the middle, the two ends more than hold it up. Good entertainment. Work of both stars good, as usual. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

WILD JUSTICE. (6 reels). An extra good Northern picture. Good tone. Draw farming class, town 400. Admission 15-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. Another good one from Hoot. Played to fair business and everyone was well satisfied. His pictures are always clean and offer good entertainment for the whole family. Moral tone is good. Draw town and farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

BUCKING THE TRUTH. Star, Pete Morrison. Just a western. Lots of scenery and no action. Seems as though Universal uses the same scenery over and over. Not so good. Appeal 50 per cent. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

LITTLE GIANT. Star, Glenn Hunter. Good little story. Ought to please anywhere. Tone, appeal good. Sunday yes, special no. Draw farm and town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RED HOT LEATHER. Star, Jack Hoxie. This is a splendid western, in fact better than usual from this star. The climax is very thrilling. Good paper. Tone O. K. (rough). Appeal strong. Sunday, yes, here. Draw all sorts, town about 1,000. Admission

Hot Off Two Smiling Screens

In order that Our Gang may get the hot tip-off on two pictures that tickled the screen, the box office and the audience, two good scouts have rushed in the following reports:

TELL IT TO THE MARINES (Metro-Goldwyn). Here is a sure winner. This is a bully American comedy that hits the bullseye every second that it is flashed across the screen. Chaney now has a role that will make him more popular than anything he has ever done. Playing to packed houses and holding this over for second week. Don't overlook this picture, it's a world beater. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

IT. (Paramount). So the Gang may know that the 1927 sensation star, Clara Bow, in "It" is a "wow"!—this picture is for mother, dad, sister and brother, because it is clean all the way through. This little lady's day is here! William Austin deserves special mention in this: he supplied comedy that hit the spot. Mr. Moreno is there, too. The weather wasn't favorable when I played this, but the picture is 100 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TEXAS STREAK. Star, Hoot Gibson. As good as the average Gibson feature; it pleased the fans and what more can you expect? Print good. Tone O. K. Appeal good. Sunday, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UNIVERSAL PAPER. Universal's paper on western subjects usually has more pep than some of the advertising put out by other producers. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Warner Bros.

FIGHTING EDGE. Star, Kenneth Harlan. This did a very good business for an off day. Pleased all and so we are satisfied. For a good action picture play this one. Good appeal. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

HELL BENT FOR HEAVEN. Star, Patsy Ruth Miller. Fair picture that did not do so good at the box office. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

SEA BEAST. Star, John Barrymore. A really wonderful picture that did nothing big at the box office. The acting, etc., is great, but somehow it did not register as a money maker. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

Miscellaneous

FOREST HAVOC. Star, Forrest Stanley. It will do for a Saturday night if they are not too particular. Just a program show. The print we had was very dark in spots. Tone good, appeal fair. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

QUICKER'N LIGHTNING. Star, Buffalo Bill, Jr. This western below the average of westerns of today. Failed to please and they told me about it. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SOMEBODY'S MOTHER. Star, Mary Carr. An excellent program picture spoiled by hazy photography. Mary Carr puts this over, playing the mother part for which she is famous. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TEARIN' LOOSE. Star, Wally Wales. Just a western picture, not up to the standard of westerns being made today. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TEARIN' LOOSE. (Weiss Bros.). Star, Wally Wales. Here is a five reel western that is great. Put this in on a double feature day and helped business greatly. Wales seems good. Give him a try. Appeal good. Not special. Mitchell Conery, Columbia Theatre, Rennselaer, New York.

WORLD WAR. (American Legion). This is a wonderful reproduction of all the most

important happenings on land and sea during the World War Sights that even those who went overseas didn't all see. A picture that is both historical and educational. Everyone should see it. G. H. Perry, Peoples Theatre (240 seats), Cloverdale, California.

Short Subjects

EGGED ON. (F. B. O.) Supposed to be a two reel comedy. All the laughs in this can be jammed into about fifty feet of film. Print good. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOX NEWS. Issues have been lacking novelty. Not up to usual standard. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GREEN ARCHER. (Pathe-serial). Star, Allene Ray. A splendid serial. Keeps 'em guessing—and coming! H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIGH SEA BLUES. (Educational-St. John). Screamingly funny; therefore, let's call it a one hundred per cent. comedy. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SCOTTY OF THE SCOUTS. (Rayart-serial). Chapter two. This serial brings them in and pleases the kiddies but not the grownups. Laboratories sure used bad coloring on this film—looked like ten year old film stock. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SCOTTY OF THE SCOUTS. (Rayart-serial). Star, Ben Alexander. Ran chapter one of what seems to be a very good serial. Photography not so good but the action is great. Sure pulled in the kiddies. Good appeal, suitable for Sunday. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SNOOKUMS' OUTING. (Universal-Newlyweds). Also **SNOOKUMS' PLAYMATES.** Here are two comedies that will register a hundred per cent. This little tot sure is a wonder. Good appeal. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

UNCLE TOM'S CABIN. (Pathe-Our Gang). This time the kids put on Uncle Tom's Cabin and their stage effects and costumes are comical enough to make any one laugh. The children weren't the only ones who enjoyed this comedy. Tone O. K. Strong appeal, Sunday yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHEN A MAN'S A FAN. (F. B. O.-series). Stars, Cooke-Guard. The best of the Bill Grimm's Progress series so far. This number had them laughing from the opening subtitle to the last fadeout. Absolutely a knockout as a laugh producer. Lots of action. Tone O. K. Appeal very strong. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHIRLWIND DRIVER. (Universal-Curly Witzel). A two reel western. They are breaking in a new star and from his looks they are likely to have trouble on their hands. The picture is O.K. but star is not. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
The Big Show (Lowell).....	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....	Western	May 22..	4,639
Earth Woman (Mary Alden).....	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,963
Flying Mail (Al Wilson).....	Crook melodrama	Sept. 25..	4,500
Call of the Wilderness (Sandow).....	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt).....	Western	Dec. 25..	4,468
Bad Man's Bluff (Buffalo Bill, Jr.).....	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Nize Monkey.....	Sunkist comedy	Nov. 29..	2 rls.
At the Beach.....	McDougall Alley	Nov. 29..	2 rls.
Tail of the Monk.....	Lantz cartoon	Nov. 29..	1 rl.
Monkey Huka.....	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze.....	McDougall Alley	Dec. 4..	2 rls.
Blue Black.....	Fistful Culture series	Dec. 11..	2 rls.
Comma Butterfly.....	Nature Special	Dec. 11..	1 rl.
Even Up.....	Fistful culture	Dec. 25..	2 rls.
A Sport Calendar.....	Novelty Magazine	Dec. 25..	1 rl.
So's Your Monk.....	Sunkist comedy	Jan. 1..	2 rls.
Dog Gonnit.....	Hot Dog cartoon	Jan. 8..	1 rl.
Hyena's Laugh.....	Unnatural History	Feb. 12..	1 rl.
Present Arms.....	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy.....	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6.....	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido.....	Hot Dog cartoon	Feb. 26..	1 rl.
A Furry Tale.....	Nature special	Mar. 5..	1 rl.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26..	6,500
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore).....	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson).....	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Screen Snapshots.....	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....	Melodrama		5,235
When the Wife's Away (Arthur).....	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Kind of Picture Review Feet

Obey the Law (Lytell).....	Crook drama		
Truthful Sex (Busch-H. Gordon).....	Comedy drama		5,831
Better Way (Ince-Revier-Strong).....	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe).....	War drama		5,495
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,613
When Husbands Flirt (Revier).....	Comedy drama		5,505
Fate of a Flirt (Revier).....	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,470
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve.....			
Novelty Twelve.....	De Luxe dramas		1,000
Famous Paintings.....	Lesson novelty	April 24..	2,000
Real Charleston.....	Drama de luxe	May 15..	2,000
The Angelus.....	"International"	May 8..	
Wooden Shoes.....			

EDUCATIONAL FILM CORP.

School Daze.....	Sullivan cartoon	July 24..	1,000
Honest Injun (Arthur).....	Comedy	July 24..	2,000
Who Hit Me? (St. John).....	Comedy	July 24..	2,000
Mister Wife (Burns).....	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy).....	Juvenile comedy	July 31..	2,000
Solid Gold.....	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes).....	Comedy	Aug. 7..	1,000
Move Along.....	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities.....	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns).....	Christie comedy	Aug. 14..	2,000
Chips of the Old Block.....	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss.....	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon).....	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley).....	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie.....	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy).....	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy).....	Juvenile comedy	Sept. 4..	2,000
The Blue Boy.....	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur).....	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf.....	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25..	1,000
Missing Links.....	"Life" Cartoon	Sept. 25..	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25..	2,000
Flaming Ice.....	"Life" Cartoon	Sept. 25..	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2..	2,000
Two Lip Time.....	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2..	2,000
Hodge Podge.....	Travel scenes	Oct. 16..	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16..	1,000
Whatnots.....	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16..	2,000
Cut Price Glory.....	Life cartoon	Oct. 23..	1 rl.
Shell Socked (Adams).....	World War comedy	Oct. 30..	2 rls.
River Road.....	Bruce scenic	Oct. 30..	1 rl.
Pound Foolish.....	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6..	2 rls.
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6..	1 rl.
Felix Shatters the Sheik.....	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham).....	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy.....	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks.....	Cameo comedy	Nov. 20..	1 rl.
Felix Hunts the Hunter.....	Sullivan cartoon	Nov. 20..	1 rl.
Thens and Nows.....	"Curiosities"	Nov. 20..	1 rl.
Raging Tide.....	Life cartoon	Nov. 27..	1 rl.
Midnight Follies.....	Mermaid comedy	Nov. 27..	2 rls.
Mighty Smitty.....	Life cartoon	Nov. 27..	1 rl.
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27..	2 rls.
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29..	2 rls.
Movieland.....	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa.....	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton).....	Comedy	Nov. 29..	2 rls.
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall).....	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley).....	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
Close Shaves (Arthur).....	Tuxedo comedy	Dec. 11..	2 rls.
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
A Key-hole Cruise.....	Hodge-Podge	Dec. 18..	1 rl.
Have Courage (Dooley).....	Comedy	Dec. 18..	2 rls.
Barnum Was Right.....	Life Cartoon	Dec. 18..	1 rl.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Much Mystery (Davis)	Mermaid comedy	Dec. 25. 2 rls	
One Sunday Morning (Hamilton)	Comedy	Dec. 25. 2 rls	
Parisian Importations in Color	Koda-Chrome process	Dec. 25. 1 rl	
1927			
Felix Trumps the Ace	Sullivan cartoon	Jan. 1. 1 rl	
Balloon Tired	Lute cartoon	Jan. 1. 1 rl	
Three Bruce Scenics	Instructive	Jan. 1. 1 rl	
Wild and Wozy (Jimmy Adams)	Christie comedy	Jan. 8. 2 rls	
Felix Collars the Button	Sullivan cartoon	Jan. 8. 1 rl	
Sweet Baby (Lupino Lane)	Comedy	Jan. 8. 2 rls	
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8. 1 rl	
Why Women Pay	Life cartoon	Jan. 15. 1 rl	
A Movie Medley	Hodge-Podge	Jan. 15. 1 rl	
Sure Fire	Bobby Vernon comedy	Jan. 15. 2 rls	
Nic-Nax	Curiosities	Jan. 22. 1 rl	
High Sea Blues (St. John)	Mermaid comedy	Jan. 22. 2 rls	
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22. 1 rl	
Paris Originations in Color	Kodachrome fashions	Jan. 22. 1 rl	
Funny Face (Big Boy)	Juvenile comedy	Jan. 22. 2 rls	
Howdy Duke	Lupino Lane com.	Jan. 22. 2 rls	
Zoo Logic	Sullivan Cartoon	Jan. 29. 2 rls	
Summer Day	Bruce Scenic	Jan. 29. 1 rl	
Break Away (Neal Burns)	Christie comedy	Jan. 29. 2 rls	
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29. 1 rl	
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5. 2 rls	
Highlights	Curiosities	Feb. 5. 1 rl	
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5. 2 rls	
High Spirits	Cameo comedy	Feb. 12. 1 rl	
Mike Wins a Medal	Life cartoon	Feb. 12. 1 rl	
Duck Out (Bobby Vernon)	Comedy	Feb. 12. 2 rls	
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19. 2 rls	
Peaceful City	Life cartoon	Feb. 19. 1 rl	
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19. 2 rls	
Soft Soap	Life Cartoon	Feb. 26. 1 rl	
Sailor Beware (Billy Dooley)	Comedy	Feb. 26. 1 rl	
Fiddlesticks	Curiosities	Feb. 26. 1 rl	
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26. 1 rl	
A Cluster of Kings	Hodge-Podge	Feb. 26. 1 rl	
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5. 2 rls	
Heavy Date	Life cartoon	Mar. 5. 1 rl	
Hitting the Trail	Life cartoon	Mar. 4. 1 rl	

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6. 5,640	
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19. 5,790	

FILM BOOKING OFFICES OF AMERICA

Features			1926
Fighting Boob (Bob Custer)	Western	May 1. 4,549	
The Imposter (Brent)	Crook melodrama	May 15. 5,457	
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29. 6,200	
Broadway Gallant (R. Talmadge)	Melodrama	June 5. 5,510	
Hands Across the Border (Thomson)	Action western	June 12. 5,367	
Valley of Bravery (Custer)	War-western	June 19. 5,021	
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26. 5,480	
Jade Cup (Brent)	Crook melodrama	July 3. 3,656	
Dead Line (Bob Custer)	Western	July 10. 5,000	
Masquerade Bandit (Tom Tyler)	Western	July 10. 4,010	
Bigger Than Barnum's (star cast)	Melodrama	July 17. 5,391	
Two-Gun Man (Fred Thomson)	Western	July 24. 5,139	
Her Honor, the Governor (Frederick)	Melodrama	July 31. 6,712	
Better Man (R. Talmadge)	Stunt comedy	Aug. 7. 4,703	
Cowboy Cop (Tom Tyler)	Action western	Aug. 7. 4,385	
Flame of the Argentine (Brent)	Melodrama	Aug. 14. 5,004	
College Boob (Lefty Flynn)	Comedy drama	Aug. 21. 5,340	
One Minute to Play	Red Grange special	Aug. 28. 7,430	
Laddie (John Bowers)	Romantic drama	Sept. 4. 6,931	
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2. 6,105	
Breed of the Sea (Ralp Ince)	Sea-Island drama	Oct. 30. 5,408	
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13. 4,681	
A Regular Scout (Fred Thomson)	Action western	Nov. 29. 6,119	
Lone Hand Saunders (Thomson)	Action western	Dec. 4. 5,453	
The Gorilla Hunt	Burbridge special	Dec. 11. 4,362	
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18. 6,678	
Timid Terror (George O'Hara)	Comedy drama	Dec. 25. 4,872	
1927			
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1. 6,808	
Home Struck (Viola Dana)	Drama of stage	Jan. 5. 5,615	
Cactus Trails (Bob Custer)	Western	Jan. 15. 4,889	
Lightning Lariats (Tyler)	Western	Jan. 22. 4,536	
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12. 4,770	
Magic Garden	G. S. Porter novel	Feb. 26. 6,807	
Don Mike (Thompson)	Romantic drama	Mar. 5. 5,723	
Sonora Kid (Tyler)	Action western	Mar. 5. 4,565	
Short Subjects			
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10. 2,000	
Smouldering Tires	Fighting Hearts	June 5. 2,000	
Lightning Slider	Fighting Hearts	June 26. 2,000	
Three of a Kind	Standard comedy	June 26. 2,000	
Cat's Whiskers	Bray cartoon	June 26. 1,000	
Big Charade	Fighting Hearts	June 26. 2,000	
Dinky Doodle & Little Orphan	Bray cartoon	July 10. 1,000	
Black and Blue Eyes	Comedy		
Up and Woogie	Fighting Hearts	July 17. 2,000	
When Sally's Irish Rose	Fighting Hearts	July 24. 2,000	
Magician	Bray Dinky-Doodle	July 31. 1,000	
Mule's Disposition	Bray Unnatural Hist.	July 31. 1,000	
Wedding Daze (Alexander)	Comedy	Aug. 7. 2,000	
Vamping Babies (L. Sargent)	Comedy	Aug. 7. 2,000	
All's Swell That Ends Swell	Fighting Hearts	July 24. 2,000	
Back Fire (Fat trio)	Comedy	Aug. 21. 2,000	
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28. 2,000	
1927			
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22. 2 rls	
Witcrackers (Cooke-Guard)	Witwer series	Jan. 29. 2 rls	
He Couldn't Help It	Charley Bowers com.	Mar. 5. 2 rls	

FIRST NATIONAL

	Kind of Picture	Review	Feet
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31. 6,570	
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7. 6,980	
Beautiful City (Barthelmess)	Melodrama	Nov. 14. 6,468	
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14. 6,927	
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21. 6,886	
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5. 6,613	
We Moderns (Colleen Moore)	Typical of star	Dec. 12. 6,609	
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12. 8,000	
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19. 7,646	
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26. 7,900	
1926			
Infatuation (C. Griffith)	Drama	Jan. 16. 5,794	
Just Suppose (Barthelmess)	Romance	Jan. 30. 6,270	
Too Much Money (Stone-Neilson)	Comedy	Jan. 30. 7,000	
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6. 6,825	
Reckless Lady (Bennett-Moran)	Drama	Feb. 13. 7,336	
Far Cry (Blanche Sweet)	Society drama	Mar. 6. 6,086	
Irene (Colleen Moore)	Romantic comedy	Mar. 13. 8,400	
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20. 6,200	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27. 6,228	
Kiki (Norma Talmadge)	Comedy Drama	April 17. 8,279	
Old Loves and New (Stone-Bedford)	Drama	May 1. 7,423	
Alte. Modiste (C. Griffith)	Victor Herbert opera	May 8. 6,230	
Greater Glory (Tearle-Nilsson)	Epic drama	May 15. 9,710	
Wilderness Woman (Pringle)	Comedy	May 22. 7,533	
Ransom's Folly (Barthelmess)	Romantic drama	May 29. 7,322	
Brown Derby (Johnny Hines)	Comedy	June 5. 6,500	
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12. 5,830	
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26. 7,775	
Ella Cinders (Colleen Moore)	Comedy	June 26. 6,540	
Puppets (Sills)	Drama	July 3. 7,468	
Senor Daredevil (Ken Maynard)	Western	July 10. 6,402	
Men of Steel (Sills)	Melodrama	July 24. 9,143	
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21. 6,940	
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28. 5,885	
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4. 6,447	
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11. 7,790	
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25. 6,727	
Paradise (Milton Sills)	South Seas melo.	Sept. 25. 7,090	
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16. 6,848	
Forever After (Astor-Hughes)	Romantic drama	Oct. 23. 6,338	
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30. 7,780	
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6. 6,305	
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13. 6,100	
Syncope Sue (C. Griffith)	Drama	Nov. 20. 6,770	
Stepping Along (Johnny Hines)	Comedy	Nov. 27. 7 rls	
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29. 6,119	
Silent Lover (Milton Sills)	Desert drama	Dec. 4. 6,500	
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11. 6,800	
White Black Sheep (Barthelmess)	Melodrama	Dec. 18. 6,798	
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25. 6,392	
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25. 5,603	
1927			
Twinkletoes (Colleen Moore)	Drama	Jan. 1. 7,833	
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8. 6,400	
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22. 5,442	
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22. 5,620	
Lunatic at Large (Leon Errol)	Farce	Feb. 5. 5,321	
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12. 7,845	
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26. 5,400	
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5. 6,422	

FOX FILM CORP.

Features			1925
Best Bad Man (Tom Mix)	Action western	Dec. 12. 4,89.	
Desert's Price (Buck Jones)	Action western	Dec. 19. 5,709	
1926			
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16. 6,200	
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23. 5,467	
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6. 6,038	
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13. 4,902	
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13. 5,345	
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20. 5,600	
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13. 6,258	
Dixie Merchant (Bellamy)	Drama	Mar. 20. 5,126	
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27. 6,038	
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10. 5,994	
Sandy (Madge Bellamy)	Drama	April 17. 7,850	
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1. 5,095	
Rustling for Cupid (O'Brien)	Romantic western	May 8. 4,835	
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22. 5,685	
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29. 5,912	
A Man Four-Square (Buck Jones)	Western	June 5. 4,744	
Black Paradise (Bellamy)	Thrill melodrama	June 12. 4,962	
A Trip to Chinatown (Foxe)	Farce-comedy	June 26. 5,594	
Gentle Cyclone (Buck Jones)	Action-comedy	July 3. 4,825	
More Pay-Less Work (Mary Brian)	Comedy-drama	July 10. 6,027	
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17. 6,498	
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31. 5,971	
Midnight Kiss	Comedy drama	Aug. 7. 5,025	
No Man's Gold (Tom Mix)	Western	Aug. 14. 5,745	
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28. 8,000	
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4. 7,168	
Flying Horseman (Buck Jones)	Action western	Sept. 11. 4,971	
Blue Eagle (George O'Brien)	Drama	Sept. 25. 6,200	
Womanpower (Graves-Perry)	Comedy drama	Oct. 2. 6,240	
The Lily (Belle Bennett)	Emotional drama	Oct. 9. 6,268	
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16. 4,800	
Country Beyond (Olive Borden)	Curwood drama	Oct. 23. 5,363	
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30. 5,906	
International Eucharistic Congress	Religious	Nov. 20. 5,000	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20. 6,950	
The City (Robert Frazer)	Clude Fitch drama	Nov. 27. 5,500	
What Price Glory? (all star)	War comedy-drama	Nov. 29. 11,400	
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4. 5,374	
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11. 5,389	
Goins Crooked (Bessie Love)	Crook melodrama	Dec. 18. 5,425	
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25. 5,242	

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Summer Bachelors (Bellamy).....	Comedy drama	Jan. 1.	6,782
Desert Valley (Buck Jones).....	Western comedy-dr.	Jan. 8.	4,731
One Increasing Purpose (Lowe).....	Drama	Jan. 15.	7,677
Music Master (Alec. B. Francis).....	Belasco play	Jan. 22.	7,734
Stage Madness (Virginia Valli).....	Stage-home drama	Jan. 29.	5,620
The Auctioneer (Geo. Sidney).....	Stage success	Feb. 5.	5,500
Last Trail (Tom Mix).....	Zane Grey Western	Feb. 5.	5,190
Upstream (Earle Foxe).....	Theatrical drama	Feb. 12.	5,510
War Horse (Buck Jones).....	War (horse) story	Feb. 19.	4,953
Marriage (Virginia Valli).....	Drama	Feb. 26.	5,440
Monkey Talks (Lerner).....	Drama	Mar. 5.	5,500

Short Subjects			
Woman of Letters.....	Helen and Warren	Mar. 13.	2,000
From the Cabbie's Seat.....	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian).....	Comedy	April 17.	2,000
A Polar Baron.....	Imperial comedy	April 24.	2,000
Too Many Relations.....	Helen and Warren	May 15.	1,965
Canary Island.....	Varieties	May 22.	927
Wild America.....	Varieties	May 29.	960
A Social Triangle.....	O. Henry series	June 5.	2,000
Eight Cylinder Bull.....	Comedy	June 12.	2,000
Belgium Today.....	Varieties	June 19.	735
Rahl Rahl Heidelberg.....	Van Bibber comedy	June 26.	2,000
Mountains of the Law.....	Varieties	June 26.	895
Poland—A Nation Reborn.....	Varieties	June 26.	920
Swimming Instructor.....	Van Bibber	July 3.	2,000
Jerry the Giant.....	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris).....	Imperial comedy	July 3.	2,000
Complete Life.....	O. Henry comedy	July 3.	2,000
A-I Society.....	Comedy	July 10.	2,000
Family Picnic.....	Comedy	July 10.	2,000
Lickpenny Lover.....	O. Henry series	July 24.	2,000
Dancing Around the World.....	Varieties	July 31.	743
Hello Lafayette (Shields).....	Imperial comedy	Aug. 7.	2,000
Putting on Dog.....	Varieties	Aug. 7.	749
Lumber Jacks.....	Varieties	Aug. 14.	750
Steeplechaser (Conley).....	Farce comedy	Sept. 11.	1,900
Non-Stop Bride (Gene Cameron).....	Comedy	Sept. 25.	2,000
King Bozo.....	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold.....	Varieties	Oct. 9.	800
Cliff Dwellers of America.....	Varieties	Oct. 9.	845
Dizzy Dancers (Gene Cameron).....	Imperial comedy	Oct. 16.	2,000
Lyn' Tamer (Ernie Shields).....	Imperial comedy	Oct. 23.	2 rls
Marry Month of May.....	O. Henry comedy	Oct. 30.	2 rls
King of the Kitchen (Conley).....	Comedy	Nov. 6.	2 rls
Honeymoon Hospital.....	Imperial comedy	Nov. 13.	2 rls
Napoleon, Jr.....	Animal comedy	Nov. 13.	2 rls
Maryland, My Maryland.....	Variety	Nov. 20.	750
Not to Be Trusted (Allan Forrest).....	Helen and Warren	Nov. 20.	2 rls
Great Lakes.....	Variety	Nov. 27.	900
Babes in the Jungle.....	O. Henry series	Nov. 29.	2 rls
Light Wines and Bearded Ladies.....	Imperial comedy	Nov. 29.	2 rls
Madam Dynamite.....	Imperial comedy	Dec. 11.	2 rls
Battling Kangaroo.....	Animal comedy	Dec. 18.	2 rls
Motor Boat Demon.....	Van Bibber series	Dec. 25.	2 rls

1927			
Bathing Suitor (G. Harris).....	Imperial comedy	Jan. 1.	2 rls
My Lady's Stockings.....	Variety	Jan. 8.	1 r1
Tennis Wizard (Earle Foxe).....	Van Bibber series	Jan. 15.	2 rls
Overnight from Paris.....	Variety	Jan. 15.	1 r1
Big Business.....	Imperial comedy	Jan. 22.	2 rls
Constantinople.....	Scenic	Jan. 22.	1 r1
Society Architect.....	Van Bibber	Jan. 22.	2 rls
An Old Flame.....	Helen & Warren	Feb. 5.	2 rls
Sky Sentinel.....	Variety	Feb. 5.	784
Roses and Ruses.....	O. Henry story	Feb. 12.	2 rls
Slippery Silks.....	Imperial comedy	Feb. 12.	2 rls
Birthday Greetings.....	Comedy	Feb. 19.	2 rls
Everybody's Servant.....	Varieties	Feb. 26.	900
Portugal Today.....	Variety	Mar. 5.	786
Car Shy.....	Van Bibber	Mar. 5.	2 rls

GOTHAM PRODUCTIONS

Racing Blood	Racing Drama	6,000
Hearts and Spangles	Circus Romance	5,900
Sign of the Claw (Peter, the Great).....	Dog picture	6,000
Golden Web (Rich-Gordon).....	Melodrama	Sept. 11. 6,000
Block Signal (Ralph Lewis).....	Railroad melodrama	Oct. 9. 5,900
Winning Wallop (W. Fairbanks).....	Action comedy-dr.	Oct. 30. 5,000
Money to Burn (Devore-MacGregor).....	Romantic action dr.	Nov. 29. 5,900
Heroes of the Night (Landis-Nixon).....	Fire-police-thriller	Feb. 5. 6,500
Flying High		
Quarantined Rivals		
Mountains of Manhattan		
Final Extra (De La Motte).....	Melodrama	Feb. 19. 6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sep. 12.	10,627
Mystic (Pringle-Tearle).....	Fake spiritualism	Sep. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro).....	Naval com. drama	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

1926			
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Dance Madness (Nagel-Windsor).....	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crank Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibanez Novel	Feb. 27	
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530

	Kind of Picture	Review	Feet
Ibanez' "Torrent" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,498
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian).....	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy	May 22.	5,139
Paris (Chas. Ray).....	Parisian drama	June 12.	5,580
Lovely Mary (Bessie Love).....	Drama	July 3.	6,167
Road to Mandalay (Chaney).....	Melodrama	July 10.	6,551
Waltz Dream.....	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish).....	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton).....	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer).....	Light comedy romance	Oct. 2.	6,025
The Temptress (Garbo-Moreno-D'Arcy).....	Ibanez' novel	Oct. 23.	8,231
Magician (Wegener-Terry).....	Rex Ingram prod.	Nov. 6.	6,960
Bardleys the Magnificent (Gilbert).....	Dashing romance	Nov. 13.	6,536
Exit Smiling (Lillie-J. Pickford).....	Comedy	Nov. 20.	6,461
Upstage (Norma Shearer).....	Vaudeville com-dr.	Nov. 27.	6,048
Flaming Forest (Moreno-Adorée).....	Northwest Curwood dr.	Nov. 29.	6,567
Tin Hats (Nagel-Windsor).....	War comedy	Dec. 4.	6,598
Faust (Emil Jannings).....	Opera transcription	Dec. 11.	8,110
Fire Brigade (McAvoy-Ray).....	Spectacular fire drama	Dec. 25.	8,616

1927			
Tell It To The Marines (Chaney).....	Melodrama	Jan. 1.	8,800
Valencia (Mae Murray).....	Romantic drama	Jan. 8.	5,680
Flesh and the Devil (Gilbert-Garbo).....	Suderman drama	Jan. 15.	8,750
A Little Journey (Star Cast).....	Comedy drama	Jan. 15.	6,068
Red Mill (Marion Davies).....	Adapted musical com.	Feb. 19.	6,337

PARAMOUNT

	Kind of Picture	Review	Feet
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love).....	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,035
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353

1926			
The Splendid Crime (W. DeMille prod.).....	Daniels comedy	Jan. 2.	6,669
A Kiss for Cinderella (Bronson).....	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce comedy	Feb. 6.	6,800
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 18.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou).....	Comedy drama	May 1.	6,025
The Runaway (Clara Bow).....	Melodrama	May 8.	6,218
Fascinating Youth (Juniors).....	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray).....	Drama	May 29.	8,514
Wet Paint (Raymond Griffith).....	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.).....	Drama	June 12.	6,055
Say It Again (Dix).....	Travesty-farce	June 19.	7,445
Volcano (Daniels).....	Thrill melodrama	June 12.	5,467
Good and Naughty (Pola Negri).....	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels).....	Farce-comedy	July 3.	6,918
Variety (Emil Jannings).....	Drama, short version	July 10.	7,804
Born to the West (Jack Holt).....	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields).....	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow).....	Drama	July 24.	6,077
You Never Know Women (Vidor).....	Drama	Aug. 7.	6,064
Padlocked (Lois Moran).....	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman).....	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling).....	Character comedy	Sept. 11.	6,196
Diplomacy (Sweet-Hamilton).....	Modernized Sardou play	Sept. 25.	6,956
Campus Flirt (Bebe Daniels).....	College comedy	Oct. 2.	6,702
Tin Gods (Thomas Meighan).....	Drama	Oct. 2.	8,568
You'd Be Surprised (R. Griffith).....	Satirical comedy	Oct. 9.	5,904
Kid Boots (Eddie Cantor).....	Comedy	Oct. 23.	6,630
Sorrows of Satan (D. W. Griffith prod.).....	Drama	Oct. 23.	11 rls
Don't Give Up the Ship.....	One Reel special	Oct. 23.	
Ace of Cads (Menjou).....	Drama	Oct. 30.	7,786
Quarterback (Richard Dix).....	Football comedy-dr.	Nov. 6.	7,114
London (Dorothy Gish).....	Drama	Nov. 13.	6 rls
We're in the Navy Now (Beery-Hatton).....	Sequel, "Behind Front"	Nov. 20.	5,519
So's Your Old Man (W. C. Fields).....	Comedy	Nov. 20.	6,347
Eagle of the Sea (Vidor-Cortez).....	Sea drama	Nov. 27.	7,250
Everybody's Acting (star cast).....	Stage comedy-dr.	Nov. 27.	6,139
God Gave Me Twenty Cents (all star).....	Romance-drama	Nov. 29.	6,532
The Great Gatsby (Warner Baxter).....	Drama	Dec. 4.	7,296
Old Ironsides (special cast).....	Super-special	Dec. 11.	10,689
Canadian (Meighan).....	Northwest drama	Dec. 11.	7,773
Stranded in Paris (Daniels).....	Farce comedy	Dec. 18.	6,106
Love 'Em and Leave 'Em (Brent).....	Comedy drama	Dec. 18.	6,075
Popular Sin (Vidor-Brook).....	Love drama	Dec. 25.	6,244

1927			
Hotel Imperial (Pola Negri).....	Drama	Jan. 8.	7,091
Ronde or Brunette? (Menjou-Nissen).....	Parisian comedy	Jan. 15.	5,872
The Potters (W. C. Fields).....	Human int. com-dr.	Jan. 22.	6,680
Kid Brother (Harold Lloyd).....	Typical comedy	Jan. 29.	7,654
Paradise for Two (Dix-Bronson).....	Comedy	Jan. 29.	6,187
New York (Cortez-Wilson-Taylor).....	Melodrama	Feb. 5.	6,877
"It" (Clara Bow).....	Flinor Glyn story	Feb. 12.	6,542
Love's Greatest Mistake (Brent).....	Comedy drama	Feb. 26.	6,000
Blind Alleys (Meighan).....	N. Y. melodrama	Mar. 5.	5,597

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Rough and Ready Romeo	Terry cartoon	May 1	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1	2,000
Fight Night (star cast)	Sennett comedy	May 8	2,000
Alum's Word (Chase)	Hal Roach comedy	May 8	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8	2,000
Nervous Moments	Sportlight	May 15	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15	2,000
Don Key (star cast)	Hal Roach comedy	May 22	2,000
An Alpine Flapper	Terry cartoon	May 22	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22	2,000
Liquid Dynamite	Terry cartoon	May 22	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29	2,000
Bumper Crop	Terry cartoon	May 29	1,000
Planting Season	Sportlight	May 29	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12	2,000
Golf Bug (Parrott)	Comedy	June 12	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12	2,000
Songs of Central Europe	Song series	June 12	1,000
R. P. M.	Sportlight	June 12	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26	2,000
Never too Old (Gillingwater)	Hal Roach comedy	June 26	2,000
Big Retreat	Terry Cartoon	June 26	1,000
Jacks-of-One-Trade	Sportlight	June 26	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26	2,000
Thundering Fleas	Our Gang	July 3	2,000
Glory or Dollars	Sportlight	July 3	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3	1,000
Land Boom	Terry cartoon	July 3	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10	2,000
A Plumber's Life	Terry cartoon	July 10	1,000
Keeping in Trim	Sportlight	July 10	1,000
Mighty Like a Moose (Chase)	Comedy	July 17	2,000
Pirates Bold	Terry cartoon	July 17	1,000
Jungle Sports	Terry cartoon	July 17	1,000
Chop Suey and Noodles	Terry cartoon	July 24	1,000
Her Ben	Terry cartoon	July 24	1,000
Smith's Baby	Sennett comedy	July 24	2,000
Songs of Italy	Song series	July 24	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31	2,000
Venus of Venice	Terry cartoon	Aug. 7	1,000
Alice Be Good (Day)	Comedy	Aug. 7	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14	2,000
Last Ha-Ha	Terry cartoon	Aug. 14	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14	2,000
Ball and Bat	Sportlight	Aug. 14	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21	2,000
Dough Boys	Terry cartoon	Aug. 21	1,000
A Knight Out	Terry cartoon	Aug. 28	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28	2,000
Scrambled Eggs	Terry cartoon	Sept. 4	1,000
Fighting Manne (Gene Tunney)	Serial	Sept. 4	1,000
A Buggy Ride	Terry cartoon	Sept. 11	1,000
Fourth Alarm	Our Gang comedy	Sept. 11	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11	1,000
Watered Stock	Terry cartoon	Sept. 25	1,000
Bull's Eye	Sportlight	Sept. 25	1,000
Charleston Queen	Terry cartoon	Sept. 25	2,000
Bromo and Juliet (Chase)	Comedy	Sept. 25	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2	2,000
Why Argue?	Terry cartoon	Oct. 2	1,000
Road House	Terry cartoon	Oct. 9	1,000
Use Guys Prefer Brunettes	Hal Roach comedy	Oct. 9	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16	2,000
Restless Race	Sportlight	Oct. 16	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23	2,000
Gun Shy	Terry cartoon	Oct. 23	1,000
Mout Sinal	"Pilgrimage" series	Oct. 23	1,000
Home, Sweet Home	Terry cartoon	Oct. 30	1,000
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30	2,000
Phoney Express	Terry cartoon	Oct. 30	1,000
Durable Souls	Sportlight	Oct. 30	1,000
Journey of the Israelites	"Pilgrimage"	Oct. 30	1,000
Pup's Tale	Mayer "Sketchbook"	Oct. 30	1,000
More Ways Than One	Sportlight	Oct. 30	1,000
Nuremberg	Mayer "Sketchbook"	Oct. 30	1,000
Raggy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13	3,000
A Harlem Knight (Turpin)	Sennett comedy	Nov. 13	2,000
In Vaudeville	Terry cartoon	Nov. 20	1,000
Hooks and Holidays	Sportlight	Nov. 20	1,000
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20	2,000
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27	2,000
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29	2,000
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29	2,000
Buck Fever	Terry cartoon	Nov. 29	1,000
Radio Controlled	Terry cartoon	Nov. 29	1,000
Tripping the Rhine	Sketch Book	Nov. 29	1,000
War Feathers	Our Gang comedy	Nov. 29	2,000
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3,000
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2,000
Through Thick and Thin	Terry cartoon	Dec. 4	1,000
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2,000
Hitting the Rails	Terry cartoon	Dec. 4	1,000
Bars and Stripes	Terry cartoon	Dec. 11	1,000
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2,000
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2,000
School Days	Terry cartoon	Dec. 18	1,000
Top Notchers	Sportlight	Dec. 18	1,000
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2,000

1927

Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	3,000
Telling Whoppers	Our Gang	Jan. 1	2,000
Musical Parrot	Terry cartoon	Jan. 1	1,000
Kitty from Kilarney (Day)	Sennett comedy	Jan. 8	2,000
With the Wind	Sportlight	Jan. 8	1,000

	Kind of Picture	Review	Feet
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2,000
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2,000
When Friendship Ceases	Terry cartoon	Jan. 15	1,000
Smith's Pets	Jimmy Smith series	Jan. 15	2,000
Bring Home the Turkey	Our Gang comedy	Jan. 22	2,000
Chasing Rainbows	Terry cartoon	Jan. 22	1,000
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2,000
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2,000
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2,000
On Guard (Cullen Landis)	Army serial	Jan. 29	2,000
Sporting Knock	Sportlight	Feb. 12	1,000
Smith's Customer	Smith Family com.	Feb. 12	2,000
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 12	2,000
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2,000
Pathe Review 6	Magazine	Feb. 19	1,000
Plow Boy's Revenge	Terry cartoon	Feb. 26	1,000
Crowd Bait	Sportlight	Feb. 26	1,000
Seeing the World	Our Gang comedy	Feb. 26	2,000
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2,000
In the Rough	Terry cartoon	Mar. 5	1,000
Tit for Tat	Terry cartoon	Mar. 5	1,000
Features			
The High Hand (Leo Maloney)	Western	Sept. 11	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6	5,479
1927			
Cyclone Cowboy (Wally Wales)	Western	Jan. 8	4,447
The Long Loop (Maloney)	Action western	Jan. 15	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29	4,915
Sink or Swim	Terry cartoon	Feb. 5	1,000
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2,000
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2,000
Between Dangers (B. Roosevelt)	Fast western	Feb. 5	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453

PREFERRED PICTURES

Lew Tyler's Wives (Frank Mayo)	Drama	July 10	5,757
Romance of a Million Dollars	Melodrama	Aug. 7	6,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294

Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087
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PRODUCERS DISTRIBUTING CORP.

Stop Flirting (all star)	Light comedy	June 27	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11	5,917
Texas Trail (Carey)	Typical western	July 18	4,720
Private Affairs (Huletto)	Character drama	Aug. 1	6,182
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12	6,974
Coming of Amos (Rod LaRocque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Deau)	Comedy-drama	Feb. 6	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Forbidden Waters (Priscilla Deau)	Comedy drama	May 8	6,155
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (LaRocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,756
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Beatie Love)	Romantic com.-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com.-drama	Oct. 9	6,400
Gigolo (Rod LaRocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
1927			
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859

RAYART

Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,253
Call of the Klondike (Glas-Dwau)	Melodrama	Aug. 21	5,903
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,303

RED SEAL

Has Anybody Seen Kelly?	Song Cartune	Mar. 20	1,000
Marvels of Motion	Magazine	Apr. 3	600
Song Cartune	Fleischer uovely	Apr. 3	500
Reelview (Scenes in Turkey)	Magazine	Apr. 10	800
Hair Cartoon	Marcus cartoon	Apr. 10	800

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
celview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000
Churchyards of Old America	Humor	Sept. 25.	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
Berth Mark	Carrie of Chorus	Oct. 9.	2,000
Hair Cartoons	Number 17	Oct. 16.	458
Searchlight	Issue J	Oct. 16.	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723
Wreckage (May Allison)	Drama	July 24.	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Cheaters	Society drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15.	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.	6,434
College Days (Marceline Day)	College comedy-dr.	Nov. 6.	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27.	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11.	6,100
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19.	5,500
Husband Hunters (Mae Musch)	Sophisticated com-dr.	Feb. 26.	5,600

UNITED ARTISTS

Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4.	8 rls
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29.	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12.	7,500

UNIVERSAL

My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.	8,820
Rustler's Ranch (Acord)	Western	June 5.	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,680
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 17.	5,492
Man in the Saddle (Gibson)	Western	July 24.	7,808
Poker Faces (Horton-LaPlante)	Farce comedy	Aug. 14.	6,662
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-McHaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes)	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.	6,649
Michael Strogoff	Russian Melodrama	Oct. 30.	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6.	5,611
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20.	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27.	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4.	4,471
Cheerful Fraud (Denny)	Farce comedy	Dec. 11.	6,495
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18.	4,399
Silent Rider (Hoot Gibson)	Western	Dec. 25.	5,598

Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1.	7,319
Rough and Ready (Hoxie)	Western	Jan. 8.	4,409
Loco Luck (Art Acord)	Action western	Jan. 22.	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29.	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5.	6,807
One Man Gam (Fred Humes)	Blue Streak westn.	Feb. 12.	4,689
Taxi Taxi (E. E. Horton)	Farce comedy	Feb. 19.	7,172
Short Subjects			
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 21.	2,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlows' Neighbors	Newlows series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000

Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10	Oct. 9.	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16.	2,000
A Man's Size Pet	Western comedy	Oct. 16.	2,000
Never Again	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16.	1,000
Lots of Grief	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 16.	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23.	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23.	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23.	1 r1
When Bonita Rode	Mustang western	Oct. 23.	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30.	1 r1
Jane's Engagement Party	What Happened to Jane	Nov. 6.	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6.	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6.	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6.	1 r1
Please Excuse Me	Excuse Maker com.	Nov. 6.	2 rls
The Big Surprise	Gump comedy	Nov. 13.	2 rls
Snookums' Outing	Newlows comedy	Nov. 13.	2 rls
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13.	1 r1
Better Luck	Gump comedy	Nov. 20.	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20.	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20.	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20.	1 r1
Buster Prize Winner	Buster Brown series	Nov. 27.	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 27.	2 rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29.	1 r1
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29.	1 r1
Last Lap	Collegians No. 4	Nov. 29.	2 rls
A Close Call	Gump series	Nov. 29.	2 rls
Snookums' Merry Christmas	Newlows series	Nov. 29.	2 rls
Hen Punctured of Piperock	Mustang western com.	Nov. 29.	2 rls
Trail of Trickery (Cobb)	Northwest drama	Dec. 11.	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11.	1 r1
Around the Bases	Collegians series	Dec. 11.	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18.	1 r1
Rooms for Rent	Andy Gump comedy	Dec. 18.	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18.	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18.	2 rls
Fighting Spirit	Collegians series	Dec. 25.	2 rls
Buster's Picnic	Buster Brown series	Dec. 25.	2 rls
Denver Dude (Hoot Gibson)	Action western	Feb. 26.	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5.	6,450

Lost Soul (Puffy)	Bluebird comedy	Jan. 1.	1 r1
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1.	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1.	2 rls
Snookums' Playmate	Newlows comedy	Jan. 8.	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8.	1 r1
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8.	2 rls
Up Against It	Gump comedy	Jan. 15.	2 rls
The Relay	Collegians	Jan. 15.	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22.	2 rls
Tied Up	Piperock western	Jan. 22.	2 rls
What's Your Hurry?	Excuse Makers	Jan. 22.	2 rls
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22.	1 r1
Newlows Build	Newlows and Baby	Jan. 22.	2 rls
Cinder Path	Collegians	Jan. 22.	2 rls
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22.	1 r1
Youth and Beauty	Gump comedy	Jan. 29.	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29.	2 rls
George Runs Wild	George series	Feb. 5.	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5.	1 r1
Tenderfoot Courage	Mustang western	Feb. 5.	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12.	1 r1
Meet the Husband (Arthur Lake)	Comedy	Feb. 12.	1 r1
Snookums Disappears	Newlows	Feb. 19.	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19.	2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19.	2 rls
Ranger's Romance (Fred Gilman)	Short western	Feb. 26.	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26.	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26.	1 r1
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5.	1 r1
Flashing Oars	Collegians	Mar. 5.	2 rls

WARNER BROS.

His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,680
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,570
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6.	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30.	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23.	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 21.	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11.	5,810
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8.	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5.	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22.	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12.	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26.	6,271

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

A Real Chinese Festival

A Moving Picture World Presentation Devised by O. T. Taylor

NUMEROUS successful musical comedies and light operas have used the glamour and romance of the Orient as theme. The petite Chinese girls in colorful costume, the wild, unruly Tartars, the picturesque architecture and delightful gardens offer many possibilities. The wealth of Oriental music, songs from musical comedy and light opera successes as well as the newer ballads and the present popular hits, lends the producer a wide variety to choose from. Like most of the *Moving Picture World* presentations of more than one part or scene, "Chinese Festival" may also be presented in but one part. Either of the two scenes in this presentation, properly worked up, contains enough material for a splendid smaller presentation or a prologue.

Towns depending mainly on local talent for use in presentation work will do well to cultivate acquaintance with local dancing schools. In selection of singers keen judgment and care should be exercised. Better have but one good singer than several indifferent ones. Use as many people on the stage as consistent with space.

THE ROUTINE

The drapes part on a dark stage. Gong sounds. Singer is heard. Suggested song: "The Road to Mandalay." Red and blue lights up slowly in front, revealing a plastered wall, with moon gate and windows, set in a grey cyc. The gate carries a dragon design.

Procession of Chinese, carrying flowers, lanterns, miniature dragons, etc., file across the stage in front.

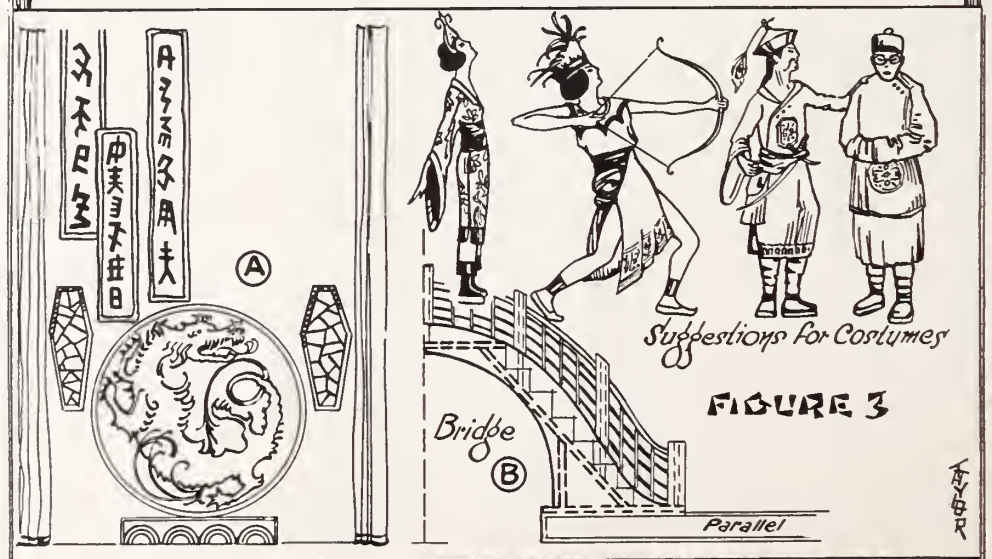
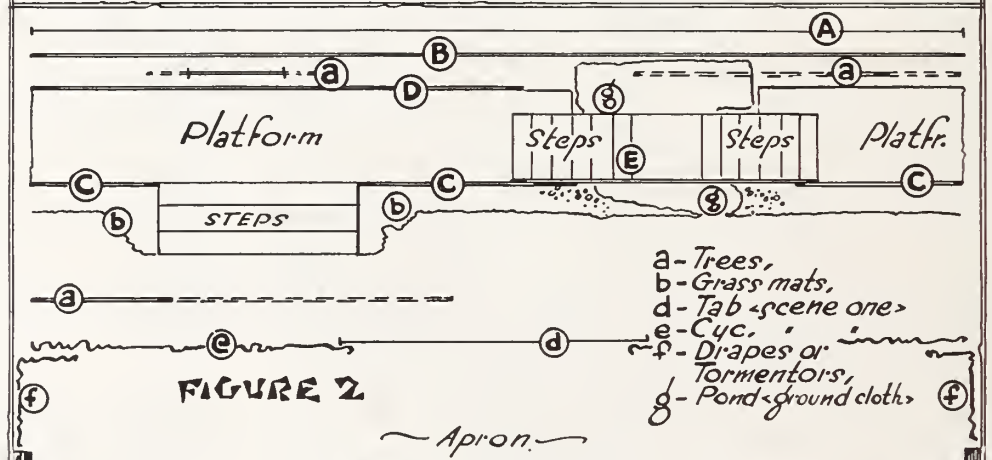
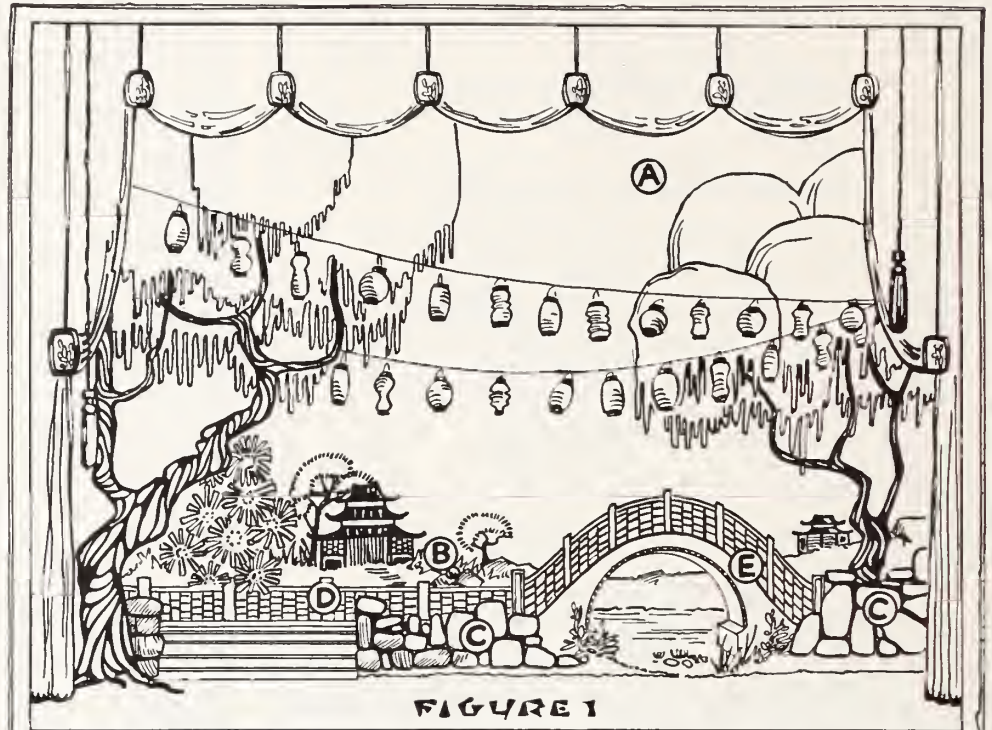
As the song progresses the red and blue lights dim gradually and green lights come up, together with white overhead spot on singer behind the gate, revealing through the scrim in the moon gate, singer attired in Chinese costume.

At the finish of the song the scrim is lifted to permit the singer to step out on the stage. Then scrim down; singer picked up by magenta spot from projection booth; green and white lights behind gate dimming out. Suggested song: "Japanese Sunset" or "Chinese Moon." During the last part of song the cyc and wall tab flies slowly, revealing a Chinese garden on a blue stage.

Lights appear in the teahouses on the distant hills; the lanterns are lighted gradually, a few at a time.

Music to "Red Lantern" or "Chinese March" as group of geisha girls enter for dance. If desired introduce solo dance or song.

The gong sounds. The girls huddle in frightened attitude on platform right stage. Again the gong sounds; yells from right; the girls crowd up on the bridge left as group of Tartars break on from right upstage. Music to "Robbers March" from "Chu Chin Chow" as Tartars perform drill; then to "Ballet Egyptienne" No. 1 as one of them begins a wild dance, the rest of the Tartars beating



(Continued on next page)

Production Tips, Kinks and Wrinkles

time with cymbals and joining in the dance on the last part.

Tartar band takes respectful attitude as the Tartar chief, entering on platform right, sings to the girls. "Poor Butterfly" from "Madam Butterfly." Girls and Tartars join in chorus with song and steps.

Note: Novelties such as tumbling, contortionists, acrobatics, etc., may be worked in with routine to splendid advantage. Such performers should be costumed as belonging to the Tartar band.

THE SETTINGS

The first scene setting, consisting of split cyc and tab, is simple yet effective. The tab is shown in figure 3A. The two windows may have painted panes; or the panes may be cut out to show illuminated. The circular door or moon gate is covered with scrim on which a dragon design is painted. The scrim is on batten or frame, rigged to cyc batten, to permit taking up for entrance of the singer.

The second scene, Figures 1 and 2, is the more elaborate and consists of a sky cyc, and a number of rows and set pieces. The back row, B, showing hills and tea houses, is wall board on frame work, or a combination of wall board and paper or muslin. The trees may be profile or set pieces. Profiles are less difficult to construct, and for a setting of this sort, quite effective. The foliage of right side willow is hung from batten; for the left side foliage net should be used at the top of foliage is below batten height.

The balustrade, D, is set on edge of platform, and is of frame and paper or muslin construction with posts of wall board projected above balustrade top rail. The ground rows, C, depicting a rock formation or wall is similar in construction to the back row, B. The bridge, E, rests with one end on each of the two platforms. It should be strongly built and rendered absolutely safe when subjected to a load of a number of performers. If built as shown in figure 3B it is perfectly safe. The main frame work and stair stringers, indicated by heavy dotted lines, should be no smaller than 2x4 inch studdings. The braces and balustrade frame, light dotted lines, are 1x3 inch battens. Note that this form of constructing makes a truss. Build two trusses as explained above and space them as far apart as desired for bridge width; three feet is about right. Tie together securely with cross bracing. The culvert is covered with heavy blue plaster board or wall board. Cover front side of the bridge with a facing of wall board cut to shape.

Construction of platforms and steps has been taken up in previous presentations as have trees, flowers, etc.

SUGGESTIONS ON PAINTING

Bright, vivid colors should be the keynote. Do back row, distance, in lavender, pink and medium blues. Tea houses get bright red roofs, buff and white walls. The fantastic pine in the right background is done in dark green with foliage defined in bright emerald green. The balustrade on platform, right, as well as the side of bridge and bridge balustrade, is white decorated in Chinese red and in black. Culvert under bridge gets vivid orange.

Willows, in foreground, get medium green foliage high-lighted in emerald green and detailed in dark blue. Tree trunks and branches are done in medium blue, turquoise

The Patron Is the One Who Buys Your Theatre

(Continued from page 92)

Our ushers are carefully trained to find suitable seats with as little confusion as possible. In the Apollo I use two ushers for each aisle and lay before you the adjoining photographs to show how seat possibilities are signalled when there is a standing crowd. The handling of the standing patron and securing of suitable seats without jamming the aisles or disappointing those who have been waiting to sit, counts for a great deal in bringing them back to another performance.

One usher in the front of the theatre will signal to the other usher in the rear who is politely and adroitly marshalling the standees, and the system shown in the pictures, put in effect about ten years ago, has proved to be very efficient. The signal for one, two or four seats is indicated. For three the baton is held as for four, but only one hand is elevated. In some theatres ushers use flashlights for signals but I have found this both annoying and distracting to the patrons who are engrossed in the picture.

The less the distraction, the more the convenience and the concentration of attention on the screen, the greater will the patronage reaction be of a favorable nature.

If patronage is slack, and you have not tried everything that will work for good will and public favor, get busy without delay. You are not doing all that can be done to sell seats.

Moving Picture World will observe the Twentieth Anniversary of its existence on March 26. A remarkable edition will be published with facts of more than ordinary interest to all who are interested in motion pictures and their progress.

and orange for high lights and shading in dark blue, purple and black.

The moon gate tab is pearl grey. Signs, ground and Chinese characters, in red and gold, blue and silver, green and white, or similar combinations. Gate and window frames in orange with embellishments in silver and black. Window bars in bright green. Dragon design on scrim in gold on a red ground.

LANTERNS

The Chinese or Japanese paper lanterns are inexpensive and are good for repeated use in presentation work. A novel effect is obtained by wiring in several circuits so that the lanterns may be lighted a few at a time.

COSTUMES

As Chinese and Japanese light operas and musical comedies are favored by stock companies, lodges and schools for local productions, a large assortment of costumes suited for such productions are usually carried by costuming houses.

Where dancing schools are to furnish the dancers the school or dancers themselves

will probably have their own costumes, or, acting on suggestions from the producer, have the costumes made locally. It should not be difficult to secure the services of a dressmaker who understands costuming well enough to turn out very creditable creations.

Silks and satins are to be desired, although splendid effects are obtained by use of saffron and similar moderately priced materials.

LITTLE THINGS WORTH KNOWING CORRUGATED FASTENERS

For quick, yet strong, joining use corrugated fasteners. Use one or more on each side of battens in joining. They are inexpensive, handy and strong. They are obtainable in several sizes at hardware stores.

DOUBLE POINTED TACKS

For building small frames and for lighter joining, double-pointed tacks will be found very serviceable. These should not be confused with staples. The latter have a round turn, or loop; double-pointed tacks have a square turn.

Publicity—A Fine Art

(Continued from page 90)

Because he is not temperamental, he follows the line of least resistance and is thankful for his job, which in salary compares to the newspaper job he might be holding down, in about the same way as the pay check of one of the directors or tophole scenarists his company employs, compares to his.

Pity the poor publicity man! As an executive he is an anomaly, and the shuttlecock of a large variety of buck-passing battledores. He does his work well. He takes his bumps cheerfully and meekly. He helps to make and save more money in the course of a year usually than any other executive in his organization. He gets scant credit and, in proportion to the results he accomplishes, very small pay for doing it. Well, what of it?

The behind end of anything is usually quite as important as the front elevation. But it gets all the kicks and very little of the fun.

Herein it is not unlike the motion picture publicist, who, to repeat, is again an anomaly, in that, as the behind end of the film industry, he is out front all the time.

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Edited by A. Van Buren Powell

Get Town Clique to Make Box Office Click

EVER figure on selling your seats to sheep? It can be done, at least in a figurative way, because the world is full of people who have the same propensity as have sheep for following without question where a leader goes.

Wherever a group of people are domiciled, there you will see a leader and the faction that follows him (or her—don't forget the female leader) without question in mood, in dress, in goings and comings. There will be others, too, who want to belong, yearn to be of the elect—but because of barriers self-determined and set up by the elect, these sheep may only approach, to sit at a little distance—and worship.

And they go where "they" go, just as sheep follow a ram.

You can turn this human tendency to advantage in selling the off-night seats.

Pick a Clique That's Followed Quick

If your community is very small it is likely that the social clique is the supreme factor in shaping the goings and comings of the rank and file. But in a larger place there may be a small minority following such a clique and a much more impressive majority eddying in the wake of a political or powerful church group.

All you have to do is to discover, if you have not already

been aware of it, which clique has the biggest following—and then sell your theatre to the most imposing clique.

You will find that if the opinion of the leader is favorable it will shape the ideas of his or her adherents, and this, in turn, in an ever spreading circle, will influence the tastes of those whose minds are made up by proxy.

Spread "Service" Thick And It Will Stick

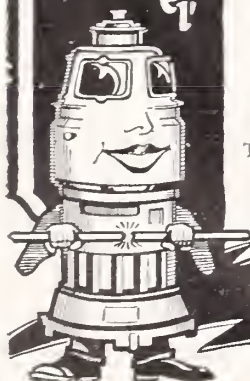
Every leader is humanly responsive to flattery and it will flatter him or her to feel that the community's best place of entertainment and service was selected by no one less than him or herself. If you give your community real service, establish a real standing based on equipment of quality and a theatre of personality, the leader will discover and the clique frequent this real community theatre.

The turning of the theatre over to the clique for its leader's pet project—Boy Scout rally, church organ fund entertainment, or whatever—may attract the right amount of attention to your house; but the high quality of equipment, the prestige that you have built through continual selling of community service, will make the good will permanent.

Good will can sell seats when good paper isn't available.

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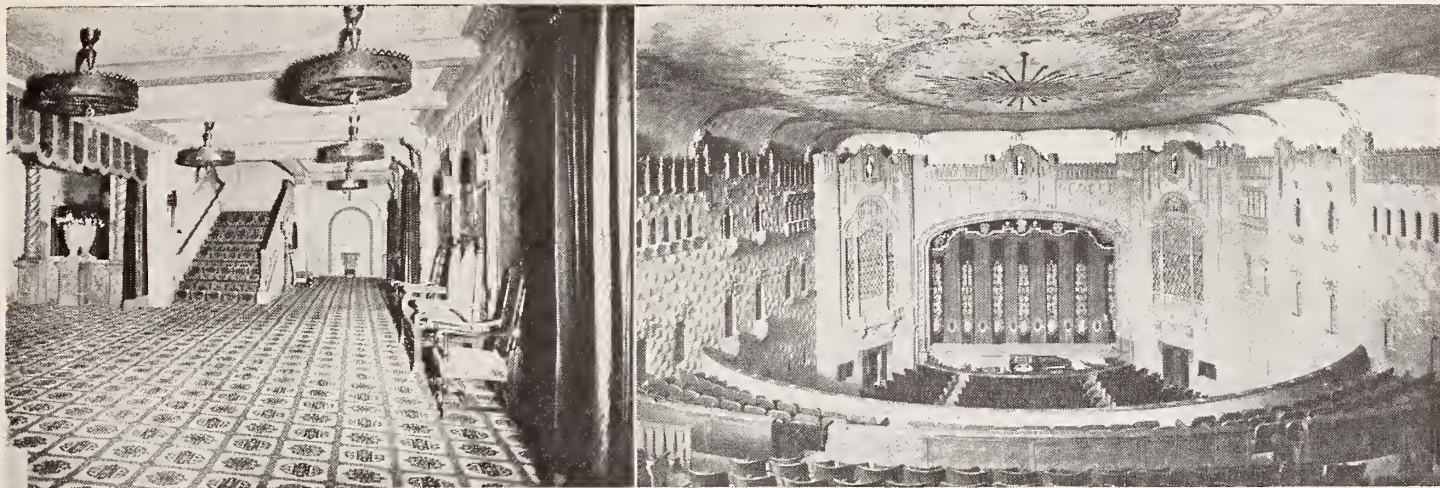
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Golden State is as attractive as the program it gives.

Town of 6,000 Gets Big City Stuff in Golden State's Show

DISTINCTIVE in its ability to furnish big city routine in a town of six thousand, the Golden State Theatre is probably the only theatre in a town of that size, at least in Northern California, to provide not alone first run pictures but, as well, presentation or prologue of city calibre and a new stage attraction each week. Owned by the Monterey Theatres Company, which also operates the Monterey and the Strand in Monterey and the Grove Theatre in Pacific Grove, this latest theatre, the Golden State, has been going ahead during its six months of life, giving the finest type of service, which the best quality of modern equipment makes possible, with an ever growing popularity.

M. G. Keller, general manager, is resident in the Golden State and it is his own admission that gives authority for the statement that the policy of big presentations and class shows keeps him and his collaborators "hop-ping."

It would perhaps not be possible for a theatre in a town of the size of Monterey,

and with two other theatres in the same circuit, to provide such big time entertainment were it not for the fact that the theatre is situated only a mile from the big and famous Del Monte Hotel, which, in the garden spot of Northern California, furnished attraction for the tourists of a nation from whose ranks the Golden State, by its policy, draws a heavy percentage of its patronage.

The Golden State seats 1,500, cost half a million dollars and is completely equipped with most modern fittings in every part.

This equipment, coupled with the utmost in courtesy and appeal, enables the town of 6,000 to have the type of entertainment that is usually found in the city of a million or more.

ABERDEEN, S. D.—Rosac Brothers have contract to make improvements to Rialto, Lyric and State Theatres, owned by Walker Amusement Company.

VERNON, TEXAS—Texas-Dent Theatres, Inc., care L. L. Dent, 2009½ Jackson street, Dallas, plans to remodel theatre.

CORAOPOLIS, PA.—Star Theatre is being remodeled, renovated and seating capacity rearranged to meeting new State fire law.

ST. LOUIS, MO.—Delmonte Theatre at 5624 Delmar Boulevard will be remodeled.

VICKSBURG, MISS.—Walnut Theatre, Frank Shipley, manager, has plans by Emil Well, Inc., Whitney Building, New Orleans, La., for alterations and remodeling.

PLEASANTVILLE, N. J.—Extensive improvements will be made to Carlton Theatre, and seating capacity increased to 1,000. Estimated cost, \$25,000.

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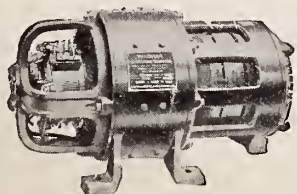
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Better Projection

This Department Was founded in 1910 by its Present Editor~

J.H. Richardson

Better Projection Pays

New York Union School Gets Off to Good Start

I AM informed that the new school L U 306 has inaugurated its starting off promisingly. That is good. The first lessons dealt with magnetism. May I suggest to the manager of the school that while magnetism and electrical action are important and should be given careful attention, still the big thing in motion projection is optics.

Projection is essentially an optical proposition. Mechanics of the projector is important, true. Magnetic and electrical action is important, yes, but optics, is, after all, the really big thing and the thing in which the average man needs careful, fundamental instruction more than in anything else.

I have no doubt but that optics will be dealt with, but it is a very difficult subject and one in which very few are really competent to teach. The projectionist should be fully instructed in the fundamental laws of optics—light action. He must understand the operation of the law which says:

"Light intensity decreases inversely with the square of the distance" as it applies to projection especially well.

He should understand the laws governing light refraction. He should be taught not only that the part or course of a light ray is bent under certain circumstances, as for instance passing from air to glass, but why it is bent. And so on through a considerable list.

The reason for teaching these fundamentals thoroughly is because once they are really understood, the projectionist then has a comprehensive understanding of what takes place in the lens system of the projector, and why it

Bluebook School

Question No. 569—Does the fact that there is a "ground" necessarily mean that there is connection with earth?

Question No. 570—Explain the real meaning of the term "ground."

takes place. He then is in position to work intelligently and efficiently.

I'm not seeking to butt into your affairs, gentlemen. I have not the slightest desire to do so. However, I have a desire to see your school succeed, for more reasons than one. My suggestions cost you nothing at all. You don't have to even read them unless you wish to. Some day, though, you will wake up to an understanding of the fact that with all his "roasting" Richardson is and always has been the true friend not only of Local 306, but of all other locals as well, including 110 of Chicago.

Richardson, however, is a queer chap. He doesn't care for or want your friendship, as a body, until he can have it on the right basis. And that's that. However, friendship or no friendship, this department wants to give real aid in any possible way, but approving of just sliding along from year to year without effort to advance in anything except wages and conditions is not real aid or real friendship.

REMEMBER THIS: The surgeon does NOT use the knife and inflict pain just for his own amusement. He does it because it is necessary for your ultimate well being, and it was for your own ultimate well being that Richardson has used the sword of criticism.

Pavly Supplies Plan For Joining Two Reels

HAROLD PAVLY, Scenic Theatre, Lake Wales, Fla., says: "I take *Moving Picture World* because of our department, which I enjoy very much. I study the Bluebook School and may answer some questions after a while. You once condemned stickers on film marking the splice joining two reels together. My way is to make a notch on each side. It does not harm the film because one frame on each side of the splice must be wasted anyhow, and it does not show on the screen. Have been doing two years and find it effective.

"I wonder when film exchanges will stop marking their prints with whole smears of punch holes? It is a shame.

"My projection distance is 60 feet, with a 12-foot picture. Have a double Hertner Transverter and splendid light. My projectors are Powers, about seven years old, Nos. 36,309 and 36,310. Have them in A-1 condition and not a stop in three months."

Good for you, Friend Pavly. Let the good work go on! See Brother Budge's method for marking hook-up splices. It will soon be published—maybe herewith—and is much better than your notching plan. Yes, exchanges raise the roof about the projectionists punching a few holes in film (and they should raise it, too), and then themselves punch a few HUNDREDS in at one clatter, and seem to think nothing of it.

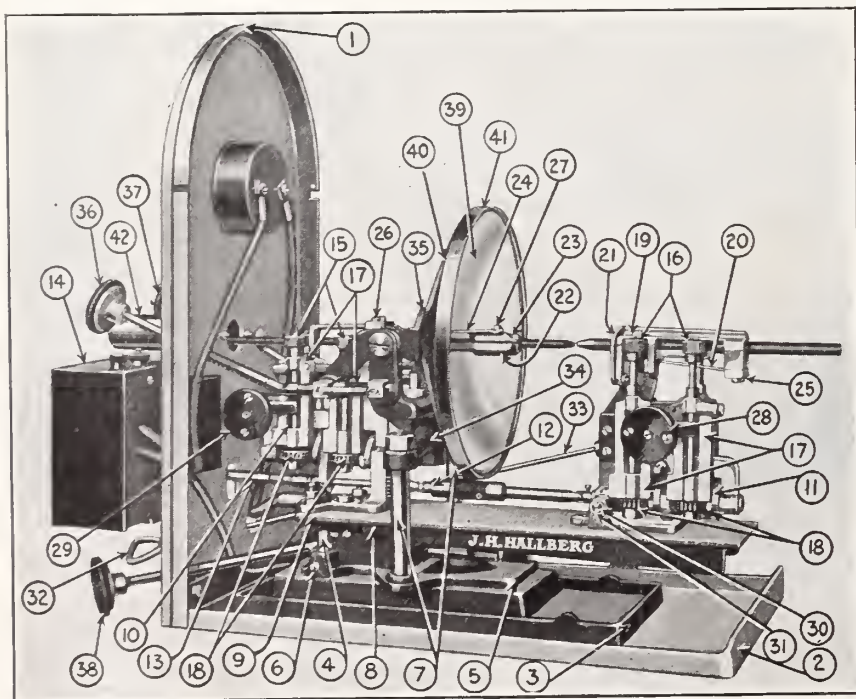
Hallberg Proves Himself A Very Lively Live-Wire

SOME while ago I advised you that J. H. Hallberg, who was the inventor of the Hallberg Economizer and one of the first dealers in motion picture theatre supplies, had re-entered the field after a considerable absence and would handle specialties. I also told you that "J. H." is a live-wire. He is more than that. He is a very lively live-wire and will make some of them sit up on their haunches and take notice before he has finished and done.

Hallberg has a reflector type lamp. I think I told you that, too. It is a sturdy piece of equipment, as you may see by examining the accompanying picture. It has one innovation, at least, and that is an ammeter mounted in the back of the lamphouse—not so bad—what!

Herewith is a general view of the lamp. The housing has, of course, been removed.

Mr. Hallberg has gotten out a most complete illustrated instruction sheet of four pages. It tells you all about his lamp and how to handle it. I would advise you all to address a postcard to J. H. Hallberg, 29 West 57th street, New York City, asking for one. It will be sent free of charge, and such things should be among the papers of every live projectionist. Get busy!



The Hallberg Reflector Type Lamp.

Budge Gives His Method Of Splicing Film Reels

W. C. BUDGE, Brooklyn, says: "When I join two 1,000-foot reels of film I have a solution made up of oxide of zinc and film cement. Mix it thin so it will dry quickly. Too much of the powder (zinc—to be had at any drug store) makes it too thick and too slow drying.

"When I make the joining splice I paint along the sprocket holes on each side of the splice, on the emulsion side, using a small artist's brush. In breaking up I just rewind until the white place appears and—there you are.

"This same solution may be utilized in framing with a Simplex projector, only this time you place it on the celluloid side of the film. Draw a thin white line about half way across, just 12 sprocket holes below the aperture plate. (I presume bottom of aperture opening is meant.—Ed.) This line goes on the bottom of the film trap shoe. It will show up very well in a pretty dark room. I find it much better than a light in front of the lens or aperture.

"I cannot make a reliable report on Bio carbons, because of the fact that I have neither volt nor ammeter. The National carbons give a whiter light with the reflector lamp than the Bio. If you wish for a pure white light, there is a very expensive carbon, known as the S. & S., I believe, though not sure as to name, which gives a very white light."

Don't remember having previously heard of the S. & S. carbon. As to the framing scheme, as I understand it, Brother Budge means to draw a thin white line, using the zinc solution, half way across the film just 12 sprocket holes from a lower frame line, and then place that line opposite the bottom end of the film trap shoe. Maybe I'm wrong, but that's the way I understand it. The splice mark is practical, simple and effective.

John Griffiths Starts Son Off on Right Path

JOHAN GRIFFITHS, JR., the son of our old friend of Ansonia, Conn., proposes to take up projection and follow in the footsteps of his father. He has studied under the tutelage of "Dad," than whom he could have no more competent teacher in projection optics, which is, after all, the really big, important thing in projection.

But that was not sufficient. He wanted to learn things right, so he applied to the International Projector Corporation for employment, to the end that he might learn as nearly as possible all there is to learn about motion picture projectors. The mention of the name of his distinguished dad was all that was necessary to secure him employment, and the chance to learn what he wants to.

John has started his son out right. If he doesn't go far in projection it certainly will be his own fault, but I have no doubt but that he will make good, so that's that. Most men who desire to enter projection seem to think it only necessary to learn how to thread a film in, trim a lamp and start the projector. When they have, in two weeks, or maybe one, accumulated all the vast mass of knowledge, they're a "Nop'rater," and all ready to squirt pictures on the screen with the best of them. Young John is not starting in any such idiotic fashion. More power to him!

Four Questions Are Asked By Man in the Southland

FROM the Southland comes a letter asking the following questions:

(A) Does it make any difference whether a rheostat be connected into the positive or negative wire of a reflector arc lamp?

(B) Does it do any harm to shift the brushes in order to reduce the output the generators of large motor generator sets in order to accommodate reflector arcs?

(C) Several times when I accidentally connected up a lamp on the positive line, the rheostat coils got red hot and the line fuses blew. Was that a cross connection in the lamp or in the rheostat? All this is very new to me (meaning reflector lamps, I take it.—Ed.).

(D) Would you recommend a mercury arc rectifying device for reflector lamps? What is the average life of tubes in rectifiers?

Answering: (A) A reflector arc is no different from any other arc, except that it uses less amperage. It makes no difference whether a rheostat be in the positive or negative wire of any arc circuit, except that if the negative of a 3-wire circuit you were using happened to be the neutral, and you had the rheostat in it and a heavy ground occurred between it and the lamp, all resistance except that offered by the ground would be eliminated. However, such a ground is extremely unlikely to happen, hence the objection is very largely theoretical.

(B) It does no harm to shift the brushes on some sets. I am not certain about others. Before doing it, it is always best to send the manufacturer data contained on the name plate of the set, and ask his advice.

(C) Don't understand what this means.

(D) Motor generators are, in my judgment, very much better than mercury arc rectifiers. I would not recommend a rectifier, now that we have such excellent motor generators. I don't think there can be said to be any "average life" for a rectifier tube. Too much depends upon how they are used.

Gathering Evidence

I am told some very raw stuff is being pulled by one individual in the supply business in New York City. Evidence is being gathered, and there looms large possibility of some one learning a costly lesson before long.



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Your own special Ticket,
any colors, accurately
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Coupon Tickets for Prize
Drawing: 5,000 for \$7.00.
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Ten Thousand	\$6.00
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One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Kentucky Man Has Trouble Focusing

R. H. SCHNEIDER, projectionist, Loomis Theatre, Frankfort, Ky., arises to remark: "I believe the comments you made on the trouble of Friend Crowell, Halifax, N. S., Jan. 22 issue, might be the cue to the trouble with which I have been pestered for three months past.

"When I run absolutely new prints I have no trouble at all, but when the prints are old, or even when they have been in use a relatively short while, nine times in ten I will have to stand by and focus each caption as it appears, and then refocus when it has passed in order to maintain sharp focus on both captions and picture.

"At times it may be necessary to sharpen the reading in center and the edges will blurr considerably. Attaches of the theatre have called me down on this several times, but what can I do? Film tracks and aperture plates not appreciably worn.

"Mark you well the trouble has only developed within the past two or three months. Screen sets square with lens. Projection distance 76 feet 6 inches. Angle of projection two degrees Simplex projectors with straight arc, 35 amperes. Metallic screen, maker unknown. I believe the answer to my troubles has been hit upon, though no remedy has been suggested."

I asked for comments on this matter, which seems to be developing into serious proportions. To date Brother Schneider is the only one who has responded. The question is, is the almost constant high degree of heat to which the film is now subjected warping it? Also, if this trouble only shows up on captions (very light or white background with dark letters) then why is that so?

Excess Range Is Urged For Projector Lamps

RECENTLY a screen in one of the best theatres in the country went dark twice in one evening, due to trouble in the lamp caused by the use of current in excess of its rated capacity, plus failure of the projectionists to watch the new equipment closely and keep things as they should be.

May I point out to manufacturers of projection equipment, especially arc lamps to be used for projection, that those lamps ought to be made, in their every part, of a capacity able to carry any amperage within the possible range of projection current, PLUS CONSIDERABLE EXCESS to take care of the fool projectionist who insists upon shoving the current up unreasonably, or the fool manager who forces him to do it.

Put into figures, I would say that ordinary arc lamps should be made with a 130-ampere capacity, and high intensity lamps should be able to take care of 150 amperes. That 120 amperes on an ordinary arc and 150 on a high intensity represents poor practice and high inefficiency makes no difference. The excess capacity will not cost much as a manufacturing proposition and will save the manufacturer trouble when it falls into the hands of Mr. Nitwit.

Another thing is that, just so far as it is humanly possible to do so without sacrificing the actual efficiency, projection equipment should be made absolutely fool proof, since we still have a great number of machine operators in projection rooms, and many of them have to stretch even that term quite a bit in order to get under the wire as "competent."

Unrivaled screen quality

The photographic superiority of Eastman Film—zealously safeguarded by Kodak Research Laboratory experts—naturally makes prints on Eastman Positive Film from negatives on Eastman Negative Film unrivaled in screen quality.

And, since the public appreciates screen quality, insistence on prints on Eastman Film will have a favorable box office reaction.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

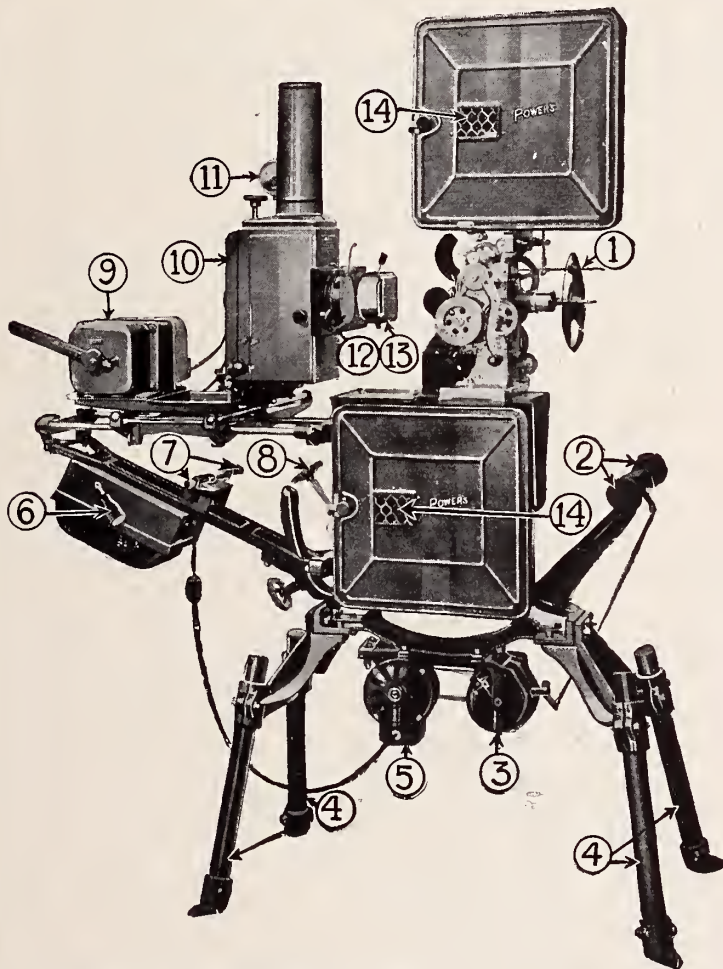
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A Splendid Equipment Giving Excellent Results In Thousands Of Theatres

POWER'S PROJECTORS

WITH

POWER'S INCANDESCENT EQUIPMENT



- 9. Regulator for Incandescent lamp.
- 10. Incandescent lamphouse.
- 11. Ammeter.

- 1. Stereopticon attachment.
- 2. Double handled speed control handle operated from either side.
- 3. Governor type speed control giving wide range of speed uniformly controlled regardless of fluctuations in line voltage at motor.
- 4. Adjustable legs permitting raising and lowering of projector to meet various requirements.
- 5. Powerful motor specially designed for Power's Projectors.
- 6. Double handle arc switch with quick break safety device operated from either side of projector.
- 7. Double ended motor switch—operated from either side of projector.
- 8. Screw and hand wheel adjustment for tilting projector at any desired angle up to 28°.
- 14. 16" magazines with peephole protected by wire glass.

Other Features Not Shown in Illustration

- Roller pin intermittent movement (Exclusive Power's Patent).
- Adjustable Shutter Bracket assembly (permits adjusting of shutter while projector is working).
- Revolving Upper Magazine Spindle.
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- Automatic lower loopsetter.
- New style front plate with pilot light assembly.
- Film footage indicator.
- 12. Cinephor condensing system—increasing the efficiency of the Incandescent equipment 30%.
- 13. Stereopticon mount.

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Moulded composition knobs and handles throughout, and a new and superior vertical adjustment on the lamphouse. The slidecover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting. Crystallized lacquer finish replaces plain japan finish—all steel parts are dull or polished nickelplated. Supplied with new mirror and Power's aspheric condenser mount.

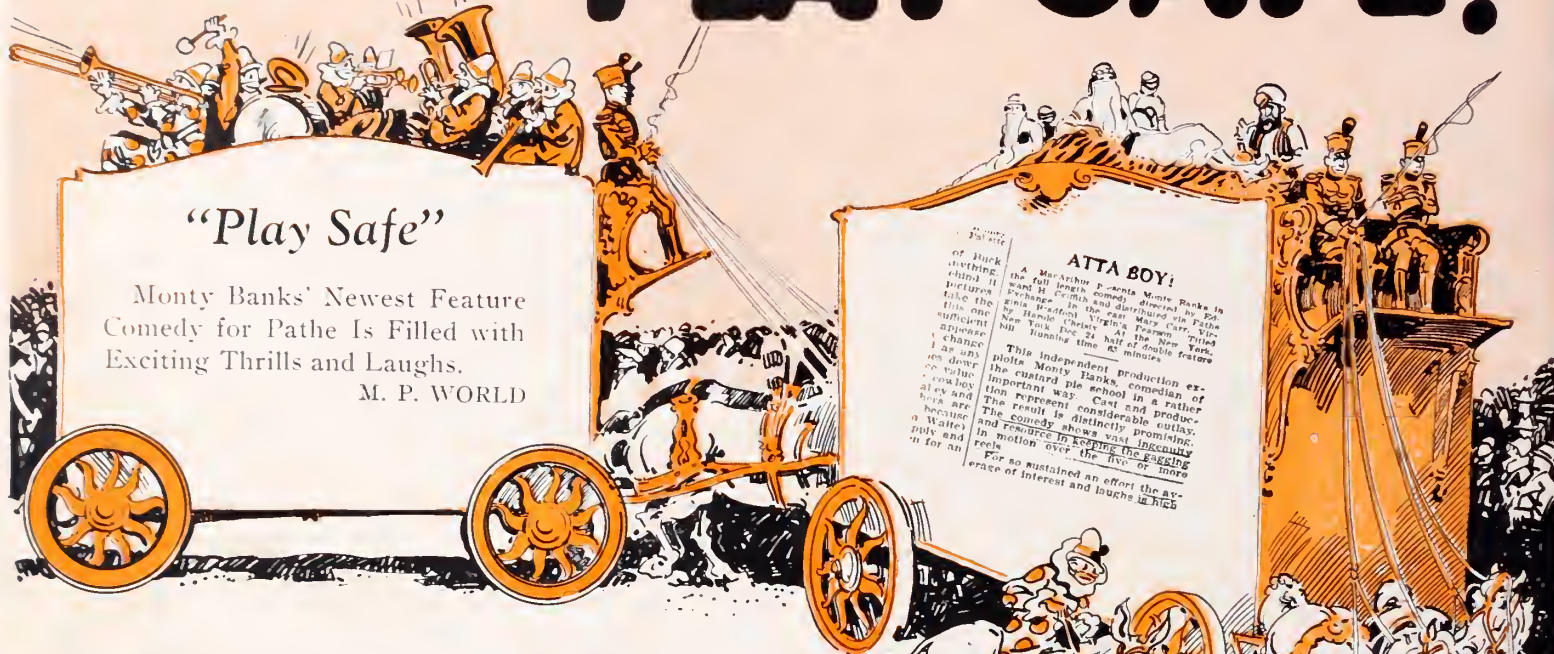


POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street
New York, N. Y.

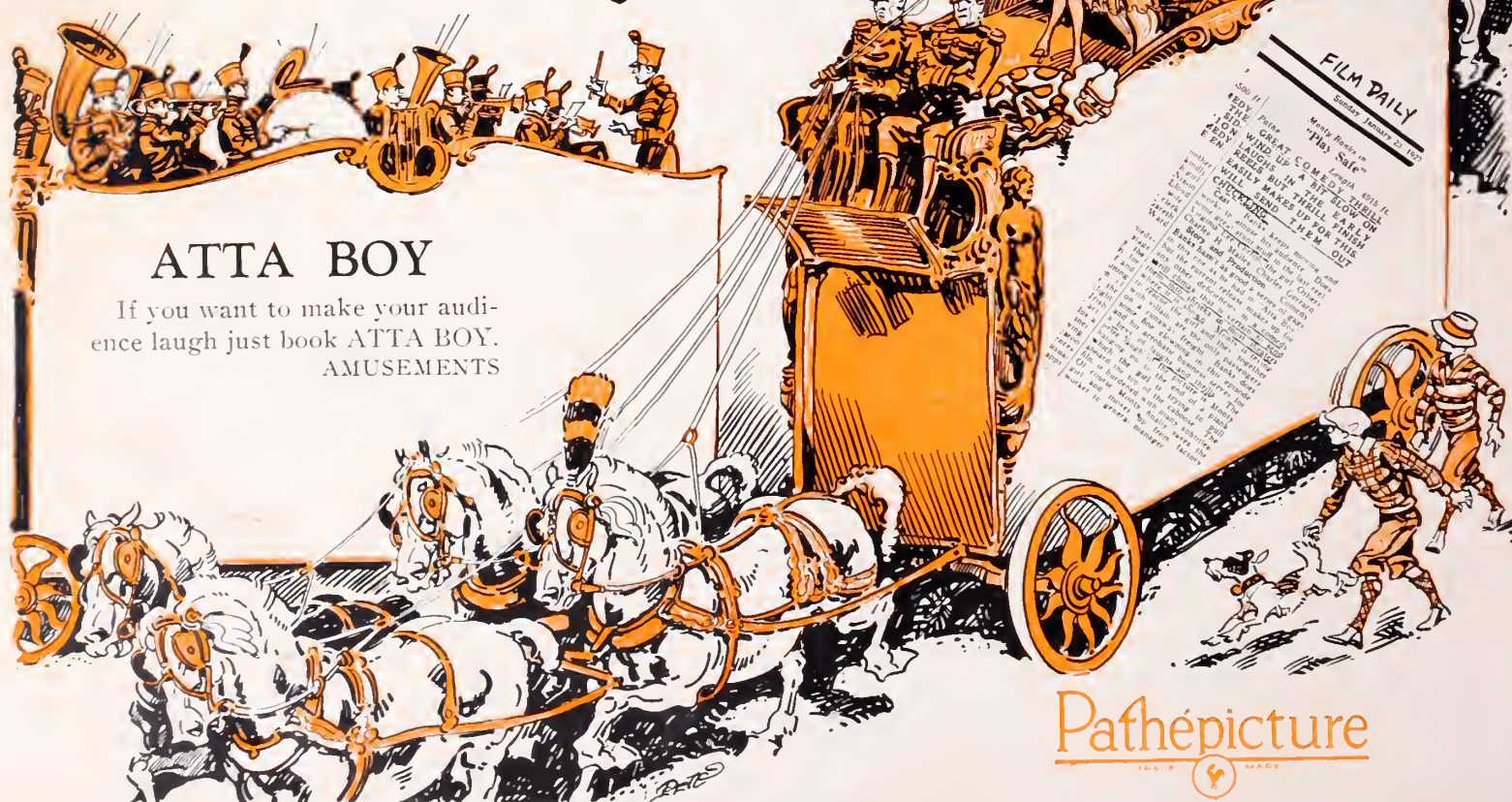


Monty Banks

IN PLAY SAFE!



IT'S A CIRCUS
OF LAUGHS *and*
THRILLS!



IN THIS ISSUE

Twentieth Anniversary Number Next
Broadway Greet The Roxy Theatre
Theatre Broadcasting War Looms

MOVING PICTURE WORLD

VOL. 85, No. 3

MARCH 19th, 1927

PRICE 25 CENTS



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AND
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Paramount this
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simultaneously
with the *Embassy*
N.Y. \$2 Broadway
presentation!



WILLIAM HAINES

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SLIDE Kelly Slide with
WILLIAM Haines starring
—**AND** how!

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METRO-GOLDWYN-MAYER—you bet!

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Paramount announces

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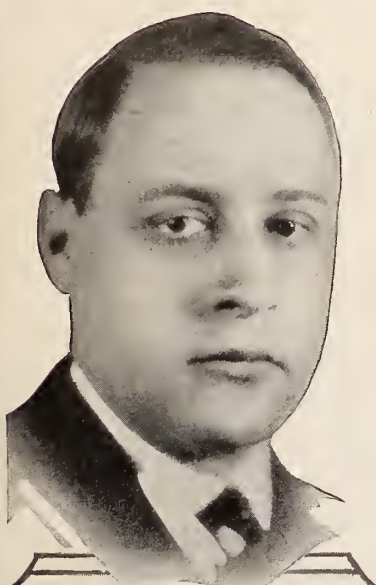
for over thirteen years head of the Pathe News, and in recent years manager of the Pathe Review and other short subject and serial production.



A **HISTORY-MAKING** announcement of definite and complete product offered by **PARAMOUNT'S SHORT FEATURES DEPARTMENT** will be made soon, including...



(OVER)



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"Triumph. Outstanding and guarantees first class entertainment."

—Leonard Boyd,
Los Angeles Examiner.

"After seeing this picture it can be said with the utmost enthusiasm—Go see 'The Fourth Commandment'."

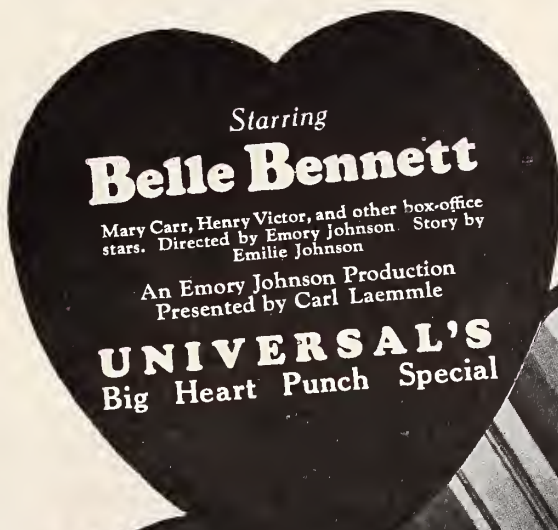
—Sadie Mossler,
Los Angeles Record.

"Miss Bennett does fine piece of work. Her acting as excellent as it was in 'Stella Dallas' which had a long run at a local theatre."

—Los Angeles Evening Herald.

"Convincing and thrilling,"

—Katherine Lipke,
Los Angeles Daily Times.



The FOURTH COMMANDMENT



*here
she
comes !*

“THEY

A
RUPERT JULIAN
PRODUCTION
SUPERVISED BY
C. GARDNER SULLIVAN



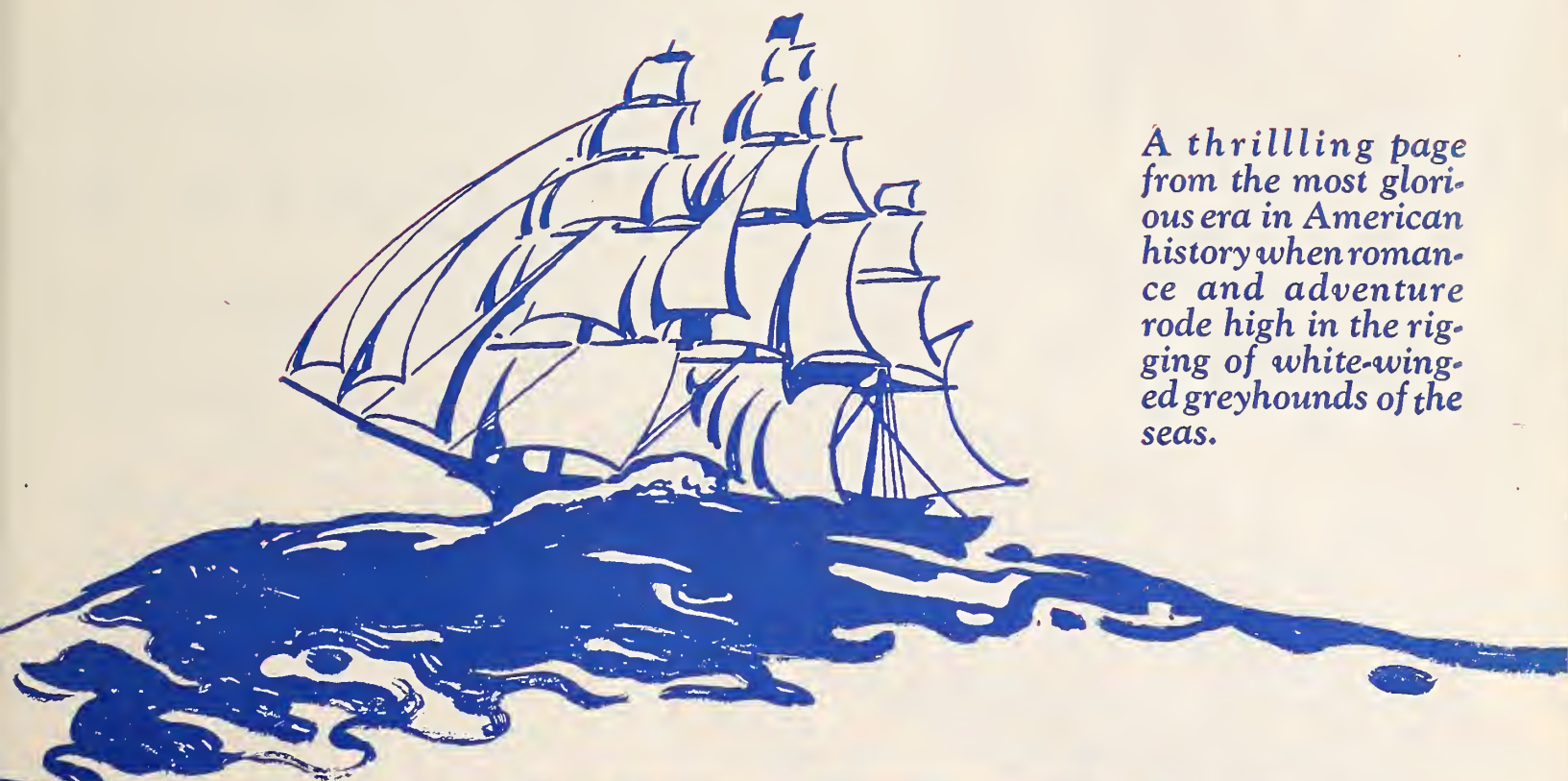
AN
EPIC
ROMANCE
OF THE
SEA

with
WILLIAM BOYD
ELINOR FAIR
JUNIOR COGLAN
and WALTER LONG

From the story by DENISON CLIFT
Directed by RUPERT JULIAN ~

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*A thrilling page
from the most glori-
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history when roman-
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rode high in the rig-
ging of white-wing-
ed greyhounds of the
seas.*

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on
**HIGH
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1000!
LAUGHS
on the movies-

with **BEN LYON**
MARY BRIAN
and **SAM HARDY**

presented by
ROBERT KANE

Original story and scenario by
JAMES A. CREELMAN and
MELVILLE BAKER

Directed by
JAMES A. CREELMAN

**First National
Picture**



EUROPE

"Watch the theatre development in Europe," says Adolph Zukor. Also watch the foreign production that will keep pace with it, is a thought for the industry.

MOVING PICTURE WORLD

NEXT WEEK

MOVING PICTURE WORLD celebrates its 20th Anniversary. "First In The Field," first in PAID exhibitor circulation, first in prestige at home and abroad. Some record!

Vol. 85

New York, March 19, 1927

No. 3

Australian Merger Joins 80 Theatres Under One Banner

Hoyt's and Williamson's in Powerful Combine

A flurry has ensued in Australia by a merger uniting under one banner eighty theatres operating in Victoria, New South Wales and West Australia, to be known as Hoyt's Theatres, Ltd.

Since then operations have extended to the other states and New Zealand; modern, up-to-date theatres, distributed over the capital cities and costing in the aggregate well over \$5,000,000, are being erected for the new organization, representing progress in every direction quite unknown in Australian history.

The capital value of the theatres in which the new organization will carry on business, or be otherwise interested, amounts to \$17,000,000, according to the local Australian trade journal, "Everyones."

The amalgamation is of a number of companies previously carrying on business in two groups—the Hoyt's group and the J. C. Williamson group. The directors of the new organization are all well-known men: Sir George Tallis, F. W. Thring and J. H. Tait, representing the J. C. Williamson group, and G. F. Griffith and F. Challingsworth, representing the Hoyt's group. Messrs. Griffith and Thring are the managing directors.

(Continued on next page)

Unlucky Salesmen

Film salesmen working out of Albany, N. Y., are worried these days as theatre after theatre is being absorbed by the three or four chains in central and northern New York. Instead of calling on theatres scattered over the state, the film salesmen find themselves confronted with a situation that may eventually reduce their force. Instead of entrusting the work of selling the head of a large circuit to a salesman, the branch managers are now looking after that part of the business, leaving but a few scattering out of the way places for the salesmen.

Augment Capitol Ballet

Major Bowes of the Capitol Theatre, New York, has enlarged his ballet to forty-five and also has somewhat augmented the orchestra. The enlargement is due to the large ballet and orchestra offered by the new Roxy Theatre, a block from the Capitol.

Starr Sails Next Month

When H. M. Warner returns from Hollywood next month, Herman Starr, chief home office executive of Warner Bros., will go to Europe to work out further distribution arrangements there with Gus Schlesinger, manager of foreign distribution.

New Jersey May Open Up

New Jersey's Sunday opening bill was passed by the Assembly on March 14 and goes to the Senate next Monday for a vote. The censorship bill is in committee.

Broadcasting War Looms to Offset Roxy's Competition

Roxy Must Have Radio's Help To Fill Seats, Belief of Others, Who Plan to Cut In

By Merritt Crawford

RADIO now looms as a big factor in the theatre war precipitated on Broadway by the opening of the Roxy. Reports were current late this week that several of the big theatre-owning companies, anticipating the competition which the Roxy's opening would inaugurate, some months ago formed a working combination to underwrite a radio station of their own or one in which their wishes would predominate, over which they could broadcast programs almost at will boosting their own pictures and theatres.

The idea, it was said, was to put on the air programs of such

high quality as to offset, as far as possible, the popularity of Roxy's radio entertainers and minimize the advertising value of his tie-up with WJZ and some nineteen other stations networking the country as a draw for From the same source it was learned that the big Broadway picture houses recognized that in a war of newspaper advertising they cannot afford to compete with the Roxy, while they feel that on the air they have an even chance, popular as he undoubtedly is among countless radio fans, to cut into his following.

It is believed by those on the other side of the fence that once the Roxy's novelty has worn off some six or eight weeks hence, it will take more than box office attraction values in the picture and presentation program shown there to keep its 6,200 seats even half filled, and it is only through Roxy's radio connections, that he can hope to avoid a decided decrease in patronage within the next three or four months, which would naturally benefit the other

(Continued on next page)

New York World Raps

Film Consolidations

The New York World has been running a series of articles on the number of mergers consummated or pending within the motion picture industry. Their theme was expressed in one headline, "Movie Trusts Push Independents Into Defense Combines." It is stated that "uncontrolled theatres, at the May convention, will act on plan to pool film-buying power" and that "big independent producers are mostly marking time," while "the small ones are in bad shape."

One article concludes as follows: "Thus the entire industry is being launched into a consolidation movement promising even closer concentration of power than exists in the older fields of steel and petroleum."

New British Films Bill Aimed To Gradually Cut U. S. Exports

Legislation to force American surrender in the motion picture market of the world is reaching a head in several countries which afford the United States its chief export markets.

The new Films Bill, now under consideration in Parliament, provides that all films classified as British must feature British authors, British actors and British atmosphere.

The bill would require both exhibitors and renters to use at least 7½ per cent. increase yearly until a total of 25 per cent. of British-made pictures reaches the screens.

Regulations would be effective in October. Northern Ireland is not included. Only feature films are effected. Blind and advance bookings are prohibited. All features must be shown to the trade before being booked for presentation.

The Australian House of Representatives will name a joint committee to look into the Australian film industry, as a result of sharp criticism by the censor of certain imported films. A report shows that 649 features were imported from the United States as against 24 from Great Britain.

Late Chicago News

Negotiations still continue for the Keith-Orpheum amalgamation. Harry Golson has been made managing director of the new Belpark Theatre of Lubliner & Trinz's circuit, which opened to capacity business. Another huge theatre is planned for the northwest corner of State and Lake.

The Chicago Theatre has opened a new radio station. Balaban & Katz is extending its radio activities. Sousa is booked for the week of May 2.

The Suburban Theatres Building Corporation has been organized to build a Villa Park theatre.

M-G-M in France

Moving Picture World's French correspondent cables as follows:

"I have been told that M.-G.-M. intends to begin production in Paris as soon as the studios Gaumont will build for them are finished. Gaumont put himself into their hands three years ago and cut out his own production, pretending that it was of little importance, thus depriving actors and cameramen of work. I expect that the French-American team will soon attend to this."

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 85

NO. 3

Carl Laemmle Arranges For Group Insurance

Carl Laemmle has arranged with the Travelers Insurance Company for the installation of a far-reaching group insurance plan for Universal employees. A flat \$1,000 policy at an exceptionally low rate has been made available to all Universal employees in the United States and Canada, embracing those with the Universal Pictures Corporation, the Universal Film Exchanges, Inc., and certain employees of the Universal Chain Theatrical Enterprises, Inc.

In all, it affects more than 1,500 Universalites, including home office workers, exchange employees, factory workers and certain of those connected with the various Universal theatre chains. "U" shares the premium costs with the employees.

Lutjen Succeeds Ryan

Harry Lutjen, assistant to C. C. Ryan, purchasing agent at Warner Brothers, has been appointed purchasing agent to succeed Mr. Ryan, who has been transferred to the Vitaphone Corporation.

Wins Fine Fight

The story of a plucky fight against blindness came to light this week with the announcement that Samuel Goldwyn has signed Charles R. Albin, Fifth Avenue photographer, to take personal charge of still photography of all Goldwyn pictures. A year ago Mr. Albin was practically blind. Fearful that the Albin Studios would fail if the truth was known, he concealed his illness perfectly while undergoing painful treatments. For months these seemed useless agony, but he persisted and now his sight is completely restored.

Broadcasting War Looms In New York

(Continued from preceding page)

houses along Broadway. This advantage, it is said, the other companies are determined to cut in on and have laid their plans accordingly.

The enormous business done by the Roxy this week is sufficient to show what the others may expect in the line of competition later, unless some drastic steps are at once taken to offset it. Every Broadway theatre has been hard hit by the new giant among film houses, and this in spite of the fact that practically all of them this week showed attractions of an unusually high box office quality.

The theatre-owning companies, who might be interested in contesting the supremacy of the air waves with the Roxy are Famous Players and Publix, with the Paramount, Rivoli and Rialto, who also have the Criterion and Cohan theatres under lease; Metro-Goldwyn-Mayer with the Capitol, Embassy, Central, Astor and Loew-State. First National with the Mark Strand and Warner Brothers with Warner Theatre, Colony and Selwyn.

Fox Not Interested

Fox is not regarded now as being interested, at present having only "What Price Glory" at the Harris, nor is Universal, who will have no less than two Broadway houses before the end of the summer, according to a recent announcement, but which at present has none.

Of the first named, the Publix group is the only company which has been without radio representation of one kind or another up to date. Major Edward Bowes as the Capitol has regularly broadcast over WEAf, since taking over the house from the present manager of the Roxy, while Loew-State and the other Loew houses have been taken care of on the air by WHN, their official station.

For several months past, First National has been broadcasting over WJZ through two characters, they have created, "Dorothy and Jack," who have discoursed interestingly about First National pictures, which they are supposed to have seen, occasionally mentioning either the New York or Brooklyn Strand.

F. N. May Change Plans

This, however, it is said, may now conflict with the Roxy tie-up with WJZ, so that other arrangements may shortly be made by First National officials, provided another station can offer equal or better facilities.

This leaves Famous Players and Publix, the largest motion picture theatre owners on Broadway and with most at stake, practically without contact with the great radio public, so it is fair to assume that this company, which has never yet shown any signs of being asleep, has long been fully aware of this fact and has made its plans accordingly.

No official of sufficient importance in the Paramount organization could be reached before going to press to give Moving Picture World either a confirmation or denial of the report, that it and other companies would shortly announce important radio affiliations.

Efforts to reach F. L. Faurote,

Famous to Change Name Because of Advertising

The annual meeting of Famous Players-Lasky Corporation stockholders will be held March 29, and in the notice of the meeting there is a proposal to change the name of the company to the Paramount Famous Lasky Corporation.

Adolph Zukor explained the reason for the proposed change.

"For many years," he said, "we have extensively advertised the name Paramount Pictures as our trademark. The result is that millions of people throughout the world who are familiar with the sign 'Paramount Pictures' do not appreciate that Paramount Pictures have always been made by the Famous Players-Lasky Corporation. In making 'Paramount' a part of the corporate name, therefore we are taking into our corporate title the extremely valuable good will that has been created by our product during the last fifteen years."

general manager of the Atlantic Broadcasting Corporation in the Steinway Building, 113 West Fifty-seventh street, which broadcasts as Station WABC, also proved unavailing. It had been intimated that negotiations had been entered into with this company by the film companies interested.

It was learned that the Atlantic Broadcasting Corporation was formed late last fall, taking over its present offices on December 17, 1926, when it opened for business. Station WABC now broadcasts every noon from 11:50 to 11 o'clock and every Monday Wednesday and Friday night from 7:30 to midnight, Monday nights and Saturday nights it has a midnight program from 12 to 2 A. M.

It will thus be seen that the hours on which WABC is licensed to broadcast would be entirely adequate for motion picture exploitation, even the midnight hours on Saturday and Monday of each week being suitable for reaching audiences in the Middle and Far West with information about road shows and new big pictures.

Australian Merger

(Continued from preceding page)

This creates an interesting situation, not only to Americans having their own offices in Australia, but to the many independents who sell their product in New York, and to manufacturers of theatre equipment which these modern houses must have to keep pace with the times.

Hoyt's Theatres, Ltd., is represented in New York by W. A. Robbins, well known in the trade, and has offices at the Regan Building, 140 West 42nd street, New York.

Goldstein-Bernstein

The home office staff of Warner Bros. is extending congratulations to Miss Eve Bernstein, who handles fan magazine publicity, following her marriage to Matt Goldstein, lawyer of 225 West 34th street. The marriage took place on Thursday of last week and was followed by a brief honeymoon.

COMING and GOING

Gloria Swanson left for Los Angeles on Thursday. She will make her second independent picture in California. The Marquis H. de la Falaise will accompany his wife to the Coast, as he has contracted for the exclusive distribution rights in California of the tiniest French car. He also represents the French Author's League in this country. In Miss Swanson's private party will be Thomas Allen Moore, vice-president of Gloria Swanson Productions, Inc., and his wife; Pierre Bedard, production manager, who will be accompanied by his bride; Director Albert Parker; Miss Katharine Nolen, social secretary; Miss Anne Morgan, Miss Edith Simonson, Richard Halliday, Mr. and Mrs. Irving Wyckoff.

Nat Nathanson, president of Hi-Mark Productions, dropped off at Pittsburgh, St. Louis and Chicago en route to the Coast. He will have forty-four releases to offer franchise-holders, including eight features.

Mr. and Mrs. Harold Lloyd, Joe Reddy and others in the Lloyd party which has been stopping at the Ritz, entrained for Los Angeles last Saturday.

G. E. Patton, director of the Motion Picture Bureau, Province of Ontario, and of the Trenton studios, Ontario, was in New York as the representative of the Hon. G. Howard Ferguson, Premier of Ontario, accompanied by his staff, as the guest of Roxy at the opening of his theatre. He was accompanied by R. C. Gadsby, representing the Canadian National Railways, also an invited guest.

Harry Cohn, vice-president and general manager of production for Columbia Pictures, has arrived in New York for a stay of several weeks. Mr. Cohn was accompanied by Mrs. Cohn and Dorothy Howell, assistant production manager.

Edwin Silverman, sales manager of Warner Bros., is back from a three weeks' trip through the southern territory where he journeyed to make a survey of the outlook for Warner's product for next season. Mr. Silverman covered eleven southern states.

Henry Ginsberg, president of Sterling Pictures, left Hollywood Thursday night for New York, after a four weeks' sojourn in the film capital.

Louis Rosenfeld and Jules Levine, managers of the Columbia exchanges in Toronto and Montreal, respectively, are in New York this week, on a short business trip to confer with Joe Brandt, president of the company, on the remainder of the season's releases.

Louis Anger, acting vice-president of United Artists Theatre Circuit, Inc., left New York on March 14 for Pittsburgh, Chicago, Toledo, Kansas City and Cincinnati.

Colvin W. Brown, vice-president of F. B. O., in charge of foreign distribution, returned from abroad on Tuesday.

Looking Ahead



Harry Cohn, vice-president and general manager of production for Columbia Pictures, is in New York to confer on new product.

Birmingham Society Wins Sunday Shows

By a vote of almost 3 to 1, Birmingham, fashionable Detroit suburb, on Monday voted against the Sunday Blue Laws Ordinance and, as a result, John H. Kunsky will continue the erection of his million dollar theatre there.

Several months ago Kunsky agreed to build in Birmingham if he could be assured Sunday shows. After his building was underway the reform element put the question on the election ballot. Society people who find it difficult to keep servants in Birmingham owing to the city's lack of amusements, got out and campaigned for Sunday movies. The Kunsky house will be the first theatre in the city.

Shows Roxy Cross-Section

A clever visualized cross-section of the Roxy Theatre, showing the artistic detail and full seating and operating plans and mechanisms, has been drawn for Science and Invention by Stanley Bate, the young artist of Nashville, Tenn., and New York, who is a brother of Henry Clay Bate of Universal.

Shuberts Regain Control

The run of "The Fire Brigade" ends this week at the Central Theatre and Loew turns back the lease to the Shuberts.

Seesel With Fox-Case

Charles O. Seesel has been signed as art director of Fox-Case Corporation, which makes Movie-tone pictures. His headquarters will be at the two new studios on West 54th street.

Fox Frolic Hits Tops Speed with Minstrels, Dance

First Annual Funfest Is Hit with Crowd

A novelty in motion picture gatherings proved an instant hit with a large crowd when the First Annual Fun Frolic brought out the talent of the Fox Film Corp. staff in a minstrel show preceding the buffet supper and dance which rounded out a full evening at the Hotel McAlpin, New York, March 11.

The minstrels made an entertaining feature. In a book written by Roger Ferri, with special music by Francis Weldon, and to the orchestral accompaniment of the Knickerbocker Collegians, the "show" proved to be full of humor and wit, with plenty of clever work by the soloists and ensemble. All showed a fine response to the schooling of the producer of the very creditable performance.

Especially entertaining were the end men, William McBride, Frank Kizis, Herman Blumenfeld and Harlan Gluck, who, with Roger Ferri as interlocutor, gave the old-time type of show a peppy, modern zest.

Part of the evening's performance was broadcast through Station WMCA and fan mail already is attesting the fact that it "went over." Credit is due the entertainment committee for the splendidly managed and smooth running routine, which included a buffet supper and plenty of dancing. A novelty news reel, the Fox Snooze, added to the proof of cleverness among the Fox staff, and to Truman Talley is due much praise for his hard work on the fun reel.

Carlos Signs Arbuckle

The Los Angeles Examiner says that Roscoe Arbuckle has signed to produce a comedy series for Abe Carlos, independent producer, for a period of five years at a reported arrangement netting the comedian \$2,500,000. The first picture will start in Berlin on October 1. Arbuckle's wife, the former Doris Deane, will play in the pictures. All will be made abroad and, for the present, distribution in foreign countries.

Honor Morris



The sales force of Warner Bros. will pay a tribute to the general manager of distribution by conducting a "Sam E. Morris Month" during the month of May.

Canadian Copyright Act Seems Due For Revision

The amendments to the Canadian Copyright Act, as introduced in a bill in the Canadian House of Commons by L. J. Ladner, M. P., Vancouver, B. C., will undergo important revision before they are finally considered by the Parliament at Ottawa, it is officially announced.

It is estimated that the clauses in the bill affecting performing rights will be withdrawn so that picture theatres, radio broadcasters, fall fairs and bands will not be required to pay continuous royalties or block fees.

"There is no possibility of the Ladner Bill going through without these changes being made," it is stated.

"U" Signs Curwood

Bob Curwood, stunt man, has been engaged by Universal as the star in a series of thirteen stunt two-reel western pictures to be made for release next season.

Important to You

Celebrating its Twentieth Anniversary, Moving Picture World will come out in greatly enlarged form containing features invaluable to every person connected with the moving picture industry. It will far surpass in the value of its contents our notable Tenth Anniversary Issue and will form a volume that will practically be a history of the progress of the pictures to date.

This will constitute the regular issue of Moving Picture World for March 26, and will be sent to all subscribers.

Owing to the vast bulk of these special features, the various service sections will be omitted, to be resumed the following week.

Single copies, if available, will be sold at one dollar each.

A.M.P.A. Dinner At Astor Assumes International Air

Many Foreign Diplomats and Hoover to Attend

Billed as the seventh annual and the first international function of its kind, the dinner of the Associated Motion Picture Advertisers at the Hotel Astor, April 2, will set the stage for international good-will with especial honor to the Latin-American countries.

The complete list of speakers includes Will H. Hays, who will act as toastmaster; Herbert M. Hoover, Secretary of Commerce; two South American ambassadors; Mayor James J. Walker and A. M. Botsford.

The international aspect of the dinner will loom formidably in the array of Latin-American diplomats who will sit at the speakers' table. Those who have been invited, either as speakers or guests, and most of whom have already accepted, are:

Honorio Pueyrredon, Ambassador of Argentina; Dr. Herman Velarde, Ambassador of Peru; Don Manuel C. Tellez, Ambassador of Mexico; S. Gurgel do Amaral, Ambassador of Brazil; Don Miguel Cruchaga Tocornal, Ambassador of Chile; Don Orestes Ferrara, Ambassador of Cuba; Dr. J. Varela, Minister of Uruguay; Don Francisco Sanchez Latour, Minister of Guatemala; Dr. Enrique Olaya, Minister of Colombia; Dr. Don Ricardo J. Alfaro, Minister of Panama; Don J. Rafael Oreanuno, Minister of Costa Rica; Dr. Don Ricardo Jaimes Freyre, Minister of Bolivia; Hannibal Price, Minister of Haiti; Don Luis Bogran, Minister of Honduras; Dr. Don Carlos F. Grisanti, Minister of Venezuela; Angel Morales, Minister of Dominican Republic; Dr. Don Alejandro Cesar, Minister of Nicaragua; Dr. Don Hector David Castro, Charge d'Affaires of Salvador; on Juan Barberis, Charge d'Affaires of Ecuador, and Dr. Juan V. Ramirez, Charge d'Affaires of Paraguay.

The speaking will be broadcast over WJZ. There will be an hour's entertainment staged under the direction of Major Edward Bowes, managing director of the Capitol.

Two film travesties, the annual burlesque news reel and a special reel produced by Rose Pelswick will be shown.

Retain Pollard

Director Harry Pollard, who is completing the Universal super-production, "Uncle Tom's Cabin," has been signed on a five-year contract by Carl Laemmle. The first picture to be made by Pollard under his new contract will be "Show Boat," Universal's projected super-adaptation of Edna Ferber's best seller.

Sports

Two extra-period games featured the basketball race in the motion picture industry Friday night. Pathe and Metro fought for three over-time periods. Pathe finally winning in the last few seconds of play when George Snyder, center, hurled a ringer that traveled almost the entire length of the Stuyvesant High School Court. This tied the game, 34-34, and a moment later Snyder tossed a free throw as the whistle blew, giving Pathe the winning margin. This game made seven straight for Pathe, the only undefeated team.

In another overtime contest, Fox won in an uphill fight from United Artists, tying the game after a bad start as the whistle blew, and chalking up 11 points in the over-time period, the final tally being Fox 43, United Artists 31.

The final games will be played this (Friday) evening, with Metro having a chance to tie Fox for second place. Pathe meets Consolidated, with Metro playing United Artists.

STANDING

Team	Won	Lost
Pathe	7	0
Fox	5	3
Metro	4	3
Consolidated	2	5
United Artists	0	7

M-G-M Sues Robbins

Application has been made to Justice Edward Glennon of the New York Supreme Court to confirm an award made by the Board of Arbitration against the Robbins Enterprises, Inc., and in favor of Metro-Goldwyn-Mayer. It is alleged that in June, 1925, two contracts were made with Metro and the Robbins Enterprises, by which the latter were to exhibit about fifty pictures. It is alleged that the Robbins people breached their contract, but refused to comply with the provisions of same providing for the submission of their differences to the Board of Arbitration. The Board of Arbitration, in February last, at Albany, N. Y., made two awards in favor of Metro, one for \$19,725 and the other for \$6,395.

Last Minute News Flashes

Advices on the first week's gross of the Roxy Theatre, as we go to press, indicate that it will total about \$125,000, a world's record. The press department would not predict, saying the figures would be announced when the week ends tonight (Friday). The gala Friday night opening of last week does not figure in these totals. The Roxy did about \$25,000 on Saturday, \$26,000 on Sunday and \$14,000 on Monday, and the same on Tuesday and Wednesday.

Seven Incorporations For Week in New York

At the rate of one a day, there were seven companies engaging in some branch of the motion picture industry incorporated last week in New York State. The capitalization of these companies was about normal. The companies receiving charters from the secretary of state included Goodart Pictures, Inc., \$10,000, with Harry Kerer, Henry Sonenshine and Emil K. Ellis, New York City; Restless Women, Inc., \$10,000 Max E. Hayes, New York City; Philip Offin, Frank J. Film Productions, Inc., \$20,000, E. Arzen DeCserpey, Dave Kannengisser, Max Seidler, New York City; the capitalization of the following not being specified: Lima Theatre Corporation, Ellen S. Matthews, Frances Hoffman, Adolph Schimel, New York City; Society of Cinema Arts, Inc., Maude Garrity, Gabrielle Brock, Jersey City; Edna Himmelweit, New York City; Lathal Amusement Corporation, Esther Abend, Ruth F. McKeown, Ida Nemser, Brooklyn; Pro-Arte Producers, Ltd., Jacob Altschuler, Edwir G. Kirvian, Edgar R. Carver, New York City.

Film Library For Harvard

The Department of Fine Arts of Harvard University, in association with the Fogg Museum and the University Library, plans to establish immediately a library and archive of films. With the co-operation of Will H. Hays, this collection will be formed to serve the double purpose of recording the evolution of the moving picture and of selecting annually those films which are deemed worthy of preservation as works of art.

"Rough Riders" Opens

The Paramount special, "The Rough Riders," opened Tuesday night at the George M. Cohan Theatre. It was directed by Victor Fleming from a story by Hermann Hagedorn. Frank Hopper plays Theodore Roosevelt and Colonel Fred Lindsay plays Leonard Wood. Hugo Riesenfeld arranged a special musical score.

Kaliski Wins Cup

The Pittsburgh branch of Educational Film Exchanges, Inc., won the E. W. Hammons cup for February for making the best showing during the past month among the 36 Educational exchanges. Joe Kaliski, manager of this exchange, gains possession of his handsome cup as a result of the outstanding work of his office. J. H. Butner, manager of the Atlanta branch, retained possession of the cup during January.

Pierson Promotes Yorke

The promotion of G. S. Yorke to the position of general director of publicity for "What Price Glory" is announced by H. Wayne Pierson, general manager of the Road Show Department.

Boles Remains With Gloria

John Boles, Gloria Swanson's leading man in "The Love of Sunya," has been signed by Miss Swanson to a long term contract. He will leave shortly for California.

Famous Players Form An Authors' Council

Formation of an Author's Council is announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky. The council which begins functioning next month in the new Paramount Building, will develop original stories and encourage authors to write directly for the screen.

This new departure will be organized and directed by William LeBaron, associate Paramount producer in charge of the Long Island studio, Associate director will be Owen Davis, famous dramatist and president of the Authors' League of America. The council also will embrace Frederick Lonsdale, representing British dramatists, and Alfred Saviar, representing the French. Contributors are expected shortly to comprise the leading novelists and dramatists on both sides of the Atlantic.

Fox Opens in Philly Soon

The new Fox Locust Theatre in Philadelphia, the latest addition to the Fox chain, will be formally opened on Sunday night, March 20. The house will be given over that night to an especially invited audience and will be open to the general public on March 21. The policy will be first class attractions such as motion pictures of road show importance and of known success, spoken dramas and musical comedies. The initial attraction will be "What Price Glory," booked for an indefinite run. Harry Fields is manager.

De Mille-Sills Dates All Set

The dates on which Cecil B. De Mille and Milfon Sills will speak before the Harvard Graduate School of Business Administration are now announced. They are, respectively, April 26 and 28. De Mille will talk directing and Sills acting. The latter's talk closes the series.

Fliessler Has Daughter

Joe Fliessler, manager of the Fifth Avenue Playhouse and publicity director for UFA, and Mrs. Fliessler are rejoicing in the birth of a daughter. Mrs. Fliessler has returned home from the hospital.

Donahey to Talk

Governor A. Vic Donahey of Ohio will be the principal speaker at the convention banquet of the Motion Picture Theatre Owners of America on Wednesday evening, May 18, in Columbus. J. J. Harwood of Cleveland, a national director, is chairman of the General Convention Committee. He will announce the committee in a few days. Arrangements are being made to procure a special rate of fare and one-half fare to and from the convention for all who attend. P. J. Wood, Ohio, business manager, is secretary of the General Convention Committee.

Our Stock Market

By Ervin L. Hall

Mergers and rumors of mergers have been the order for the past week. Moving picture stocks and issues have fixed the attention of Wall Street bankers and market traders. The stocks have gone up and down like the tide, meaning gains and losses to thousands of speculators. The stock market in general has been erratic. There are always opportunities, however, in motion picture securities for investment and profitable trading.

UNIVERSAL PICTURES COMMON. Universal occupies an important position in the industry. The company controls about 300 theatres extending throughout the entire country. It constitutes within itself a unit for producing, distributing and exhibiting a complete program. Last year the company earned a net of \$6.41 a share on its 250,000 shares of common stocks, compared with \$6.18 in 1925. For six years the net has been registering steady gains. The outlook for the remainder of the year is good. The company's stock recently sold at 45%, a gain of 16 points from the low of the year. It may go still higher.

UNIVERSAL PICTURES 8% PREFERRED. Selling around 100 and yield 8%. Dividend is earned 3½ times over. Redeemable at 110, and price range this year from 94 to 101. This seems a profitable investment.

FOX OFFICE BUILDING BONDS. Building owned in fee by the Fox Film Realty Corporation, appraised at \$1,853,474 and the land at \$1,150,000. Mortgage loan is \$1,700,000 and bonds represent less than a 58% loan. Rentals amount to \$300,000 and interest on bonds \$152,235. Bonds sell at 100 and yield 6%. This constitutes a desirable conservative bond investment.

FAMOUS PLAYERS - LASKY CORPORATION. Annual meeting to be held March 29 and there is a proposal to change the name to the Paramount Famous-Lasky Corporation. Net for the year ended January 1 was \$10.82 a share earned on 459,020 shares of no par common outstanding. This compares with \$18.39 a share on 275,102 shares for the preceding year. For the final quarter ended January 1, 1927, the net was \$3.13 a share on 574,590 shares of common compared with \$5.66 on 370,114 shares for the corresponding quarter of 1925. Book value of the stock around 107 and the present price in the neighborhood of 109%. The dividend of \$10 is amply covered and last year's price range was from 127½ to 103½. Yield about 8% and outlook good for the year.

UNITED ARTISTS THEATRE CIRCUIT, INC. The company is making progress. Organized less than 8 months ago, it has theatres in Baltimore, Portland, Ore., Hollywood and Seattle. Theatres are being opened in other cities with reasonable speed. Net earning for the five theatres at present running will amount to about \$425,000 for the present year, or 1½ times the annual dividend requirement on the \$4,000,000 7% preferred stock. Six pictures have been released during the last eight months and three more have been completed. The company is sound financially and the management able.

Give The Patron A Show



PRIMARILY the motion picture theatre is supposed to be a place where you go to see a motion picture. This being so, it would seem logical to make the fullest provision to that end. Doubtless managers feel that they do, but we question whether many managers sit through a single performance of their own shows from one January to the next. They see the picture in a private projection room. They may see the presentations at rehearsal and hear the orchestral music in much the same way, but many do not enter the auditorium during a performance. They feel they are there to run the show, not to see it. And so it is that many little things spoil the pleasure of the patron and perhaps serve to keep him from a return visit.

And one of the most frequent spoilers of pleasure is the long-legged orchestra leader. Naturally the leader must be able to see and be seen by his musicians, else he could not lead, but there seems to be no very good reason why he should make himself so persistently and irritatingly prominent.

There are some houses, where the musicians play upon the stage, where it probably is impossible to so place the leader that he will not interfere with the clear view of the screen to those sitting in the front of the house in the center. Here, perhaps, the condition is unavoidable.

But there is no reason in the world why musicians playing in the pit cannot see a leader who does not obtrude himself upon the screen. He could lead without so adjusting his platform that he looms large above the stage rim. Where there is an elevator pit, the condition becomes even less excusable.

At every de luxe performance the enjoyment of from one to three hundred persons is materially lessened because the leader thoughtlessly or egotistically, interposes his carcass between the patrons and the screen without real excuse. And the manager doesn't know, because probably he never sat through a show.

Take a seat back of your leader some day and see if you would enjoy it if you were the patron. Then cut the leader down, and earn the everlasting thanks of your unfortunate patrons.

"The Mysterious Voice" Of The Organ

Odd Facts About the Instrument At the Paramount

By Epes W. Sargent

DOWN in the West Indies the negroes will tell you that an unbaptized infant sees spooks. An unopened organ is in much the same case, for the opening is the formal baptism. Paramount's organ never was formally opened. Jesse Crawford splashed it up a bit the night house opened but that's not an opening. Night watchmen reported the big windbox was groaning and moaning in the early morning hours. Crawford and Ed. Olmstead, the manager, decided that an opening was essential, so fifteen or twenty newspaper people were invited to be at the stage door at four o'clock last Thursday to assist.

Everyone had seen the console, and anyhow it was being used, so the first stop was made at the blower room, which has no connection with the press department. The blower is merely a big fan that keeps the windbox at proper pressure. If you just chanced into the room, you probably would suppose it to be part of the ventilating system. This is down in the basement of the building and not far off is the real brains of the organ, the wire room.

If you mistook the blower for the ventilation you might be excused for supposing that the theatre had sublet part of its space to the telephone company, for there are wires enough to supply a central of many hundred subscribers.

Probably you know all about it, but in case you don't, the organ is different from the piano. When you press a piano key lightly, you get a soft tone. Hit it harder and your tone is stronger. Depress an organ key and nothing whatever may happen.

An organist has to stop to start, and when he stops stopping, he stops. The organ consists of many sets of pipes, some of which may run the entire keyboard, while others may consist only of a limited number of pipes. With the exception of the pedal pipes, which are operated by the feet, all of the pipes are operated from one or more of the manuals, or keyboards, and each pipe has its own wire, which admits air to that particular pipe.

Each set of pipes is controlled by a stop; one of the red or white tablets arranged in a horseshoe around the manual. When a stop is touched, a wire connection throws a bar across all of the wires in this pipe system. So long as the bar is down, current flows into the wires and the pipes react to the depression of the keys on the manual. When the bar is up, that set of wires is dead and no tone comes from those pipes.

The organist has no direct control over the tone. That is to say if he hits one key lightly and another heavily, the tone is even. If he wants more tone he does not "play harder." He puts in more stops, for his keys are merely telegraph keys.

On the under side of each key is a contact, and below the key is the other pole of the contact. Depress a key into contact and



Jesse Crawford, the noted organist, at his instrument in the Paramount Theatre, New York

an electrical impulse is sent over the wire into all sets of wires that are in use.

The touch may actuate only the piccolo, or it may set in motion the groups of pipes representing an entire symphony orchestra. It's all up to the organist to decide what he wants, and to throw in those stops.

The wiring represents roughly one-half of the total cost of the organ, and there is \$45,000 worth of electrical work in the Paramount installation, most of it contained in a space about the size of a hall bedroom.

There is no music in this room. All you hear is the soft thud of the bars, the almost imperceptible click of the valves and a murmur that suggests muffled wind.

The wire room is apparently not very far from the console, but it could be across the street, if necessary, for with the electric transmission this element is negligible.

The pipes are on either side of the proscenium in the Paramount, but this is another detail. They could be below the stage level, over the arch, in the dome or at the rear of the house. It all depends on the builder, the architect and the owner. Most installations seem to favor the side sections.

In the Paramount these pipe rooms run up three stories, and even at that they have to turn the big 32-foot pipes. The shape of the pipe is less important than the length and diameter. You get the same tone whether you play a straight trumpet or bend the same amount of pipe into a bugle. There are only

a few of the 32-foot-pipes. These are the largest, but not the loudest. They supply the deep tones against which the organist embroiders the design of the lighter melody, and correspond to the double bass in an orchestra or the "um-pah" of the brass band. These are made of wood and are square. Most of the other pipes are square, but not all. And other pipes may be all wood, all metal or a combination of all sizes.

Both chambers have shutters which may be opened or closed at the will of the organist, giving a certain gradation of tone that corresponds to the pedal of a piano. You can get the same effect by opening or closing the doors of your phonograph sound chamber.

One thing that surprises the visitor on his first inspection is the comparative absence of noise. You hear no more tone than you get from your orchestra chair; perhaps not as much for some the pipes are operating in the other chamber, which you do not hear.

The pipes are roughly divided into strings, brass, cathedral and percussion. The first two are self-explanatory. They imitate the various instruments of the orchestra.

The Cathedral pipes are those which originally formed the church organs; straight reed tones that were supposed to supplement the human voice. The percussion is the novelty section and includes everything from two styles of snare drums to the Chinese blocks. This Wurlitzer has two sets of xylophones,

(Continued on page 224)

TWENTY years is not so very long as time is measured in the record of human progress, nor is it reckoned more than the span bridging the life of a man from infancy to fullgrown manhood, yet the two decades just past constitute well nigh two thirds of the lifetime of this extraordinary industry and include at least ninety percent of its entire industrial development.

TWENTY years ago this month, in March 1907, *Moving Picture World* was born, the product of one man's idea and his honest determination to give to the motion picture industry, just beginning its astonishing growth, what it then most needed, a journal of constructive service and enlightened criticism.

IT was a real adventure, full of uncertainties and beset with no uncertain difficulties, which the late James P. Chalmers, editor and founder of *Moving Picture World*, set forth upon, when he launched its first issue of sixteen pages just a score of years ago, with rugged independence and principle as its watchword and little else upon which to base his high hopes for its ultimate success.

THAT *Moving Picture World* has proved faithful to his ideals of usefulness to the industry and maintained its leadership, the evidence of the years well attests, for though many publications have since entered the field to contest its supremacy, its twentieth anniversary finds *Moving Picture World* still pre-eminently the leader in exhibitor circulation and in the prestige which inevitably must come to a publication whose good faith and service to its readers and advertisers has never been questioned.

THE history of *Moving Picture World* has been the history of the motion picture industry from the days when it began to be an industry and in its Twentieth Anniversary Issue, which goes to press next week, an effort has been made to present a permanent record of the film's amazing growth and development in which this publication has played no unimportant part.

THERE was no trade literature, worthy of the name, in the motion picture business in that now distant day, when James P. Chalmers brought out his modest little paper of sixteen pages and today there is no industry in the world about which so much has been and is being written as about the films and their makers.

YET now as then *Moving Picture World* may justly claim to be unique, in that it is both first and foremost in its chosen field.

PRODUCTION in the East, which threatened to reach the vanishing point with the decision of the Paramount officials to transfer their entire studio organization to Hollywood, now takes on a new lease of life with the announcement that William Fox will make no less than twelve pictures during the next few months at his Tenth Avenue plant, with Allan Dwan and others directing.

by the way

*Next Week, Moving Picture World,
Founded in 1907 By James P. Chalmers,
Celebrates Its Twentieth Anniversary*

*Increase in Eastern Production Forecast
By Fox and Warner Bros. Activities*

*Roscoe Arbuckle to Produce Abroad
With Hope of Staging Comeback Here*

*Roxy Theatre Breaking All Records
Setting Fast Pace For the Industry*

ADD to this Warner Brothers, who, as previously exclusively announced in *Moving Picture World*, are about to take over the great Cosmopolitan studios, where much of their Vitaphone and feature productions will doubtless be made, and the activities of the Robert H. Kane and one or two other independent producing units and it will be seen that New York is not to be entirely depopulated of moving picture folk.

HOLLYWOOD, of course, will always be the world center of film production, but New York will continue to be the place to get new and original ideas and the mental stimulus to overcome the cerebral anemia which the land of the *dolce far niente* seemingly develops in its addicts.

ACCORDING to daily newspaper announcements, Roscoe (Fatty) Arbuckle is going to Europe to make pictures, at the conclusion of the vaudeville tour, which he is about to undertake, and hopes to be seen again on American screens.

WILL H. HAYS long ago lifted the ban against this one time popular comedian, who if ever a man was the victim of tragic circumstance is that man, and it has been regrettable that no producer has since been sufficiently courageous or—perhaps a better expression to use—hardy enough to dare public opinion by giving this unfortunate actor a chance to stage a comeback.

PROBABLY to have done so before this time would have been premature, for the popular verdict against Arbuckle was sweeping, rankly unjust as it was regarded by many, but he surely has atoned for his folly, if such it was, and all the world knows now that he was entirely innocent of the wrongdoing for which the public condemned his pictures.

ROSCOE ARBUCKLE has never lost his favor with the European public, who found it difficult to understand the American attitude toward him and his pictures, and now that time has passed, it is to be hoped that audiences here may also have undergone a change of heart.

ALOT of people didn't believe that Roxy was going to "put it over" and now they are wondering just how far the "*Cathedral of the Motion Picture*" is going to go in breaking all previous world records for attendance and gross receipts.

UNFORTUNATELY we go to press too soon to get the tabulation of his first full week's business, but it appears now (Thursday) as if it were going to top \$130,000 and it may even go considerably above that figure.

IT seems the only way for the powers that be in motion pictures to compete with him is to go out and build another Roxy.

AND that's not as easy as it sounds—ask Roxy!

Merritt Crawford

Roxy's Own Story

Told In 1917



S. L. Rothafel

Just One Instance

"ROXY" is by no means the only headliner of today who from ten to twenty years ago had reason to feel grateful to Moving Picture World for initial recognition and material aid and encouragement. Look through the files from 1908 and you will find that Moving Picture World has always been first to recognize and welcome all who have contributed to the enormous advance of the industry. This isolated example is merely offered here because at this moment it is particularly timely.

It is now about eight years since I first went into the moving picture business, but it seems only yesterday that I stood up on my little balcony in the old dump of a hall behind the barroom at Forest City, Penn., with its 250 undertaker's chairs, an old Power No. 4 machine, a screen made from an old bed sheet, and a second-hand piano. We were running then three single reels for five cents. To me those days afford the most pleasant recollections. How I worked and how I strived, but it didn't discourage me—I loved it.

I used to get up in the morning at day-break, and go out and paint my own signs on paper that I procured from the printing office—ordinary one-sheets of different colors—and I became quite adept with the brush. I used to arrange my music for the orchestra, which consisted of a piano player, and then I went up and cleaned my machine. When I had everything spick-and-span, I cleaned the theatre, met the train in the afternoon, got my films, looked them over, and saw that the patches were in good shape. Then I was ready to make my announcement from the back of the little balcony, where the people had to turn around in their seats to hear me. Gee, those were the good old days.

I remember one instance when I had to get an old Vitagraph reel which I had advertised. I walked from Forest City to Carbondale in a blinding snowstorm, a distance of seven miles each way, so that I would not disappoint my patrons. I left at 4 o'clock in the morning so as to return at 9:30 and not disappoint my audience. That audience consisted of four people. Shortly after this, however, I began to build up.

A Mr. Shirley, who is still manager of the Wilkes-Barre branch of the General Film Company, took me to a convention, where I met, for the first time, a great many men with whom I was destined to be thrown into contact later. I voiced my dreams and ambitions to a Mr. Chalmers, who listened carefully and who believed in me and who made me promise to write several articles for the *Moving Picture World*, which I did. They were the first

I had ever written for the moving picture industry. What I had seen at the film service convention so impressed me that I immediately began to look for larger fields.

Then came my invention of the daylight pictures and the trip around the country putting them in the different theatres. Next came my management of the Alhambra Theatre in Milwaukee; then my sojourn in Minneapolis, then my coming to New York.

It is like a dream or a tale from Fairyland, but here I am, safely esconced in the Rialto,

*A Statement by "Roxy"
—S. L. Rothafel, Which
Appeared in the Tenth
Anniversary Number of
Moving Picture World,
Ten Years Ago*

still dreaming and still wishing to do bigger things, and just as dissatisfied today as I was after my trip to New York the first time. Some day perhaps I am going to have my fondest dreams realized, to have a theatre so magnificent, so fine, so big, so powerful that it will stand, not alone as a monument to myself but to the entire moving picture industry.

I cannot express to you how grateful I am to the *Moving Picture World* for what it has done; to the members of your staff, each and every one of them and especially to a former member of the staff and my good friend James McQuade who used to take me in a corner and lecture me for hours and get cross if I didn't agree with him. Never will I forget his first visit to me in Minneapolis. Arm in arm we walked around the corner and it was then I first discovered his fondness for the spirit of Pebleford and learned that his liver was out of order, and that he was about to expire. Good old soul, there isn't anything I wouldn't do for him.

It was the *Moving Picture World* that first gave me any prominence, that discovered me, as it were. It told the moving picture trade what I was trying to accomplish, and may I take this occasion to congratulate it upon its tenth anniversary and to wish it continued success along the lines which have done so much to bring the industry to the place it has attained. May it bend every effort to fight the enemies of the picture relentlessly until the picture is so big, so powerful, so influential it can laugh with scorn at the puny attempts to discredit it. May it wage the war against the grafters, continue the fight against censorship, urge and demand cleaner pictures, better pictures, better direction, and better stories. May it insist and preach the doctrine of maintaining an ideal and never pander to a taste.

All of us in the industry must put our shoulders to the wheel and assist your splendid publication in its fight to place the moving picture on the highest pinnacle, a place where I am sure all of us who love it and have it at heart hope some day to see it.

BROADWAY BOWS To ROXY

Below, a flashlight shot of the opening by Foto Topics, N. Y.



TWENTY thousand persons attended the opening of the new Roxy theatre on Friday, March 11. About seven thousand gained admission. The unlucky thirteen stood on the sidewalks in the vicinity and made life miserable for a platoon of sixty policemen, who sought to keep traffic lines open for ticket holders and the vehicular traffic. It was a large night for everyone including Roxy himself. The crowd started coming at seven-thirty and an hour later the streets in the vicinity of the house were well nigh impassable.

Everyone who was anyone in the picture world was there with his wife, and more than 26,000 applications for the purchase of seats had to be turned down after the 6,200 seats available had been disposed of.

Departing from the usual custom, the seats were not sent out, and the mark of favor was the first chance at the purchase of seats; an opportunity practically no one turned down. The receipts went to further the fund inaugurated by the manager some time ago, to supply the veteran hospitals with radio head sets that the shut-ins might find a surcease from the monotony and pain by listening to the broadcasting.

Most of the early comers made a thorough tour of the building, through the ornate outer lobby, into the sumptuous rotunda and up the stairways on either side to the balcony, from which vantage point a better survey of the house could be made than on the lower floor.

The auxiliary organ in the rotunda was utilized for a preliminary concert while a dozen news photographers used it for a vantage point from which to take the stars as they entered.

Sunlight arcs across the street provided illumination for similar shots on the outside.

Even the tickets were out of the ordinary, for instead of the usual pasteboard strip these were in invitation form, and the doorman tore off the stub and handed the remainder to the incoming patron instead of turning back the stub.

For the opening all seats were reserved, and for the greater convenience of the visitor the

aisle was indicated as well as the seat and row, which simplified the matter of distributing the patrons.

The house has been so fully described in earlier articles that repetition is not needed here. Suffice it to say that the scheme of tan and brown, lightened with gold, gives a rich, but not oppressive effect. Done in Moorish design the usual scheme gives place to ornate plaster work, niches and winding stairways, striking a new note in theatre interior decoration. Under the balcony this dark tone materially cuts down the light.

Although the slips attached to tickets urged the audience to be seated by twenty minutes past eight, it was nearly nine when the chimes sounded and the triple consoles of the grand organ came into the spotlight from the orchestra pit. A number of selections were played, to bring out the possibilities of the magnificent instrument, and as the consoles sank from view the house went entirely black save for a single spot on the stage illuminating the robed figure of an actor who in resonant tones proclaimed the opening. As he concluded, the orchestra, in a flood of golden light, was disclosed massed on the elevation platform.

The orchestra, numbering 110 players, is larger than any of the symphony orchestras, and produces a massive tone.

Following this came the ballet with a novel setting, showing that Roxy has not lost his cunning during his change from producer to builder, and this, in turn, was followed by a special film, prepared by the International News Reel giving letters and telegrams from President Coolidge, the Secretary of the Navy, many naval officers and Governor Smith.

The next number was a novelty idea: a dock interior through the open door of which was seen a glimpse of New York's skyline and the Hudson, with the shipping, apparently projected from the rear of the stage upon a translucent screen. In this setting a male singer gave "Suavnee River."

The news reel came next followed by a Russian lullaby, at the close of which the chorus

rose from the rear of the stage, utilizing the sectional stage elevators. It was a novelty that was enthusiastically received by the friendly audience.

Then came a scene from "Carmen" with Martinelli as "Don Jose" and Jeanne Gordon as a rather restrained "Carmen," the first of a series of Vitaphonic presentations planned.

The highlight of the productions, a southern setting with picanninies, darkey and butlers, dancers and the chorus, entirely filling the huge stage for an impressive ensemble, closed the prelude to the picture.

The film feature, the first presentation of Gloria Swanson's own production of "The Love of Sunya," is more fully reviewed elsewhere. It was projected on a screen sitting rather low on the stage and masked by light draperies which took the light from a color flood, the colorsh changing to harmonize with the mood of the moment.

This violates all the common canons of projection, which teach that there must be no bright light in the vicinity of the picture. On the opening night the lighting was rather too bright. It did not materially interfere with the projection on the daylight screen, but it did prove somewhat of a disturbing element. Opinion seemed to be divided as to the value of the device, with the hardshells sticking out for the old order, but all had to agree that it was a real novelty.

It was a brilliant program, approved by an equally brilliant audience, and the applause was generous in the extreme at each offering.

It was a wonderful night for Roxy, for he had arrived at the summit of his one-time ambition to present his own ideas in his own idea of what a theatre should be. And at that he probably has only started, for many of the ideas of which he has spoken in his plans were not shown on this initial program. It was a wonderful showing to make with the thousand and one details of the opening so pressing on the manager-director's time.

The regular opening occurred with the Saturday performance, and the Saturday and Sunday receipts were close to \$50,000.

THE opening of the "Rough Riders" at the Cohan Theatre, Tuesday night, brings another historical and dramatic feature to the screen, that ought to stay on Broadway for some time. Incidentally, it may mark the beginning of a vogue of Spanish War films that may prove as popular as those of the Great War have been and—it may be added—still are.

Victor Fleming, who directed the picture for Famous Players-Lasky, has done a most workmanlike job, with an accuracy of historic detail that does credit to Jesse Lasky's research department. Hermann Hagedorn, Roosevelt's official biographer, compiled the story. Frank Hopper plays the part of T. R. to the life, while the rest of the cast, including Mary Astor, Noah Beery, Charles Emmett Mack and others are all fully satisfactory.

Col. Fred Lindsay, who, it is



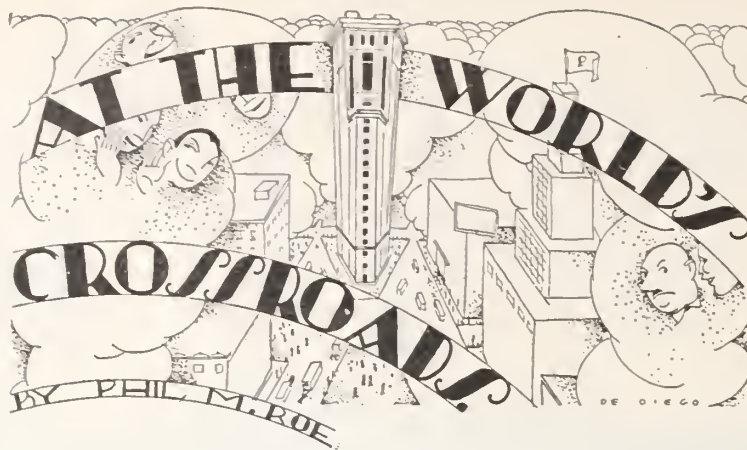
said, commanded a contingent of the Australians in the Boer War, plays the part of Gen. Leonard Wood, the first colonel of the "Rough Riders," and looks the part. Too bad that General Wood, now having his own troubles in keeping the kinks straightened out among the obstreperous Filipinos and Moros, couldn't have viewed his prototype of Spanish War days on the screen. He will get a great kick out of it, when he does, which may be a few months hence.

Both Hopper and Col. Lindsay are new to the screen, the former being picked for his remarkable resemblance to Col. Roosevelt, but no one would guess it from their respective performances, which are above criticism.

"Rough Riders" aside from its historic interest and the natural appeal it will have to the thousands who admire T. R., is mighty good screen entertainment.

Dave Bader, accessory sales manager for Big U, writes of seeing Moving Picture World prominently displayed in a vaudeville sketch on a railway newsstand, which was painted on the back drop. He said he got a "great kick" out of seeing it. It was just like meeting an old friend far from home.

Dave doesn't need to be told that the artist, who painted it, must have drawn entirely on his imagination. Moving Picture World circulates only in the trade, where it enjoys the largest number of readers and paid subscribers of all the motion picture trade press. Consequently, railway newsstands are about



the last places one is apt to find a copy.

Nonetheless, it is distinctly gratifying to have a friend write in, when he sees Moving Picture World in a strange place, even if it is the first time to our knowledge, that it has appeared in a vaudeville sketch in the twenty years it has been enjoying the support and patronage of this great industry.

*

Talk of picturizing Kipling, which lately has been heard again, leads to thoughts of Randolph Lewis, whose association with this illustrious author and the friendship and sympathy which existed between the two a few years ago, when it was planned by Pathe to produce a number of Kipling's greatest stories, would seem to make the latter invaluable to any producer now intending to photodramatize any of Rudyard Kipling's works.

Certainly, his intimate information about the greatest living English author, and his peculiar knowledge of his likes and dislikes, should not be overlooked if Kipling is to be translated into terms of the screen.

In a letter to Paul Brunet, then president of Pathe, Kipling wrote that Lewis understood the psychology of his stories more thoroughly than any man he had met in the motion picture business.

A tribute to Randy Lewis which ought to be a tip for someone.

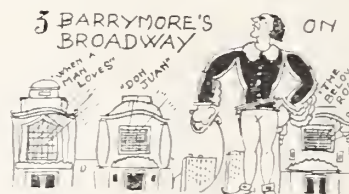


Now that New York has three Cathedrals, St. Patrick's, St. John's and Roxy's, we can look for the canonization of the latter almost any day now. Meanwhile Cardinal Hayes and Bishop Manning will have to look to their laurels. Both get on the first page of the dailies almost as often as Roxy, but we bet his cathedral will have the attendance record for all that.

The only disappointment which any one had at the opening of the Roxy, which we have heard anything about, was in the matter of the souvenir programs. Only about half the big audience was enabled to get one, although some persons were seen with two or three. Evidently the printer, or whoever it was that was responsible, did not send enough to cover the demand at the theatre, a fact which caused annoyance to many.

*

With United Artists' "The Beloved Rogue" at the Strand this week, John Barrymore had three of his features on Broadway at once, a distinction even for a star as famous and popular as he surely is. Warner Brothers' "Don Juan" is now in its eighth month at the Warner Theatre and "When a Man Loves" at the Selwyn has been doing big business since the opening. Yet in spite of the unusual line-up



of film attractions on Broadway, including the new Roxy, Joe Plunkett did an excellent business with "The Beloved Rogue."

Conrad Veidt, famous German character actor, in the part of King Louis XI, makes his American debut in this picture.

*

Queena Mario, noted diva of the Metropolitan Opera, is said to be a confirmed movie addict and an enthusiastic fan. She goes to all the Broadway film houses regularly, not only for entertainment, but because she feels that motion pictures are literally a school that helps her to improve her own dramatic art.

Not a bad idea, for pantomime is the basis of most good acting and the screen has this form of dramatic portrayal in its most developed form. Even grand opera may one day recognize the debt it owes to this newest and at the same time oldest of dramatic arts—the movie.

WITH Major Edward Bowes as the generalissimo in chief—pardon the redundancy—of the A. M. P. A. Naked Truth dinner-dance at the Astor on April 2, it appears that there is going to be plenty of action. The comedy news reel which will give the "once-over" to the great and near great ones of the industry, is reported to be full of T. N. T. and it is to have competition in another news reel, which Rose Peltsick, of the "Evening Journal," is going to provide.

Arrangements have been made to separate the past presidents of the A. M. P. A. from the speakers, a double dais, with the P. P.'s at one and the distinguished guests at the other,



being provided for the purpose. There is nothing suggestive about this innovation, the idea, it is said, being merely to take the strain off the P. P.'s and give them a chance to enjoy themselves.

The responsibility for keeping the speakers out of mischief will devolve on Walter Eberhardt, present president of the A. M. P. A., who has nothing to do meanwhile but send out tickets. By the way, have you got yours yet? Get busy, if you haven't, for they are going fast and April 2 will soon be here.

*

When Ed Wynn and W. C. Fields finish their respective pictures at the Paramount Long Island Studio, Famous Players winds up all big production in the East. Nevertheless, the big plant is going to be kept pretty busy once Manny Cohen gets his cohorts at work.

Production in the East won't come entirely to a standstill, either, while the big Cosmopolitan Studio, where Bob Kane is making "Dance Magic," continues to be available for producers, for the Warner Brothers may not want all this great plant for Vitaphone for some time to come. In any event it will not be turned into a "garage" or a "warehouse," as so many of the intelligent, but badly informed film editors of the dailies delight to announce from time to time.

One thing at least they haven't got in Hollywood is New York streets and New York crowds. So King Vidor, who is working on his "Big Parade" of peace, entitled "The Crowd," an original story of life in the big city, with Eleanor Boardman and James Murray, is coming to New York with all his company to do the main scenes.



HAL HOLDING looked thoughtfully at the letter he held in his hand. One thousand dollars for the best campaign on "Reckless Riders" listened attractively to him. He could use a thousand dollars very nicely and there did not seem to be any catch in this offer. Jack Frone, the salesman for Preferential Pictures patted Holding's knee.

"Look here, Hal," he urged. "There's a \$50 prize to the man who sells to the first prize winner. 'Who aids in developing the best campaign' is the way the circular reads. I'm counting on you."

There's a lot of fellows going after that, objected Holding. "Us little fellows can't do much alongside the big cities. Suppose I get up a good Safety First campaign. Some fellow in Chicago or St. Louis or some place like that can get up one ten times as big."

"Safety campaign, my wife's aunt's mother-in-law," he exploded. "Did you think I made a special trip all the way out here to listen to you talk about safety first campaigns. Come alive, man. The alarm clock's ringing. You're the only live wire in my district, and I need that fifty. You say safety first again and I'll kick you so sore you'll still be standing up for your Christmas dinner."

Silence settled over the office while Holding reduced the footage on his cigar by another inch and contemplated the ceiling. Then a smile began to twitch at the corners of his mouth and Frone looked hopeful. He knew the signs.

"I guess I've got it," Holding drawled. "I'll get a couple of Fords. Lem Billings will drive one and Ben Gage the other. I'll start Lem down the street in one car and let Ben come down the road hell-bent and ram Lem out in front of the postoffice—about noon, say. Of course the crowd will gather and Lem and Ben will jaw a bit. I'll have the cops fixed, of course, and just as it looks like a fight we'll trip banners telling about Reckless Riders. It may cost a hundred dollars in repairs, but I'll take a chance."

"You'll take no chance," averred Frone. "Why you'll build business at least \$500 and the thousand will be pure velvet. Let me know when you're going to pull the stunt, Hal, and I'll come down. Be sure and have a photographer."

The two men shook hands and Frone climbed into his car to make the next customer, while Holding went over to see the Chief of Police, first stopping to pick up the Chairman of the Safety Council.

Viewed purely as a caution to all reckless drivers, the Chief decided that the stunt might be educational, and a telephone conversation with the Mayor, (who also had a season pass,) clinched this belief. Holding was given the highball.

Over at the garage Holding found what he wanted. They had two decrepit cars for sale, but only one was a Ford. Use that to hit with and it will knock the daylights out of this old Buick, suggested the garage man. It got hit by a train, and while I've patched it up, it won't take much rough work. I can get it to run five miles, but that's about the limit. You can have it for \$25. You pay the repair bills on the Ford. It won't be much.

The rest was easy. Hal knew both of his drivers, and the plan was quickly laid. At the lower end of the public square the State road from the North turned into the main highway. It was agreed that it would look more natural, and make for better timing, if Billings were to drive in from the state road.

"Let him swing into the highway say at ten minutes past twelve," suggested Gage. "I'll be coming down the highway, and when I see him I'll make a quick turn and slap him for a crash. I'll start two blocks down at ten minutes past twelve and be in full swing by the time I hit the square. It will give Lem just about time to get in front of the postoffice. We'll both be ready so we won't get hurt none."

That seemed to be the best idea, and Gage took the Ford out into the country to test speed and found he could get about thirty miles an hour out of the seeming wreck. Meanwhile the Buick was given a coat of paint and made to look as much like its pristine self as was possible. It had been too badly wrecked to be sold for real work, but it was highly ornamental and could creep along.

Word was quietly passed along to the policemen not to stop Gage if he started to sprint, and as a further preparation Holding got the local daily to start an editorial drive against reckless speeding with dire predictions as to

what some day would happen if thoughtless tourists were not checked in their headlong flight through town. Holding figured that the accident would have greater moral effect if the readers were aroused.

It looked like a cinch when Frone drove in on Saturday morning to watch the fun. The local photographer was waiting in the post-office lobby with his camera ready set up and four extra policemen had been stationed on the square.

Just at ten minutes past twelve a car turned in from the state road and headed up the square and at the same moment Gage, two blocks down stepped on the gas.

Holding took a look at the advancing Buick and groaned. "That's not Billings," he moaned. "It's a stranger. I've got to stop Ben or there's trouble. He waved his arms wildly at the advancing Ford, but Gage merely waved back, mistaking the gesture for encouragement. An instant later he had rammed the stranger's car squarely from the rear. There was a pop of bursting tires, a crash of shattered glass and two white-faced men leaped from the driver's seat of the smashed car.

Instead of turning on Gage they leaped into a high-powered roadster that roared up, and they were shot down the road before the surprised crowd could stop them.

Gage climbed from his seat with a dazed look on his face.

"That wasn't Lem," he said wonderingly.

"Of course it wasn't," roared Holding. "I was waving at you to stop."

"I thought you meant come on," explained Ben. "Where's Lem?"

"The darned car went bad," explained a voice at his elbow. "I worked like a fiend, but another Buick drove me to the curb and I stalled. Where did the driver go?"

"I've got a car to pay for now," groaned Holding. "My profit's gone and more."

"Don't worry about damages, Hal," reassured the Chief, who had been inspecting the car. "No bootlegger's going to sue you. That's why they beat it. You ruined about eight cases of synthetic Scotch. Hang your signs on the car and then hustle over and tell the editor. It's a better story than the one you framed. It'll win that thousand."



WHEN Reginald Barker, the M.-G.-M. director of "The Branding Iron," introduces a trio of little barkers to Aileen Pringle.



WHY the ocean goes close to the shore—Joan Crawford, who recently finished "The Taxi Driver" for M.-G.-M., is the reason.



SPEAKING of make-up, hasn't Johnny Arthur, of Educational-Tuxedo Comedies, a wonderful job? The subject is Anna Styers.



AN intriguing pose by Sally O'Neil, the Metro-Goldwyn-Mayer player, caught by Ruth Harriet Louise, a staff photographer at the M.-G.-M. studios.



ON the left—Muriel Evans, of Educational Mermaid Comedies, consults with Bozo, her handsome pet. Above beautiful Barbara Worth, playing in "Fast and Furious," for Universal, opposite Reginald Denny.



HERE we present Greta Garbo and Antonio Moreno, in a love scene in the Cosmopolitan M.-G.-M. production, "The Temptress."

Beauty and the Beasts



Caught By The Camera

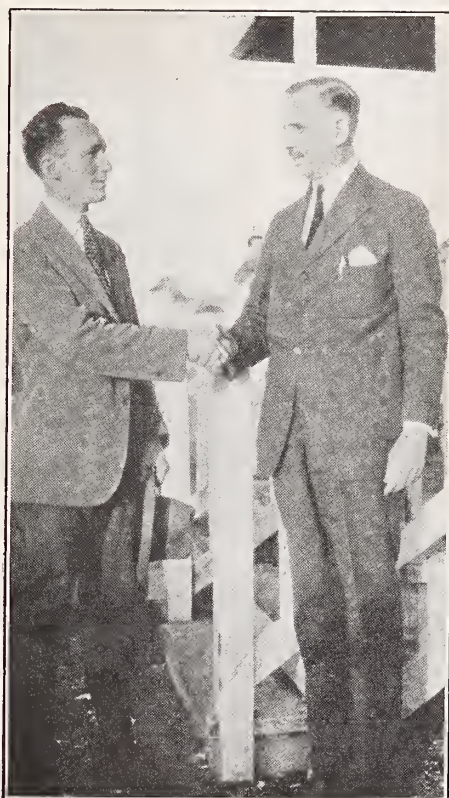


LEFT — The woman of today—Gwen Lee, of the M-G-M players, in a pose photographed by Ruth Harriet Louise, of the studio staff. Above—Douglas MacLean and Shirley Mason in "Let It Rain," a Paramount picture.

LOVELY LILLIAN GISH, Metro-Goldwyn-Mayer star who has just completed "Annie Laurie" and is preparing for her new role in "The Army," which has been adopted by June Mathis from Channing Pollock's stage success.



LEILA HYAMS, recently signed by Warner Brothers, will be leading woman opposite Monte Blue in "The Brute."



NO fight signs — Bob Donohue, Pothe's news cameraman, meets Dr. Sacasa, leader of the Liberals in Nicaragua.



SOMETHING that speaks a universal tongue and Jock Duffy, the Educational-Christie comedian knows it, took it from his smile.



FOUR QUEENS—left to right—Lillian Gish, of M-G-M; Eleanor Boardman, of the same company; statuesque Natalie Joyce, of Educational-Christie comedies, and Ann Christy, a new find among the Educational-Christie beauties.



EDNA MARION is all wrapped up in an Educational-Mermaid comedy reel in which she played the leading role.



OUT on a limb—what! Charley Chase and Lorraine Eason decide that daisies won't tell between shots on their Pathe picture, "Are Brunettes Safe?"



VERA STEADMAN, the Educational-Christie comedy star, poses for those of us who missed her on the radio. And see what the air fans missed.

Studio Scenery



THERE should certainly be a rush business at this newsstand—but it's a studio still of Barbara Kent, the Universal Wampas star.



ABOVE—Karl Dane, of M-G-M's "Rookies," seems to be a happy soldier surrounded by little lovely troubles. Left—Buffalo Bill, Jr., of Pathe, says thanks for the boat ride to Betty Baker.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT BLDG

TELEPHONE
GLADSTONE 0308

"King of Kings" To Rate N. Y. Premiere?

FROM present indications the world's premiere of the "King of Kings" will be held in New York City instead of Hollywood. Originally it had been planned by De Mille to open this biblical super-production in the Chinese theatre, also on the opening night of that house. This was originally scheduled for late in March, but judging from reports, construction work on the Chinese house will not be completed until a later date. The only word that could be gleaned at the De Mille studios was that the premier would take place in New York should the opening of the Chinese theatre be delayed for any great length of time.

Pathe Serial Is An Original Story By George Gray

"The Hawk of the Hills" has been selected as the title of the next Pathe serial, according to an announcement by Phil Ryan, general production manager for Pathe on the West Coast.

The story is an original by George Gray and is based on historical data connected with the settling of Montana in 1870. Spencer Bennet has charge of direction.

Allene Ray and Walter Miller will again be starred with three Pathe veterans in the supporting roles, Frank Lackteen, Paul Panzer and Wally Oettel.

Vagabond Prospers

The Hollywood Vagabond, just a month old, is already boasting a local circulation of 792 readers, according to its publisher, Billie Joy. Fred Fox, its editor, told us that its policy is that of "satire and constructive criticism."

"The Tender Hour" Being Finished For June Release

Marion At Home Soon in 42 Rooms

Marion Davies will soon occupy one of the most palatial summer residences on the exclusive Santa Monica beach waterfront. Miss Davies' summer residence includes over forty-two rooms and, we are told, will cost over \$650,000. Of this amount \$35,000 is said to be invested in the breakwater alone.

Bon Voyage!

(European newspapers please pick up.)

Louis B. Mayer, M.-G.-M. chieftain, will leave shortly on a tour of Europe it was learned at the Culver City studio, with the outstanding purpose of signing a few more foreign directors and players, it is said.

Kirkland Is Cast

David Kirkland's next production for F. B. O. will be "The Gingham Girl," which will be released as a Gold Bond special. The cast has not been announced.

Reed Signs Again

First National has renewed its contract with Donald Reed, who is now playing one of the leading roles in Colleen Moore's "Naughty but Nice."

Cast Holmes Herbert

Holmes Herbert has been cast for a featured role in "The Grand Flapper," by Fox.

P-e-r-s-o-n-a-l-i-t-y

Baby Mildred Kornman, one of the best bits of the "Our Gang" comedies, has "reported" back at the studio for work again after a few months' vaudeville tour with her sister, Mary. Mildred is only eighteen months of age, but has "it."

This Is the First Picture To Be Completed Since the First National-Stanley Merger and It Looks Like an Out- standing Result of Film Art

AT the Burbank Studios finishing touches are being given "The Tender Hour" which will be available to theatre owners through First National in June. The picture is the first to be completed since the gigantic amalgamation of First National with the Stanley and West Coast theatre interests. In fact, Director George Fitzmaurice was supervising his last scenes on his first picture for First National while John McGuirk, Stanley chieftain and head of the great combine, was in the midst of his first official visit to Burbank.

During the seven weeks which were devoted to camera work we learn that approximately 6,000 extras were used at various times by Fitzmaurice, solely as background in "The Tender Hour."

Of the 120,000 feet of negative shot by Chief Cameraman Curley, the picture has been edited to the release length of seven reels. We previewed a portion of this footage in one of the Burbank projection rooms after watching several scenes on the lot. From what we saw we would say that Producer John McCormick, who is also general manager of First National's west coast production, has in "The Tender Hour" a picture containing all of the ingredients which have gained for George Fitzmaurice the reputation of being an ace among First National directors.

With Billie Dove and Ben Lyon sharing honors the cast also finds Montague Love and Alec B. Francis in feature roles. In addition to the thousands of extras which were summoned repeatedly by Director Fitzmaurice, some twenty-two members of the well-known Marion Morgan dancing school also have a prominent part in one of the scenes.

The theme of the wealthy

American father marrying off his daughter for the sake of a foreign title is widely deviated from in Carey Wilson's original story upon which "The Tender Hour," as it was adapted to the screen by Winifred Dunn, is based.

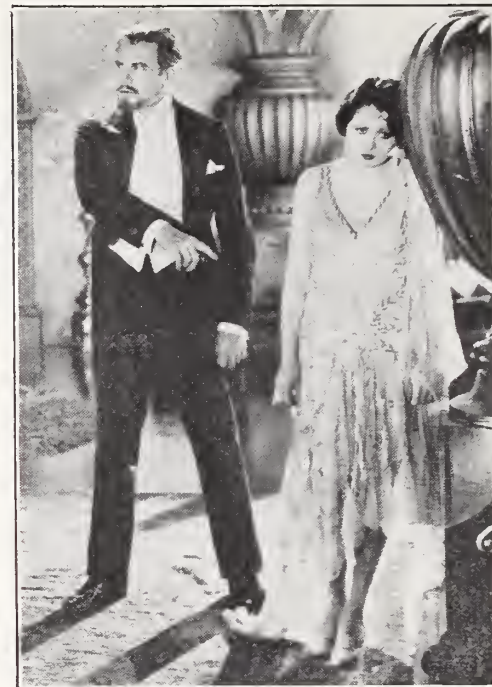
It is for the title and more money that Billie Dove as Marcia Kane is married off to Grand Duke Sergei, played by Montague Love. Then Ben Lyon as Wally McKenzie, the youthful lover who, through the duplicity of the father, is believed by Marcia to have died, appears in her bridal suite immediately after the ceremony.

An opening of this kind proved a relish for Fitzmaurice. This director, noted for his interpretation of things bizarre, immediately utilized sets depicting long halls, gorgeously furnished bedrooms, beautiful women, tall champagne glasses, long lace curtains, huge male servants.

On a bedroom set Montague Love as the guttous Duke is shown devouring a breakfast of a dozen raw eggs, goblets of wine and quarters of beef. Around him are assembled four maids in attendance who, after feeding him, proceed to spray him with per-

(Continued on page 180)

They Used 6,000 Extras In "The Tender Hour"



Touching Scenes
from
"The Tender Hour"



*I*N this unique picture from First National Billie Dove plays what is unquestionably her greatest role. Ben Lyon shares honors with her. In featured roles are Montague Love and Alec B. Francis.



*D*IRECTED by George Fitzmaurice, a First National ace, "The Tender Hour" appeals to the observer as a picture worthy of the adjective "great."

There were 6,000 extras used for "background" and of 120,000 feet of negative the picture has been edited to seven reels. It will be released in June.

Who's Who In "The Tender Hour"

The Star

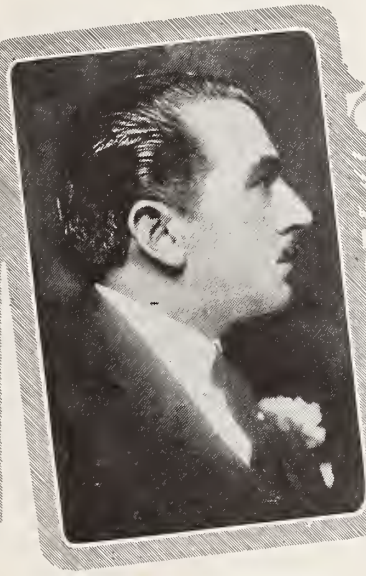
Director

Cameraman

The Extra



BILLIE DOVE



GEORGE FITZMAURICE



ROBERT D. CURLEY



PAULA HOWARD

WITH First National but a comparatively few months Billie Dove has just been elevated to stardom. Not only her rare beauty and attractiveness but her sterling qualities as an actress may readily be appreciated as being responsible for this elevation.

Miss Dove's performance in "The Tender Hour," in which production she is co-featured with Ben Lyon, presents perhaps a more striking example of her eligibility for stardom than in any of her previous appearances on the screen.

In "The Tender Hour" Miss Dove is called upon to express many and varied emotions. Caught in numerous close-ups which are enhanced with all the artistry for which Director Fitzmaurice is noted, "The Tender Hour" should prove for Miss Dove an excellent sequel for her introduction into active stardom.

We visited several times the theatre set upon which Miss Dove was working, but each time she was deeply engrossed in her part. Knowing the unusually earnest way in which she regards her work we made no attempt to intrude. Instead we studied her performance on the set which later in the studio projection room did her similar justice on the screen.

"The Tender Hour" is Ben Lyon's twenty-second picture and the first one in which he has worn a suit of armor, Lyon told us during one of the intermissions on the set. This is Lyon's fourth year with First National and all of his pictures for that corporation, with the exception of three, have been made on the coast.

"THE TENDER HOUR" is George Fitzmaurice's first directorial accomplishment for First National. It will be a big success at the box office, he stated to us quite definitely. And then with similar emphasis he gave the reasons:

It contains drama.

It contains comedy.

It is filled with a luxurious atmosphere.

Summed up, Fitzmaurice told us that he has injected into "The Tender Hour" all of those essentials which, when properly conglomerated, provide such a production with the well-known sure-fire audience appeal.

Those who meet Fitzmaurice for the first time are doubtless convinced that he is the true debonaire French type. The genteel, highly polished, curly black-haired but sleek-mustached Parisian.

As a matter of fact, Fitzmaurice's pedigree in the studio archives shows him to be a native of Paris but the son of 100 per cent. Irish parents.

About the pedigree, Fitzmaurice does not talk. "They have all that in the studio," he will say. This pioneer director is interested on the set in the picture which he is making. If one would have him talk about himself then it is quite obvious that the meeting place must be over some table or outside the commodious business office of this director.

Fitzmaurice is an ace director on the First National lot. He has been at the top of his profession wherever he has worked. Watching him work and the consideration he gives his cast provides one of the reasons.

IT isn't very often that we find a cameraman who was born right in the film capital, but Ventura, a few miles from here, is the home town of Robert D. Curley, chief cameraman on First National's "The Tender Hour."

Curley, however, had to go to New York for his early experience, where he made his first picture for Edwin Carewe. Curley came back to California in 1917, two years after he had started his career as a cinematographer. In all, he was associated with Carewe for nine years, just leaving that producer after completing the camera work on Carewe's "Resurrection."

While talking to Curley an angle on photography which has not yet been touched upon in this column was brought to our attention. Curley mentioned that he had photographed "The Tender Hour" on panchromatic film in "high key."

"It was rather difficult in view of the fact that I had just finished "Resurrection," which was photographed completely in low key."

To the layman Curley seemed to have hit upon something relative to the technique of musical composition, so we asked him to present us with the clear cut definition of the two keys.

"High" key, as the phrase would imply, is just the description of the lighting used to get brilliant effects on the celluloid. This necessitates every bit of illumination available on the set.

"Low" key, of course, he said, is just the opposite. It is used to get effects in shadows. But the secret of Curley's success is that he has the key to both.

SOMETHING like six thousand "extras" were used in filming the George Fitzmaurice's special for First National, "The Tender Hour." As this is not a war picture in which huge mobs must necessarily be used, the large number of "extras" utilized is worthy of more than passing comment.

The photograph above introduces Paula Howard to readers of *Moving Picture World* as a potential star. In reality Miss Howard has recently stepped out of the "extra" ranks and is now entitled to list herself as a featured player. Previous to blossoming into the featured circle she was ranked as one of Hollywood's most famous "extras."

Her fan mail began pouring in when she was "bumped" into the movies by Marie Prevost and later taken under the latter's wing as a protegee. Her rapid strides were nothing short of phenomenal and a short time ago she found the culmination of her hopes in her elevation from an "extra" to a featured screen actress.

Miss Howard is a Hollywood girl, having been born in the section that is now dotted with studios of the large production organizations. She is one of the few girls born in the cinema center to carve a substantial place for herself on the screen.

Her popularity with the school kids is established beyond any question of doubt. They see her as a former school girl and the personification of their own hopes.

When we interviewed Miss Howard for this column, which, by the way, has been fortunate in the prediction of new stars, we found her as unassuming as she is beautiful and charming.

Interesting People In "The Tender Hour"



Harry Langdon

in

"Long Pants"

*His Greatest
Achievement*

A Serious Man Who Makes the Whole World Laugh

By Tom Waller

West Coast Representative

WHILE interviewing Harry Langdon some one in the room piped up with the boast: "This is my seventeenth day on the wagon." Harry did not even crack a smile. He has been in Hollywood 1,460 nights with not a single party on the record. Harry reads and writes. He operates a typewriter faster than a crack newspaperman. He bubbles over with originality. He jots it down as fast as it bubbles. This, says Harry, prohibits him even time to think about parties.

"Audiences want dumb comedians. They want to be brighter than the comedians. They want comedians to be real. They want comedians to do dumb things the same way that dumb people do in real life."

That's Harry's reason for being dumb on the screen. Not an affected dumbness which would bore and sicken, but a convincing dumbness. A dumbness characteristic of some unfortunate in every day life who blunders in the office, in traffic and in the home but who once in a while meets with the occasional uncanny luck of the dumb.

Harry Langdon as the simp on the screen who simply cannot help himself is as heavy off the set as he is at the box office till. He is the man who gives the thousand and one first impressions. The one that remains indelible, however, is Harry Langdon's sincerity. A sincerity that makes everyone he meets a friend to Harry Langdon whether or not Harry Langdon will accept that friendship.

Analyzed, the thing about Langdon most contagious and that which possibly causes most people to warm up to him even before the conversation is started is Langdon's enthusiasm for his job, always as continuously effervescent as that of the schoolboy who has gotten 100 per cent in all of his exams. Langdon is so in love with his work that after a long day on the set in heat made tropical by electric illumination, he diverts himself in his own home by putting down in black and white his own ideas for his own screen stories.

Langdon's face is contradictory to his mind and his whole being. He isn't absent-minded. He is lonely only when he is not busy. Yet there surely seems to be something pathetic about the man. A trait that automatically arouses sympathy. Harry loves his trait because it is the backbone of his job. It is the trait which enables him to portray the boob; convulsing an intelligent audience, a mediocre audience. The trait which can break off a laugh, almost bring a tear and wind up with a bigger laugh. It is the trait which the many alleged students of psychology believe they can analyze and their analysis, whatever it may be, satisfies Langdon because it satisfies them as patrons of his box office. It is the trait which suggests to other fans someone they have seen before they bought their ticket to the Langdon show; some one of their acquaintances, or, possibly, some one right in their own family.

Although a star and one of the biggest of his kind, Harry Langdon is not even an actor during an interview. To get him to talk the interviewer may often believe it necessary to do the acting. Then Langdon will detect it and close up like the proverbial clam. Loose limbs, plain language and plenty of cigar smoke seem to get the best replies from Langdon. Then his enthusiasm asserts itself and you see before you an entirely different face. It is the Langdon as he really is. Sheer animation because it's the job you're asking him about and not a lot of questions about himself which would cause many others to preen themselves for their best lingo. And Langdon opens up and tells you about that job. And, incidentally, when you are beginning to learn a lot about the man Langdon quite suddenly becomes aware that in talking about the job he is talking about himself. An abrupt apology for being "egotistical" is usually followed by Langdon firmly clamping his lips together. It is more smoke, looser limbs and even plainer language before you can convince him that you are not interested in him; that all you want is to know about the "job."

While smoking a couple of ex-

tra cigars we learned that Harry's next picture is going to have a water front tang. That he is now working nightly on the theme which will present him on the screen as a wharf rat—not just a low-minded, low-down, booze-spotted bum—is correct, he told us. He will be the kind of a bum that a newspaperman on a long-shoreman strike assignment in New York might have picked out as a drinking partner and cultivated into a "leak" for the "low-down" on the story. A bum with all the earmarks of a bum but also the kind of a bum who could roll into a gutter, herald the occasion with invectives and at the same time get up and grin over the very thought that wherever there is a gutter there is always a sidewalk.

Harry told us that there will be no leading lady in his next picture. He is planning to have two rather elderly characters tell the romance of the story. He remarked, in fact, that in the future he will try to have as few stories as possible necessitating leading ladies.

Not because Langdon wants to be the side as well as the center of the screen. He is striving to carry on his originality and yet conform with the conventions of the screen. He is doing this because he believes sex is rampant in plays as well as pictures at the present time.

And Harry Langdon is also about to introduce another innovation. He is going to cut his corps of gag men or comedy constructionists, as they have been called of late, down to one man.

Langdon's reasoning in this respect is that the trend of an excellent idea may be lost in its entirety after a half-dozen more of gaggists have made suggestions as to how it could be improved.

And Langdon comes forth again with his originality when he tells how a producer can gauge the success of a picture with a Hollywood preview audience.

"It isn't so much how they applaud out there in Hollywood as it is if the picture has interested them enough to stand out in the street and look for the star," Langdon vouchsafed.

As an instance of how this works

Langdon told us about his reaction following two preview showings of his latest picture "Long Pants." The first preview was at the West Lake theatre when "Long Pants," edited for laughs rather than story, was shown in nine reels. The applause was there and probably a lot of people looked around for Langdon after the show but Langdon was not to be seen even though he sat right in the middle of the audience.

"Then 'Long Pants' was taken back to the cutting room and this time edited for story essentials with a maximum length of six short reels. The second preview occurred at the Wilshire. This time the applause thundered and Langdon had a difficult time reaching his car. A few days after he had reached his car it was announced that the picture as seen at the Wilshire would open in the Strand Theatre, Manhattan. And Langdon's business manager personally escorted the Strand print to New York.

We devoted three pages of the Hollywood department recently describing "Long Pants" from the time the story idea was conceived to the time it was brought to the cutting room in 325,000 feet and there made ready for its preview.

At that time, however, we did not know that Langdon one night had conceived the idea for one of the cleverest gags in the picture and that the following morning at eight o'clock, without consulting any of his gag men, he put the idea into motion before the camera. He worked until 5:30 the next morning when he had to his credit a record of having shot eighty-five scenes in less than twenty-four hours. And eighty-five scenes which critics now acclaim to constitute one of the best sequences in the picture.

Langdon directs himself in scenes in which he appears. He believes that he can do this best because he knows his story and he knows himself. He ventured the belief that a star, capable in these respects, directing himself would result in the motion picture industry probably turning out better pictures, or at least pictures more truly interpreting emotions as they really are.

The Story Of A Man Who Loves His Work

Wurtzel Plans Long Vacation; His First In Fifteen Years

General Superintendent of Fox West Coast Studio Not Resigning, As Rumored, But Only Taking Well-Earned Rest From Heavy Duties

SOL WURTZEL, general superintendent of the Fox West Coast Studios, has embarked on what is described as his first vacation in fifteen years. From several sources it was gathered that this vacation will be a protracted one and that it spells the announcement of Wurtzel relinquishing his throne on Fox's Hollywood domain.

These reports, however, were vociferously denied at the Fox West Coast headquarters just before press time. The *World* then learned that Wurtzel's vacation will extend over a period of six weeks and at the end of that time he will return to Hollywood and resume his job as superintendent.

Prior to Wurtzel's leaving Hollywood for New York via a devious route through the Panama Canal, this executive was tendered a farewell supper at which Tom Mix was toastmaster and Winfield R. Sheehan, vice-president and James R. Granger, general sales manager of the Fox company, were both present.

While in the East, the *World*

learned, Wurtzel is scheduled to take an active part in the annual convention of the Fox sales force at Atlantic City.

Fanny Brice Says "I Don't Worry"

A receiver has been appointed in New York to collect a sum of \$1,046.21 from Fanny Brice, stage star, as a judgment on a note signed by Miss Brice for her husband, Jules W. ("Nicky") Arnstein, according to word received on the coast.

Miss Brice, who is appearing at a Hollywood theatre, declares, "I don't worry; everything will be all right."

Fred Thomson To Work With Famous

FROM a most reliable source it was learned just before press time that Fred Thomson has definitely made up his mind to enroll under the Famous Players-Lasky banner. It was also gathered by the *World* in this respect that Famous' schedule for next year calls for the making of five special productions, two of which, it is said, will be produced by Fred Thomson.

It is now expected that Mr. Thomson will move his unit next door or to the Paramount lot, as soon as he completes "Silver Comes Through," his latest for F. B. O.

Epidemic Hits Coast; But It's "Contractitis"

Signing new contracts in Hollywood has assumed the proportions of an epidemic. That day is considered lost when some company does not step forward with the announcement that a star or director has been corraled for a long term of service.

Clarence Badger, now directing Pebe Daniels in "Senorita," is one of the latest to affix her signature to a new contract. Badger is responsible for a number of Paramount box office hits, notably, "It," starring Clara Bow, and "The Campus Flirt," in which Bebe was the big noise.

Roach Wins In Suit Over Story

Hal Roach, comedy producer, was successful in his defense in the United States District Court in relation to the claims of Vingie E. Rowe-Lawton, who alleged that the producer had appropriated some of her stories for featuring the famous stallion, Rex.

Judge William P. James denied her claim for damages amounting to \$20,000 and an accounting of the profits of two feature productions, "The King of Wild Horses" and "Black Cyclone."

"The Tender Hour" Nears Finish; To Be Ready For June Release

(Continued from page 175)

time. According to photographic sequence this occurs after Marcia has learned that her lover is still alive and resultant in her having barred her Duke husband from the bridal chamber.

"Fitzmaurice's policy of not doing things in halves is well in evidence in "The Tender Hour." That this policy during the producing of "The Tender Hour" met with McCormick's hearty approval was daily witnessed by Fitzmaurice's tendency to be superlative in lavishness.

At a debauchery staged by the husband in an attempt to arouse his wife's interest by jealousy, twenty professional dancers are used. They prance about a table laden with delicacies and then disport themselves among middle-aged men who are the guests for the occasion.

Although the ungovernable traits of the rogue as depicted by Fitzmaurice through Montagu Love the decidedly apparent, yet there is nothing about the general atmosphere of the picture which could be considered obnoxiously suggestive. As a matter of fact the theme from the start centers its interest in Marcia and Wally, while the Duke furnishes the entanglement for the audience to solve as the picture progresses.

Billie Dove avails herself of the opportunity to wear many gowns ranging from a bridal train to a sweep of black velvet and then the sheen of closely wrapped passamentrie as an Egyptian queen in a pageant. Miss Dove is unquestionably at her loveliest in "The Tender Hour." A better theme could not have been selected as a sequel to her actually starring in First National Pictures.

As the huge secretary to the Duke, Constantine Romanoff has a small but important role. His heavy frame draped with a black robe in the center of a luxurious home adds considerably to the atmosphere.

Contributing to the angle presented by Romanoff are T. Roy Barnes, George Kotsonaros and Charles A. Post as three American roughnecks in the Latin quarter of Paris. Through befriending Wally in a cafe they are worked into an important part in the screen story, eventually uniting Marcia and Wally by thwarting the Duke and saving Marcia from suicide.

Alec B. Francis as Chinilly has one of his characteristic fatherly roles. As the godfather to Marcia and a keen student of human nature he is responsible for many sequences with considerable heart interest in "The Tender Hour."

Wampas Have Unique Method For Insurance

The only fraternal organization in the world to possess group insurance is the Wampas, we were told by Ray Coffin, president of the Western publicists, following their meeting this week.

According to Coffin, the policy automatically insures each member for \$1,000, that sum being added to the original policy with each year of membership.

The Wampas has transferred its meeting place from the Writers' Club to the two million dollar Elks' Home in Hollywood.

Duncans Working

The Duncan sisters have started production on the screen version of "Topsy and Eva," in which they scored so tremendously upon the stage. The company is now on location at Lake Tahoe getting "exteriors." Del Lord is the director and the supervision will be under John Considine, Jr., head of featured productions.

Tough Luck, Indeed

Lupe Velez, Mexican dancer, is looking for a guardian. According to the 17-year-old dancer, she has been offered a starring contract with Hal Roach but cannot accept as she is a minor.

Assigned to Leads

Sally O'Neill and Lawrence Gray have been assigned the leads in "The Callahans and the Kellys" by M-G-M. George Hill will direct.

Sills to Lecture

Milton Sills, First National star, is to give a lecture on motion picture acting before the Harvard student body on April 26, according to an announcement on the coast. Jesse Lasky, Cecil B. De Mille and William Fox have also been invited to say their say before the undergrads on the secret of film making.

Miss Hill Cast

Kathryn Hill has been selected for the leading feminine role in Adolphe Menjou's forthcoming production, "The Headwaiter," for Paramount. Miss Hill has previously appeared in a few other Famous Player-Lasky pictures. Harry D'Arrast, a newcomer in the directorial field, will be in charge of "The Headwaiter."

Cohn in East

Harry Cohn, president of Columbia Pictures, is now in the East looking over the spring crop of screen stories. During his absence his brother, Jack, will be in charge of the Hollywood production activities.

Wurtzel Goin East For Fox Meeting

"Bachelor" Soon To Be Started

The screen adaptation of "The Small Bachelor" is about ready and Director William Seiter is planning on starting production shortly, according to an announcement from Universal City. The leading role will be played by Andre Beranger, who heretofore has specialized mainly in characterizations. Barbara Kent plays the feminine lead, with Otis Harlan, Carmelita Geraghty, Tom Dugan and Vera Lewis bring up the remainder of the cast.

Miss Davies Starts

Marion Davies has started production on her latest picture for Metro-Goldwyn-Mayer, "Quality Street." Conrad Nagel has the leading male role and Sydney Franklin is directing.

Miss Davies portrays the same role on the screen that Maude Adams so successfully delineated on the stage.

Production on the "Ten Modern Commandments," Esther Ralston's next starring picture for Paramount, will probably get under way shortly. Dorothy Arzner is to direct.



Interesting? Why, you've seen only the half of me—I'm in Sam Rork's new picture, "His Son," with Lewis Stone, Priscilla Bonner, Lilyan Tashman, Ann Rork, E. J. Ratcliffe, Robert Agnew and others—John Dillon is the director. From the original inscription above.

May Robson Starts Picture Of Her Famous Stage Masterpiece

"THE Rejuvenation of Aunt Mary," the famous stage play in which May Robson starred for many years, goes into production for the screen at the Metropolitan studios this week. Miss Robson will play the same role in the picture that she did behind the footlights.

An excellent cast of well-known screen players have been assigned the other important characterizations. Harrison Ford and Phyllis Haver will take care of the love

theme with Robert Edeson and Franklyn Pangborn also cast for strong parts.

Pangborn is one of the new comedy type to suddenly blossom forth upon the screen and "click" with a vengeance. His fine work in "Getting Gertie's Garter" with Marie Prevost established him as a front rank comedian.

Erle Kenton has been signed to direct the forthcoming Metropolitan production.

She Wins Role

Florence Turner, one of the first screen stars to scale the heights in the old days, has been signed for a featured role in "The Chinese Parrot," Universal production. Miss Turner attained fame as the Vitagraph girl.

Laura LaPlante's next starring vehicle for Universal will be "Thanks for the Buggy Ride." Wesley Ruggles will direct the production, judging from present reports.

Jack Mulhall With Dorothy Mackaill Again

Dorothy Mackaill and Jack Mulhall, who struck such a popular chord as a screen team in "Subway Sadie" and "Just Another Blonde," will be co-featured in four pictures during the coming year aside from their individual appearances, according to John McCormick, general manager of West Coast production for First National.

Two of these four productions will be "The Road to Romance," to be produced by Charles R. Rogers and "Lady Be Good," which Al Rockett will produce.

"All Aboard" O. K.

An amicable settlement has been reached between the Fox Company and C. C. Burr, producer of Johnny Hines comedies relative to the title of the latest Hines release, "All Aboard." Shortly after the Hines company started production on "All Aboard" it was discovered that Fox had released a two-reeler under the same title some time ago. By mutual agreement between the companies involved it was decided to release the Hines picture under its original title of "All Aboard."

Langdon's Next To Lack a Lady

Harry Langdon's next picture will be a comedy without the usual corps of gay men and—without a leading lady. He will direct. Other of his plans are announced on the Personality Page of this number.

McCormick Is Pleased About the Big Merger

On the bulletin board at the Burbank Studios of First National was fastened this week a notice signed by John McCormick, general manager of West Coast production, and M. C. Levee, executive, commenting on the merger of First National with the Stanley and West Coast chain and stating that as a result, First National now has "the greatest array of show-windows of any production company in the business."

That the amalgamation was in progress for a long time prior to its culmination was revealed in a paragraph stating, "This amalgamation has been anticipated for the last two years and its actual realization is a source of great satisfaction because it all points to a greater and better First National."

Spanish Actor Again Is With Miss Talmadge

Norma Talmadge is using the same leading man in the second consecutive production. Gilbert Roland, young Spanish actor, who appeared opposite her in "Camille," is also playing the male lead in her current production for United Artists, "The Dove."

Noah Beery, Eddie Broden, Harry Myers and Evelyn Selbie also have prominent roles in the Talmadge picture, which is being directed by Roland West.

Cutting "Ritzy"

Richard Rosson is now engaged in cutting "Ritzy," Betty Bronson's newest picture for Paramount. Miss Bronson is supported by James Hall, Joan Standish and William Austin.

She's Free Lance

Alma Rubens' first part as a free-lance actress will be in "Two Arabian Knights," Caddo Production to be released by United Artists. Lewis Milestone is the director.

Adapts Desert Tale

John Stone is adapting Zane Grey's "Drums of the Desert" for Lasky.

Visiting New York

Jewel Spencer, author of "The Flagmaker," is now in New York.

Start "Rejuvenation Of Aunt Mary"

★ Studio Row ★

TED WELLS has started work in his second starring picture for Universal. "Straight Shootin'" is the tentative title of the production, which will be released in five reels.

* * *

"THE WINNING PUNCH," the sixteenth and last episode of the Universal series, "The Collegians," has been completed and the cast of players assigned to other united.

* * *

"ETERNAL SILENCE" has been selected as the film title of William McLeod Rainé's "The Yukon Trail," which Ernest Laemmle will direct for Universal.

* * *

BETTY BAKER has an important role in Betty Compson's next starring production for Chadwick Pictures. "Say It with Diamonds" is an original story by Arthur Gregor, who will also direct it. Earle Williams has the male lead.

* * *

NATLI BARR, Russian actress, makes her screen debut in this county in "Diamonds in the Rough," First National production starring Milton Sills. Charles Brabin is directing.

* * *

THE first American venture for Alexander Korda as a director will be in "The Stolen Bride" for First National.

* * *

BILLIE DOVE'S first starring picture under her new contract with First National will be "The American Beauty." She is now finishing in "The Tender Hour" in which she is co-featured with Ben Lyon.

* * *

RICHARD WALLACE is directing "The Poor Nut," which Jesse Smith is producing for First National.

* * *

FIRST NATIONAL announces the signing of Tibor Mindzenty, Hungarian screen and stage star. No definite announcement was forthcoming as to his first picture in this country.

* * *

"HOOT" GIBSON and his company engaged in "shooting" his latest picture, have returned to the Universal studio from a location trip at Randsburg, Calif.

* * *

LOUISE DRESSER is confined to the hospital here with the prospect of an operation for appendicitis in the offing. She was taken ill shortly after completing work in "White Flannels" for Warner Brothers.

* * *

CREIGHTON HALE and Lieut. Leslie Arnold are to be featured in a number of aviation pictures under the banner of the U. S. Aviation Productions. "Flying to the Moon" is the tentative title for their first picture.

* * *

GARDNER JAMES has purchased a three-acre estate in Hollywood.

Four Productions Ending at Warners

Four productions are nearing completion on the Warner Bros. lot, "A Million Bid," starring Dolores Costello; "Matinee Ladies," starring May McAvoy; "The Brute," starring Monte Blue, and "Tracked by Police," starring Rin-Tin-Tin.

Irene Rich has just started in "The Climbers," which Paul Stein is directing at the same studio.

Clara Dances

Clara Bow gets an opportunity to display her ability as a dancer in her new Paramount picture, "Rough House Rosie."

Must See This One

Colleen Moore is still engaged in making "Naughty But Nice," her current starring picture for First National, directed by Milard Webb and produced by John McCormick. Supporting Colleen are, Donald Reed, Claude Gillingwater, Hallam Cooley, Kathryn McGuire, Edythe Chapman and Clarissa Selwynne.

He's a Veteran

Pola Negri has had the same cameraman with her for her last seven consecutive pictures. Bert Glennon is the cameraman in mind. In the current Negri vehicle, "The Woman on Trial," he is again on the job. Glennon was also responsible for "Hotel Imperial" and "Barbed Wire."

Coffee to Write

Lenore Coffee, De Mille scenarist, has been assigned the task of writing the story for Leatrice Joy's next starring vehicle. Miss Coffee did the scenario on "The Night of Love," in which Ronald Colman and Vilma Banky are now scoring heavily at box offices throughout the country.

New War Comedy

Encouraged by the success of its war comedy, First National is going to essay another. This time, according to John McCormick, it is to be "Aeneas Americanus," by Williot White Springs. The first was "Bayonets," with Charlie Murray and George Sidney.

Plan New Picture

On her return from New York Bess Meredyth will start work on the screen adaptation of "The Rose of Monterey" for First National. It will mark George Fitzmaurice's second production under his new contract, his first being "The Tender Hour."

Has New Studio

Irving Chidnoff, New York photographer, has opened a new studio in one of the villas at the Garden of Alla.

To Interpret Story

"Cheri Bibi," a story by the Frenchman, Gaston Leroux, will be transferred to the screen by Metro-Goldwyn-Mayer.

Hot From Hollywood In A Few Lines

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WEEK!

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YEARS

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Alberta Vaughn, now a "big girl," starring in F. B. O.'s "Uneasy Payments," portrays a belated Christmas gift.

*What
a
Gift!*



Left — Monte Blue, Barbara Ann and Mrs. Blue on location for "The Brute," for Warner Bros.



A tabloid type of composite. Marion Davies faces an apparition at the Cosmopolitan studios where she made "The Red Mill" for M-G-M.

*Sid Saylor
and
Ouida Hill*

*As They Appear in
"By George,"
A Universal
Comedy*

Right—Alma Rubens and Walter Pidgeon in a love scene in "The Heart of Salome," for Fox. Victor Schertzinger directed.



*Seen On The Set
And Off*

'Black Pirate' Goes Ashore At Weymouth

Weymouth, England, in whose harbor ships flying the skull and crossbones comprised no uncommon sight a few centuries ago, was the scene of another pirate visit a few days ago when Douglas Fairbanks in "The Black Pirate" was introduced to the town.

According to a dispatch received by United Artists Corporation, a pirate craft sailed into the bay and anchored. A crowd on the esplanade saw a pirate captain and his merry men transfer to their small boat and come ashore. Press photographers were on hand to photograph him and he was greeted by Mr. Heath of the Regent Theatre and Mrs. Heath, who drove him to the theatre, followed by a mob of interested citizens.

The Dorset Daily Echo describes the affair as quite one of the best film publicity stunts that has ever been worked in Weymouth.

'McFadden's Flats' Hit in Cleveland

Mr. McFadden and Mr. McTavish have captured the hearts of the American public, and their antics in "McFadden's Flats," the Asher, Small & Rogers comedy released by First National, are making exhibitors rich.

"McFadden's Flats" continues to click at the Cameo," wires First National Branch Manager G. L. Sears of Cleveland. "Finished with a gross on the third week of the engagement approximately \$2,000 ahead of Harold Lloyd in 'The Kid Brother' for the same week of the run. Nothing can stop this one. Looks like it is good for six, possibly seven, weeks."

Keaton Named

Erle C. Kenton has been selected by General Manager William Sistrom of the DeMille-Metropolitan Studios to direct "The Rejuvenation of Aunt Mary" for Metropolitan.

Title Chosen For A-S-R Comedy

"Lost at the Front" is the definite title given to the Asher, Small & Rogers war comedy featuring Charlie Murray and George Sidney previously known as "Big Bertha." It was announced by Richard A. Rowland, production manager of First National. The production is scheduled for release in May as part of First National's "Big Eleven" group of Spring - Summer attractions.

Both Warner Studios Working At Capacity On 1927-28 Films

"Baby Face" For Colleen Moore

John McCormick, general manager of West Coast production for First National Pictures, announces the purchase of screen rights to Cosmo Hamilton's story, "Baby Face," which appeared in Hearst's Magazine recently.

It will be a vehicle for Colleen Moore, the First National star, and will be produced by McCormick.

Vidor's "Crowd"

King Vidor has written his own story, "The Crowd," for M-G-M, which he is now directing with Eleanor Boardman and James Murray in the featured roles.

Al Lewin, who scenarized "Blarney," "The Little Journey," and others, is working on a Cosmopolitan M-G-M story for Marion Davies.

Peak of Production Activity Reached With All Available Space Utilized; Extra Space Necessary For Units

THE peak of production activity has been reached at the Warner Bros.' West Coast Studios where every available foot of space is now being utilized for the purpose of bringing this year's schedule of Twenty-Six Winners to completion. The thirteen-acre Warner lot is working at absolute capacity and in addition it has been found necessary to draft into use the entire facilities of the Vitagraph Studio.

Korda Production Ready For Work

"The Stolen Bride," an original story by Carey Wilson, is scheduled to go into production by First National immediately with Alexander Korda directing. Mary Astor, Lloyd Hughes and Lucien Prival are in the cast to date. Wilson is also writing the continuity.

Camera work began a few days ago on Irene Rich's picture, "The Climbers." Paul L. Stein is directing the script adapted by Tom Gibson from Clyde Fitch's story. Forrest Stanley is playing in support of Miss Rich, with Florella Fairbanks, Anders Randolph, Clyde Cook, Dot Farley, Myrna Loy, Hector Sarno and Joseph Striker in the cast.

"The Brute" company is now shooting some of its most important sequences comprising interior scenes in which hundreds of extras are employed. This story by W. Douglas Newton is serving as Monte Blue's next vehicle as a Warner star. Irving Cummings is behind the megaphone while Leila Hyams, Clyde Cook, Carrol Nye and Paul Nicholson are playing in support of the star.

Ray Enright, director of "Tracked by the Police," starring Rin-Tin-Tin, will soon bring his company back from location at Lag Dam, Arizona. He will immediately begin using several large interiors now being constructed at the studio. This Rin-Tin-Tin vehicle promises to be one of the most unusual stories yet chosen for the canine star. A fine cast of featured players includes Jason Robards, Virginia Browne Faire, Tom Santschi, Dave Morris, Wilfred North and Theodore Lorch. Nanette is also in the cast.

The studio will continue to steam ahead at top speed.



Nick Stuart and Dorothy Phillips in a scene in "Cradle Snatchers" for Fox. Louise Fazenda has the lead.

Rowland Buys New Coffee Story

Richard A. Rowland, general and production manager of First National Pictures, announces the purchase of an original story by Lenore Coffee, entitled "Lonesome Ladies."

According to present plans, the picture will go into production at an early date with Lewis Stone and Anna Q. Nilsson in the featured roles.

It will be one of First National's early summer releases.

Cast Completed For T. McCoy's M-G-M Film

With the addition of five more names, the cast of Tim McCoy's third historical Western drama for Metro-Goldwyn-Mayer is now complete.

Fred Warren, well-known character actor, has been given the role of Kit Carson, famous American scout. Lillian Leighton has been cast in the role of the fat Spanish duenna, chaperone to Dorothy Sebastian, who plays opposite McCoy.

Edwin Terry plays the character of Gen. Kearny. Sam Appel has the role of Pio Pico. Charles Ramos has been added to the cast as Don Alvarado.

Frank Currier and Marc McDermott have important roles.

Marion Davies' "The Red Mill" Is Detroit Hit

Marion Davies' latest starring vehicle, "The Red Mill," broke the Sunday house record at its opening at the Madison, Detroit, on March 6, and will play an extended engagement at that house.

This film not only drew exceptional box office business as it commenced its Detroit run, but the comments of newspaper reviewers and theatre patrons were extremely enthusiastic.

The general verdict was that Miss Davies' work in this film was one of the high spots of her successful career.

Miss Ralston Starts

Production on "Ten Modern Commandments," Esther Ralston's latest starring vehicle for Paramount, started March 14.



John Barrymore and Marcelline Day in the United Artists picture, "The Beloved Rogue."



Some shots of Joan Crawford, Owen Moore (below) and Douglas Gilmore, right, in the M-G-M production, "The Taxi Dancer."



Warner Month Canadian Hit

Canadian exhibitors are receiving the Twenty-six Warner Winners with unparalleled enthusiasm, is the report of B. F. Lyon, Canadian division manager of Warner Bros. Pictures.

Following an intensive sales drive, a greater number of contracts have been secured in the Dominion than ever before.

The current program is meeting with a consistent success in all parts of Canada that would indicate a marked strengthening of Warner Brothers' position with both showmen and picturegoers.

Norma Talmadge's Splendid Support

Norma Talmadge, who has been making her first United Artists picture, "The Dove," under the direction of Roland West, will be supported by Olga Baklanova and Fritz Feld, both of the cast of Morris Gest's "The Miracle," which recently closed its Los Angeles run.

Olga Baklanova played the role of the Nun and Fritz Feld the role of the Piper. Their work in "The Dove" represents the first screen appearance of Mlle. Baklanova and M. Feld.

An important member of the Moscow Art Theatre Company, Mlle. Baklanova was an interpreter of "Carmencita" and "Lysistrata" in the Art Theatre's Musical Studio last winter.

Feld began under Max Reinhardt, German genius, who had Emil Jannings, Conrad Veidt and Werner Krauss in his stage company in Berlin.

Feld and Krauss alternated in the role of a Piper during the early weeks of the New York engagement of "The Miracle."

Pick Principals For Cast With Colleen Moore

Final selection of the principal members of the supporting cast of Colleen Moore's first film work of 1927 was announced by John McCormick, general manager of West Coast production for First National and producer of all the star's pictures.

The picture which is engaging Miss Moore's attention is "Naughty But Nice," which has been in production about a week. The supporting players include Donald Reed, Claude Gillingwater, Hallam Cooley, Kathryn McGuire, Edythe Chapman and Clarissa Selwynne.

"Naughty But Nice" was adapted by Carey Wilson from Lewis Allen Browne's stage play, "The Bigamist." Millard Webb is directing the production which has an exclusive girls' school as its background.

Tyler At Work

Tom Tyler, F. B. O.'s up and coming Western star, has returned from location with the "Cyclone of the Range" company, and is shooting interiors at the studio. In support of Tyler in his current opus are Frankie Darro, the child wonder, "Flash" the horse, and "Beans," the dog. Others in the cast include Elsie Tarron, Harry O'Connor and Dick Howard. Bob De Lacy is directing.

Pollard's Plans

Harry Pollard, "U" director, is rushing final "shots" on "Uncle Tom's Cabin" in order to start work on "Show Boat."

Haines' First Starring Film For Embassy

Metro-Goldwyn-Mayer announces that "Slide, Kelly, Slide," a colorful photoplay of big league baseball, will have its New York premiere at the Embassy Theatre on Tuesday evening, March 22, where it will play an extended engagement as a two-a-day special.

"Slide, Kelly, Slide," is the initial starring vehicle of William Haines, who was made a star following his excellent work in such pictures as "Brown of Harvard," "A Little Journey" and "Tell It to the Marines," which is completing a long run engagement at the Embassy.

The cast of "Slide, Kelly, Slide," which was directed by Edward Sedgwick, includes some of the country's most famous professional baseball players. Bob Meusel and Tony Lazzeri, who will soon be disporting themselves up at the Yankee Stadium, "Irish" Meusel of the Brooklyn Dodgers and Perry O'Brien of the Philadelphia Athletics are some of the famous diamond athletes who appear in the new film, an adaptation by A. P. Younger of an original story by Director Sedgwick.



Jack Mower as "Shelby" in "Uncle Tom's Cabin," the Universal super-production, nearing completion.

First National Announces the April Releases

First National presents an unusually strong line-up in its list of April releases, as announced by General and Production Manager Richard A. Rowland. This is part of the "Big Eleven" group.

To be released in April are "Camille," "Three Hours," "Long Pants," "Convoy," and "Somewhere in Sonora."

Norma Talmadge stars in "Camille," which is a modernized version of the famous Dumas piece. This is scheduled for release April 17.

"Three Hours" stars Corinne Griffith. Pre-released in New York it was accorded high praise by the critics. National release date is April 24.

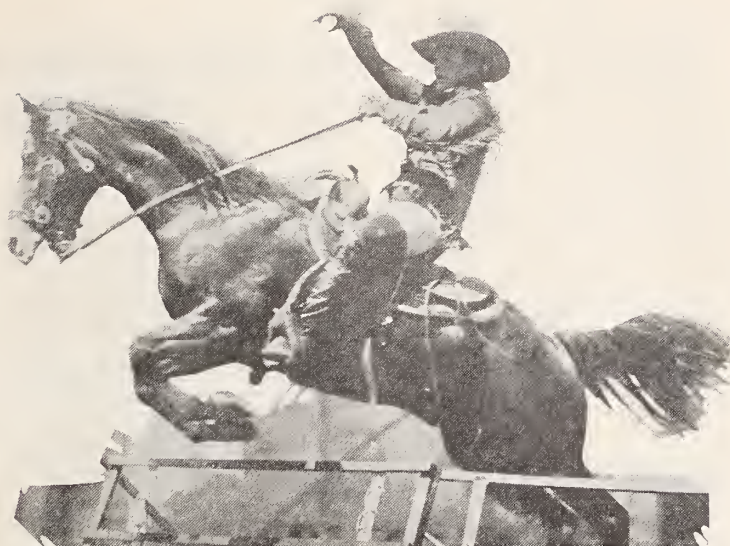
"Long Pants" is the new Harry Langdon comedy. April 10 is the release date as now set.

"Convoy" is the navy special which Robert T. Kane completed recently. The production, which depicts the work of the war-time U. S. Navy, will be released the first week in April.

Also scheduled for release the first week in April is "Somewhere in Sonora," a Ken Maynard super-western.

Record "Set"

The largest indoor set ever built at First National's Burbank studios is now being used in George Fitzmaurice's production, "The Tender Hour." It covers almost the entire floor space of one of the four stages, and represents the exterior of the forbidding villa of a Russian Grand Duke. More than thirty full-sized trees were transplanted bodily for the scene.



Ride him, cowboy! Tim McCoy, star of M-G-M's new western series, shows a mustang how to buck.

General Exodus of Paramount Easterners For Work in West

THE POPULATION OF Hollywood will be considerably increased within the next fortnight due to the exodus from the Paramount Long Island studios of players, directors, cameramen, executives and writers, who have been transferred to the company's West Coast production center.

Among those scheduled for early departure are Walter Goss and Ivy Harris, graduates of the Paramount School, who heretofore have appeared only in eastern-made films. Mona Palma and Josephine Dunn, also of the school, will start westward at once. Philip Strange, a contract player, will leave on the same day.

Lawrence Hitt, art director, left Friday night, stopping en route at his home town, Indianapolis, from whence he will proceed to the

Coast. His assistant, Van Nest Polglase, leaves Saturday.

Ralph Block, editor-in-chief of the closing Long Island studio, left Saturday, stopping one day in Kansas City, which formerly was his home. Of the writers on the scenario staff, Ray S. Harris and Sam Mintz, who have been employed most recently on the Ed Wynn and W. C. Fields pictures, left last Sunday.

Fred Fleck, casting director, and Julian Fleming of the art department started last Saturday.

Of the camera staff, three members are westward bound: Harry A. Fishbeck, who has photographed "The Sorrows of Satan" and "Cabaret"; Ed Cronjager, chief photographer for Richard Dix productions, and Alvin Wyckoff, Meighan's cinematographer.

Guyol Finishes M-G-M Film; Excellent Cast

Fred Guiol has completed the latest Hal Roach Star comedy, and one of the most interesting from a player viewpoint.

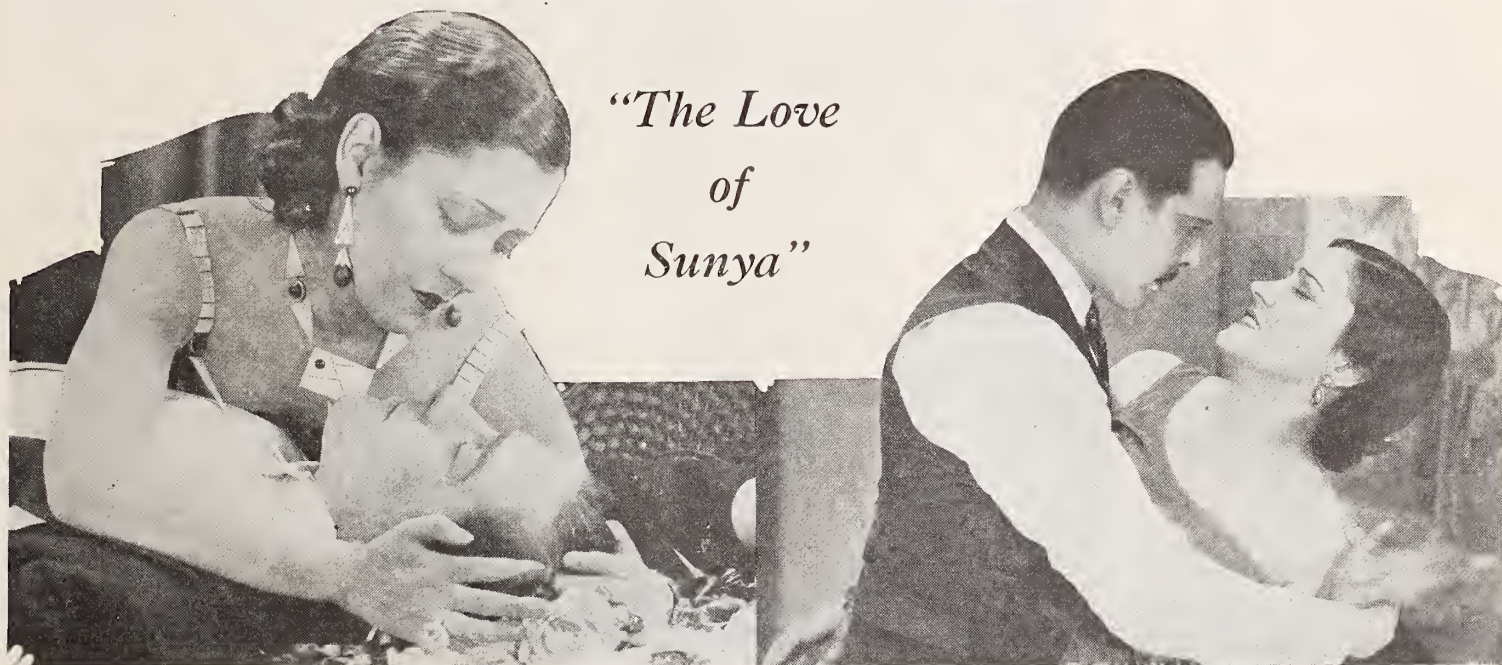
Viola Richard, newcomer to fame, just signed on a long term contract by Roach, Stan Laurel, Malcolm Waite, Charles Althoff and Oliver Hardy played the principal roles. Malcolm Waite arranged the comedy engagement between two feature roles, and Althoff was taken from vaudeville after thirteen years' constant appearance as "The Yankee Fiddler."

The location of the story is on and around a small harbor craft and the docks. The "true love of a sailor lad" is pictured with Stan Laurel as the sailor and Viola Richard as the girl. Hal Roach now is affiliated with Metro-Goldwyn-Mayer, who hereafter will release his comedies.

"Bob" Ritchie's Story

Ralph Ince will portray the leading role in "Not For Publication," an F. B. O. production, based on the story "The Temple of the Giants," by Robert Wells Ritchie. Jola Mendez is the only girl in the cast. Mr. Ince will also wield the megaphone.

Robert G. Vignola, director of Gilda Gray's "Cabaret," left Friday for Albany, and after three days with relatives there, will continue his journey to California. Another immediate departure is that of Lynn Shores, assistant director. J. M. Jerauld and William H. Wright of the Long Island studio publicity department will leave for the West Coast within the week.



"The Love
of
Sunya"

Emotion as Gloria Swanson emotes it in "The Love of Sunya." Left, she appears with John Boleo, and right, Ivan Lebedeff.

Sam Sax Denies Gotham's Farce Goes Elsewhere

Sam Sax, producer of Gotham Productions and president of Lumas Film Corporation wires from the West Coast to deny that the George Randolph feature farce, "Quarantined Rivals" will be sold or turned over to one of the big releasing companies for distribution.

"While it is quite true," Mr. Sax states, "that I have had several very flattering offers for this production from various large producing and distributing interests, and it is also true that the production was shown to executives of these organizations before the pictures was shipped East, 'Quarantined Rivals' will be distributed as contracted for, to all holding Gotham distributing franchises."

Special Tripod Introduced At M-G-M Studio

An innovation in motion picture photography has been introduced on the lot at the Metro-Goldwyn-Mayer studios where Chester M. Franklin is filming his mystery drama, "The Thirteenth Hour."

The invention is a motion picture tripod, built on the "ball and socket" principle, that permits the camera to follow an object, no matter how rapidly or in what direction it is moving.

It is expected that the new device will greatly facilitate the cutting of productions, inasmuch as it will enable the cameraman to follow a person from one scene to another without having to make two separate shots.

Plays Simon Legree

George Siegmund plays "Simon Legree" in Universal's "Uncle Tom's Cabin."

"Cap'n Cavalier" Fairbanks' Next

Douglas Fairbanks' next picture, "Captain Cavalier," will be directed by F. Richard Jones, erstwhile director-general of Hal Roach Productions. It is possible that after that picture Jones will make Mary Pickford's next. Then, too, United Artists have an option on his services following completion of the Fairbanks' picture. This option provides that United Artists may commission Jones to do five regular United Artists feature films if it so wishes. Fairbanks and Jones are now in story conference. Production work will start as soon as they complete the script.

"Don Juan" Proves Bridgeport Draw

A run that well merits the designation of "record" and one that is probably among the most unique in the history of film exhibition has been reported to Sam E. Morris, general manager of distribution of Warner Brothers Pictures, by Alfred Gottesman, president of the Connecticut Cities Entertainment Corporation.

A hundred thousand people in a city of a hundred and fifty thousand population attended the Bridgeport, Connecticut, premier of John Barrymore's starring picture, "Don Juan," together with the first local exhibition of the Vitaphone.

This exceptional attendance was registered by the Cameo Theatre during a five weeks run.

Star Cast For Gotham Drama

"Mountains of Manhattan," Gotham's drama of the New York sky line, has been finished as far as production work in California is concerned.

The negative has been shipped East, and the finishing touches will be put on the picture in New York.

The cast includes Dorothy Devore, Charles Delaney, Kate Price, James P. Hogan (who is also the director), Bobby Gordon, George Chesebro, Clarence H. Wilson and Robert E. Homans.

"Mountains of Manhattan" is the ninth of a series of twelve Gotham productions released by Lumas Film Corporation.

Warners Issue a Practical Press Sheet on "Don Juan"

A PRESS BOOK that combines beauty, ingenuity and practicability is offered by Warner Brothers on their extended run production, "Don Juan," starring John Barrymore.

The book is the work of George Carlin and Harry Lee of the Warner Brothers' Advertising Department. Within its twelve newspaper-size pages attractively printed in two colors on glazed stock, showmen will find everything needed to sell the picture to the public in a big way.

The sheet is replete with news material of every conceivable sort together with special features such as cartoons and pen and ink drawings to supplement the regular line

of cuts. Striking ads allowing a wide selection are there covering the picture's many worthwhile sales angles.

Exploitation tried and proved in big city campaigns is also fully described and illustrated.

Special accessories such as the "Don Juan" souvenir booklet for lobby sales as well as the best portraits and display stills are offered for exhibitor approval within the covers of this press-sheet. The paper is artistic in conception and varied in appeal. Three twenty-four sheets are among the assortment of posters that are sure to meet the needs of theatres of every type.

Thomson Film

Fred Thomson is making the final scenes of "Silver Comes Through," a story which practically stars the equine wonder. The supporting cast includes Edna Murphy, Harry Woods, William Courtright and Mathilde Brundage.

McGowan Returns

"The City of Shadows" company, and P. P. McGowan, director, returned this week to the F. B. O. Studio from a two week location trip to the Mojave Desert.

Colo. Governor Impressed By "Marines" Epic

Governor Adams of Colorado was the guest of honor at the Victory Theatre, Denver, at the premiere of Metro-Goldwyn-Mayer's leatherneck epic, "Tell It to the Marines," now in its fourth capacity month at the Embassy, New York, and recording a similar sensational success at box offices throughout the entire country.

The Governor's reaction was indicated in a letter received by that company from his secretary. It reads in part as follows:

"Governor Adams desires me to extend to you his sincere appreciation of the courtesy extended to him in giving him an opportunity of witnessing the opening performance of 'Tell It to the Marines.' He was very much impressed with the picture and enjoyed it very much."

Mary and Doug At Work Soon

Mary and Doug will soon be at work again. "Captain Cavalier" the next Douglas Fairbanks picture, has for background the interesting story of the founding of California.

It is understood that camera work will begin very soon at the United Artists Studio in Hollywood, which is really the remodelled and enlarged Pickford-Fairbanks Studio.

As for "America's Sweetheart," the tentative title of her picture is "The Shop Girl," the story in all probability to be written for Mary by Kathleen Norris and said to be something of a departure from previous Pickford roles.



Rin-Tin-Tin and Nanette, his mate, in a new pose, even for these remarkable dogs. They are now making "Tracked by the Police" for Warner Bros.

Frazer Star of 'Craig Kennedy' In Artclass List

Artclass Pictures announces it has signed Robert Frazer to portray the character of Craig Kennedy in a forthcoming series of twelve two-reelers, to be released one a month commencing Aug. 1, 1927. Dallas M. Fitzgerald will be in charge of production.

The Adventures of Craig Kennedy appeared in the Cosmopolitan Magazine for a great many years. The books, consisting of a series of six volumes, received a circulation of millions.

At present, "The Adventures of Craig Kennedy" are being published in a great number of newspapers throughout the country in cartoon form.

Artclass expects, because of this great reader interest, this series will prove extremely popular.

Final Shots

J. Leo Meehan is shooting final sequences on "Naughty Nannette," Viola Dana's current starring vehicle for F. B. O. In support of Miss Dana are Ed Brownell, Patricia Palmer, Helen Foster, Joe Young, Sidney de Grey, Alphonse Martel, Mary Gordon and Barbara Clayton.

Next week comes the Twentieth Anniversary number. It's a stupendous book of facts. Get your copy.

College Men In Motion Pictures

Many college men are taking up motion picture work as a career, and several have already become quite noted in the cinema art.

Johnny Walker, a graduate of Fordham University, and born in New York City, plays "Stephen Decatur" in the Paramount historical film, "Old Ironsides," now at the Rivoli Theatre for an extended run.

All lovers of American history will recall the heroic part played by Decatur in the first great American naval victory, and the Fordham lad does very well with the role.

Charles Farrell, as the romantic sailor in this picture, attended Boston University for two years, where he participated in various athletics. Through taking a course in business administration he became interested in motion pictures, and has apparently made good. He is also seen in the "Rough Riders" at the George M. Cohan Theatre.

Reginald Denny, the Universal star, is a graduate of Oxford.



Olive Borden as "The Joy Girl" for Fox.

Title Changed

The title of the sixth Bob Custer production for F. B. O. has been changed from "Crashing Hoofs" to "The Fighting Hombre."



Take me out to the ball game. William Haines and Sally O'Neil in "Slide, Kelly, Slide," for Metro-Goldwyn-Mayer.

A. M. Matinees of "Better 'Ole" In San Antonio

A morning matinee was necessary when Syd Chaplin in "The Better 'Ole" played the Aztec Theatre, San Antonio, Texas, and 6,000 children were turned away, according to a telegram from William Epstein, manager of the house. Mr. Epstein sent the following telegram to Sam E. Morris:

"'Better 'Ole' proved to be the most popular attraction ever played in San Antonio. Story action and synchronized score delighted patrons who jammed our doors for seven days. Was forced to give morning matinee for school children only, which drew largest attendance in history of city. Turned away more than six thousand youngsters on this one show."

Joe Rock Picks Comedy Drama; In Sterling List

"She's My Baby," a swift comedy-drama centering about night-life in New York, will be the next offering from Sterling Pictures Corporation, according to advices from Henry Ginsberg, president of this company.

"She's My Baby" is an original screen-story and will go into production under the supervision of Joe Rock, now affiliated with Sterling as general production chief, when "In the First Degree" is complete.

SHORT TALKS ON SHORT FEATURES

Renewals

A magazine boasts of the number of subscribers who renew their subscriptions when they expire. "Renewals" in large quantities furnish the magazine one of its big arguments in selling space to advertisers.

"Renewals" of contracts are a good test of any business, for they indicate satisfied customers, the best proof of a product of merit backed up by service.

Educational Pictures are showing today in practically every theatre now operating that played them seven years ago, when we began national distribution. They have played these theatres every one of these seven seasons. And to this number have been added every year a large number of other theatre accounts that have in turn become "renewals." Today they number 13,000, an impressive total.

This is the greatest testimonial exhibitors could give to any company, and we are justly proud of it. We are proud also of the fact that we can look forward to the same sort of "renewals" when our splendid program of short features for 1927-1928 is announced soon.

E. W. Hammond

President.

EDUCATIONAL
FILM EXCHANGES, Inc.



"The Crowd" To Be Vidor's New M-G-M Picture

"The Crowd" has been selected as the definite title for King Vidor's new Metro-Goldwyn-Mayer special, an original story of big city life, previously untitled, by the director of "The Big Parade."

Vidor has been working on this production for almost two months, with Eleanor Boardman in the feminine lead and James Murray, a new discovery of the director's, playing opposite her. Others in the cast are Dorothy Sebastian, Bert Roach, Lucy Beaumont and Daniel Tomlinson.

"The Crowd," said to be "a big parade of peacetime," is concerned with the ups and downs of a young married couple in New York City.

Bill Cody Star of Arizona Whirlwind

Billy Cody brings another thrilling Western to the Pathe feature program in "The Arizona Whirlwind," which is announced for release on March 27.

"The Arizona Whirlwind" is said to abound in chases, thrills and perilous stunts, and in addition to his hard riding and head-long falls, the star is called upon for some he-man fistic encounters in no less than three rough-and-ready fights.

Cody also has full opportunity to work with a lariat, which makes him a buddy of another Pathe star, Will Rogers, would travel and poet lariat."

Producing Unit For Leatrice Joy

The "production" four-some that produced "Nobody's Widow" was so successful that Cecil B. DeMille has ordered it kept intact for "Vanity," which is now being filmed for P. D. C. release.

Leatrice Joy, star of both productions, is once more working before cameras handled by Arthur Miller, while Donald Crisp is directing her from a script prepared by Douglas Z. Doty.

In addition, Charles Ray, who played opposite the attractive star in "Nobody's Widow," is once more featured in support of Miss Joy in "Vanity."

Alan Hale also plays a prominent role in "Vanity," which will mark the return of Miss Joy to the type of dramatic portrayal in which she made her first big success under Cecil B. DeMille's direction in "Manlaughter" and "The Ten Commandments."



Syd Chaplin in "The Missing Link" for Warner Bros., with the missing link "Akka," the marvelous actor.

Warner Sales Force Holding "Sam E. Morris Month" In May

MAY has been designated as Sam E. Morris Month by the sales department of Warner Brothers Pictures as a special tribute to the company's general manager of distribution.

From the home office to the furthest branch the spirit of competition is now keen to prove concretely the respect, loyalty and admiration felt for Mr. Morris by his staff.

This year will mark the second annual occasion of Sam E. Morris Month. It was inaugurated for the first time in 1926 and the enthusiasm put behind the idea was responsible for the writing of more business on the books of the Warner Brothers than for any period of equal duration in the history of the company.

This year the sales department hopes for new records.

Public Helps Laemmle Decide Release of "Les Miserables"

ANOTHER strictly European idea has been rejected for American moving pictures.

Six months ago Carl Laemmle, under the urge of a very strong picture in eighteen reels, felt very much tempted to release it in this country in two episodes of nine reels each.

The idea was to show these on succeeding weeks in theatres with a weekly change of bill and split an entire week with them where a theatre ran two shows a week.

This picture was "Les Miserables," the Victor Hugo classic made by Films de France.

Mr. Laemmle showed it twice in this country, once at the Rialto Theatre in Washington before a distinguished audience of literary, diplomatic and society circles, and one in Carnegie Hall, New York.

These showings were in eighteen reels. Following them, Mr. Laemmle frankly placed his prob-

lem before various sources from which critical opinion in this country might best be expected.

Among others he asked the moving picture critics and his Saturday Evening Post correspondents which course, in their opinion, he should pursue—that is, show the picture in its entirety, eighteen reels; show it in two parts; or cut it down to one big compact picture of ten or twelve reels.

At first the two-part proposition was voted so strongly that Mr. Laemmle was on the point of ordering the print cut that way and a campaign looking toward this distribution of the picture started. But later advisors won the day. He reconsidered at the last moment. The picture has been cut to eleven reels and Carl Laemmle now announces that it will be distributed to theatres next season as a single super-special.

"Jenny Lind" Film

Dorothy Farnum is preparing "Jenny Lind" for M-G-M. No star has as yet been named.

Cody-Pringle Paired; M-G-M Combination

A new screen comedy team will be introduced by Metro-Goldwyn-Mayer when Lew Cody and Aileen Pringle are paired in an original farce comedy, "His Brother from Brazil," according to announcement last week by Harry Rapf.

This picture, written by F. Hugh Herbert and Florence Ryerson of the M-G-M scenario department, will be directed by Robert Z. Leonard.

The announcement adds that Cody and Miss Pringle will play together in a number of comedies and comedy dramas to be produced by Metro-Goldwyn-Mayer during the coming season.

Big Bookings On Columbia Films

Joe Brandt, president of Columbia Pictures, has received a wire from A. W. Bowman, manager of the Columbia exchange in Detroit, that Keith's Uptown has booked three of Columbia's "Big 24" for the month of March.

These productions are "Wandering Girls," "Stolen Pleasures" and "The Better Way." The Uptown is the newest first-run house built by Keith in Detroit.

"Stolen Pleasures" also goes into the America, a first-run house in Denver.

"Sweet Rosie O'Grady," one of Columbia's outstanding money getters, will play the Ambassador in St. Louis during the week of March 12. This is a Skouras Brothers house, considered most important.

M-G-M announces "Anna Karenina," by Leo Tolstoy, which Lorna Moon is adapting.

Phyllis Haver's New Contract

With the signing of Phyllis Haver to a new long-term contract, a busy fountain pen and dotted line session was brought to a close at the Metropolitan Studio this week.

Miss Haver is the fourth personality to sign a new agreement with Metropolitan Pictures within the past fortnight. Marie Prevost, Franklin Pangborn, Metropolitan's newest comedy "Find," and E. Mason Hopper, the director of "Up in Mabel's Room" and "Getting Gertie's Garter" complete the quartet.

With the exception of Marie Prevost and Gloria Swanson, no graduates of the Sennett Bathing girl school have achieved such an enviable position in the film firmament as has Phyllis Haver.

Rogers Closes Contracts For Gotham Films

Although no complete announcement has yet been made as to the complete Gotham production line-up for the coming season, Budd Rogers, vice-president of Lumas Film Corporation, announces that several very important distribution contracts have been closed for 1927-28.

During the past week, representatives of the most important regional distributors have been in conference at the Lumas offices and have signed on the dotted line for another year of Gotham productions.

Sam Sax is now finishing production work on the last of this year's product and will come East for a short period to prepare the announcement of his future plans.

Younger's Story .. For Wm. Haines

A. P. Younger, who last year scenarized "Brown of Harvard" and "The Taxi Dancer," and Marion Davies' "Tillie the Toiler," is preparing "Twelve Miles Out" as a starring vehicle for John Gilbert.

Younger's original screen play, "Slide, Kelly, Slide," was recently finished by Edward Sedgwick with William Haines in the leading role.

Rogell Directs Racing Picture

After having directed several Charles R. Rogers productions for First National, starring Ken Maynard, wherein horses play a prominent part, Albert Rogell is now directing a picture, not of the western variety, but with more horses than usual, called "The Sunset Derby," a race track story featuring Mary Astor and William Collier, Jr.

"Red Grange" in "Motor Maniac"

Red Grange the "Gallop-Ghost," "Wheaten Iceman," and one of the most sensational cinema finds in years, has been selected by President Joseph P. Kennedy, of F. B. O., to star in "The Motor Maniac." Sam Wood is directing Grange in "The Motor Maniac," a racing story, with football in the discard for the time being.

Byron Morgan has turned out a "thriller" in this one.

Jobyna Ralston, for five years leading lady for Harold Lloyd, will play Mr. Grange's leading lady. Walter Hiers will furnish the comedy relief and Ben Hendricks the menace.

What "The Big Parade" Started In



This scene was taken in the Rex Ingram Cine Studios in Nice by an English company during the Metro-Goldwyn production of "The Garden of Allah." At the time this picture was being taken, "The Big Parade" was showing in Nice. This picture is to be called "Roses of Picardy," with Maurice Elvey directing.

Weil To Organize Exploitation Department For "U" Theatres

UNIVERSAL CHAIN THEATRES CORPORATION has engaged Joe Weil, formerly Exploitation Manager of Universal Pictures Corporation, to organize and to operate an exploitation and presentation program for their two hundred and sixty theatres. This move has been under discussion for sometime.

The success of such departments as conducted by other chains has been so productive of unity of action, efficiency and economy of management as to leave no doubt of its practicability.

The job of creating such a department required a man of exceptional experience and ability. Because of his success in putting over Universal pictures, both in New York at the Colony, Cohan and Central theatres, and through his efficiency in running the Exploitation Department throughout the country, the unanimous choice of the Universal Chain Theatre officials fell upon Mr. Weil.

Universal Chain Theatre officials will give Mr. Weil an absolutely free hand in the creation and direction of the new department. He will create and direct this department in accordance with his own ideas of the kind of presentations required.

A uniform publicity, advertising and exploitation service for all the theatres will be organized and centered in New York, with the proper machinery for extending it all branches of the chain. A uniform program will be published in New York for all the houses. A magazine will be started for their benefit and other plans with Mr. Weil will formulate will be put into effect as rapidly as possible.

Nat Rothstein, whom Universal sent last year to the coast to accomplish certain exploitation features in its production studios, has completed this assignment there, and will arrive in New York shortly to put into execution exploitation plans now being formulated for Universal Pictures.

These plans particularly concern Universal's biggest pictures, such as "Show Boat," "The Cat and the Canary," "The Big Gun," "Uncle Tom's Cabin," "Alias the Deacon," "The American Eagle," "The Chinese Parrot," "The Small Bachelor," "Cheating Cheaters," "Back to God's Country," "We Americans" and the Denny pictures. In addition, Rothstein will supervise the Universal's Exploitation Department.

Six Paramount Films Current On the Rialto

The premiere of "The Rough Riders" at the George M. Cohan Theatre last Tuesday evening gave Broadway six Paramount attractions running concurrently.

Three of these are road show productions: "Beau Geste," the Herbert Brenon special of the French Foreign Legion, now in its thirtieth week at the Criterion Theatre; "Old Ironsides," epic of America's early naval warfare, now in its fifteenth week at the Rivoli; and "The Rough Riders."

Of the remaining three, the following two are extended run specials; "Metropolis," the Ufa-Paramount spectacle, now in its second week at the Rialto, Paramount's long-run house; and "Stark Love," Karl Brown's realistic film of mountaineer life, held over for its third week at the Cameo.

Playing the Paramount this week is Bebe Daniels' newest vehicle, "A Kiss in a Taxi," a broad comedy with Paris as its locale.

'The Tender Hour' Has All-Star Cast

Lionel Belmore, Frank Elliott and Lon Poff have been signed for supporting roles in "The Tender Hour," the George Fitzmaurice production now being filmed.

The complete cast includes Billie Dove and Ben Lyon, in the featured roles; Alec B. Francis, Montagu Love, T. Roy Barnes, Yola d'Avril, Charles A. Post, George Kotsonaros, Constantine Romanoff and Laska Winter. The picture is based on an original screen story by Carey Wilson.

Elinor King Has F. B. O. Contract

Goldie Flynn was a chorus girl in Fred Stone's show, "Criss Cross," a week ago. Today Elinor King (formerly Goldie Flynn) is the lucky owner of a five-year contract, and leaves for Hollywood the end of this month to play leads in feature productions.

Joseph P. Kennedy, president of F. B. O., attended a performance of "Criss Cross" recently, saw Goldie and thought she was a fine screen bet. The next day a screen test was taken and Goldie passed her examinations 100 per cent.

Tom Meighan saw her and pronounced her "the best bet" he has seen in the last ten years. Goldie did not like her name, so F. B. O. obligingly changed it to Elinor King. Her mother, wardrobe mistress for "Criss Cross," goes to Hollywood with Elinor.

Fox Films Production Costs For Next Season, \$15,000,000

APRIL ushers in at the Fox Studios the beginning of a twelve-month's production program that calls for an expenditure of fifteen million dollars for next season's pictures.

With its entire schedule for 1926-27 completed and with more than five million dollars worth of completed motion picture plays for next September now in its vaults, Fox approaches the new season with a gigantic fortune invested in finished films.

The statement of the activities of the studios, both in Hollywood, Fox Hills and New York was issued yesterday from the offices of Winfield R. Sheehan, vice-president with an outline of production plans.

New pictures for the coming year, now completed, include eight specials, representing an actual cost of five million dollars. "Sunrise," directed by F. W. Murnau; "7th Heaven" directed by Frank Borzage, and "Carmen" directed by Raoul Walsh, are included in this list.

The studios in New York will produce twelve pictures during the coming year. Allan Dwan and other well-known directors will direct.

Victor Schertzinger has just been signed by Vice-President Sheehan to a long term contract and will leave shortly for New York to direct the first production for the Fox "Movietone," the new talking pictures. Schertzinger's fame as a musician as well as his directorial genius was responsible for his selection for this important post.

Additional stages will be built at once on the Fox Hills properties at Westwood where two stages will be placed near the Pico Boulevard



W. R. Sheehan

frontage and an administration building erected there.

Mr. Sheehan will go to Europe in June and while there will spend four weeks in the Fox Studios in Berlin. These studios are under the management of Carl Freund, noted cameraman, who recorded "Variety," and now in charge of Fox European production. Plans for the new season will be discussed by Mr. Sheehan with Freund while there.

Jack Ford, Fox director is now in Germany shooting scenes for a special, which will be made in Bavaria and in the Hollywood studios. He is being aided in Germany by Carl Freund and will spend two months there.

Bonner Sisters' Twin Roles In Columbia Film

For the first time in their career on the screen, the Bonner sisters, Marjorie and Priscilla, will play in the same photoplay in the Columbia production, "Paying the Price."

An unusual angle about their portrayals is that they will also appear as sisters in a drama of life behind the scenes of the gilded palaces of a notorious resort city.

Priscilla Bonner was the first one in her family to embark on a screen career. She made her first hit in "Drusilla With a Million" and won country-wide popularity as Harry Langdon's leading lady. Encouraged by her sister's success, Marjorie followed her sister's footsteps.

Besides the Bonner sisters, Harry Cohn, vice-president in

Jack Cunningham Writing "Draws"

Jack Cunningham, who adapted and wrote the screen play of "The Covered Wagon," "The Three Musketeers," and other box-office "draws" has also been added to the list of writers.

He has just completed the screen play of "Captain Salvation," now being directed on location by John S. Robertson, who made Lillian Gish's new film, "Annie Laurie."

Chaney's "Unknown"

Waldemar Young, famous for such scenarios as "The Unholy Three," "The Blackbird," "The Road to Mandalay," "The Flaming Forest," and other M-G-M pictures has just completed the script of "The Unknown," which stars Lon Chaney under the able direction of Tod Browning.

Lya DePutti Is Co-Featured In "U" Production

Lya De Putti, famous Continental actress, has been engaged by Universal to play the leading feminine role in "He Knew Women," which the Laemmle organization soon will put into production as one of the outstanding pictures for next year.

Ivan Moskine is slated to play the leading male role in this picture, an adaptation of the Viennese musical comedy, "Polish Blood," one of the most popular stage pieces in Europe. It was written by Oscar Nedbal and Dr. Fritz Stein. The piece was produced in America by Morris Gest as "The Peasant Girl."

Edward Sloman is directing "Lea Lyon" for Universal, with Mary Philbin and Ivan Moskine featured.

M-G-M Scenarists Continue At Work

Dorothy Farnum, who last year scenarized "The Temptress," "Bardelys the Magnificent" and other M-G-M successes now is working on the adaptation of "Jenny Lind," scheduled as one of the biggest productions of the year.

Josephine Lovett, who wrote "Annie Laurie" for Lillian Gish, has just completed "The Bugle Call" in which Jackie Coogan is now playing the starring role.

Kyne Continues

Peter B. Kyne is to write more special historical Western stories for Tim McCoy, the M-G-M Western star.

charge of production for Columbia, selected a cast that includes Mary Carr, William Welsh, George Hackathorne, John Miljan, Eddie Phillips and William Eugene.



Harry Beaumont, director of "The Secret Studio," for Fox, discusses secrets with Olive Borden and Kenneth Harlan.

Hal Roach Signs Richard Currier As Chief Editor

Richard Currier, young film editor with the experience of a veteran, has been signed on a long term contract as film editor-in-chief at the Hal Roach studios, according to Warren Doane, general manager.

Currier has edited pictures there for the past year, and before that was associated with Universal and other companies. He has just completed the editing of "No Man's Law," the fourth Hal Roach feature production starring Rex, king of wild horses, with Barbara Kent, James Finlayson, Theodore Von Eltz and Oliver Hardy in the cast.

Mr. Roach, having affiliated with Metro-Goldwyn-Mayer, that company hereafter will release his comedies.

Larry Semon in War Fun Film

Larry Semon makes his latest star appearance in "Spuds," a feature fun-fest of wartime misadventures, which Pathe announces for release on April 10.

Semon's new vehicle is one ideally suited to the director-star. Larry makes one of the most comical doughboys who ever donned a nonfitting uniform and misunderstood a top-sergeant's stern commands.

"Spuds" is the story of a doughboy who peels potatoes for the American Army in France and it is reported from the West Coast studios that Larry actually peeled five bushels of potatoes before the camera to get the scenes required.

Dorothy Dwan enacts the leading feminine role of the French waitress in Paris.

"Winning Punch" Now Completed

"The Winning Punch," sixteenth and last two-reeler of the Universal Junior-Jewel series, "The Collegians," has just been completed under the direction of Nat Ross.

With George Lewis as the star and Dorothy Gulliver, Eddie Phillips, Churchill Ross and Hayden Stevenson supporting, the series of comedies based on college life, written by Carl Laemmle, Jr., is one of the best box office attractions of the year for short subjects.

Irving in Cast

Bill Irving is cast as villain in "Cash and Carry," the latest Educational-Christie Comedy featuring Neal Burns and Edna Marion. Irving has won new laurels as a droll comedian this season, and this new comedy offers greater opportunity for this versatile clown.

Stern Bros. Studios Manned By Reorganized, Expert Force



Sunny McKeen joined Stern Bros. March 17, a year ago.

New Plant, Acquired Since Disastrous Fire, Completely Fitted Out; Comedy Units Working on 1927-28 Products

RECENT two-reel comedies turned out by the Stern Film Corporation, at the new Stern Brothers studio, have caused Universal executives to become enthusiastic over the outlook for Stern Brothers Comedies for next season.

The Stern comedy plant, a new studio acquired after the disastrous fire of several months ago, and which has been completely fitted out at great expense, is manned by a reorganized and enlarged force of comedy experts.

Under the personal supervision of Julius and Abe Stern, the executive heads of the corporation, the studio is now finishing up the comedies listed for release for the 1926-1927 season and has launched

into the release schedule for 1927-1928.

The 1927-1928 line-up of the Stern Brothers includes one Universal Junior Jewel series of 12 two-reelers, "The Newlyweds and Their Baby" series, adapted from the famous George McManus cartoons. Sid Saylor is Mr. Newlywed, Ethlyne Clair is Mrs. Newlywed and Sunny McKeen, the adorable baby, is Snookums.

The remainder of the Stern product for next year consists of four series of 13 two-reelers each, all being adaptations from popular newspaper comic strips. They are the Buster Brown comedies, the "Let George Do It" comedies, the first from the R. F. Outcault cartoons, and the second from a George McManus comic strip; and two new comic strip adaptations; "Mike and Ike, They Look Alike," from Rube Goldberg's popular comic strip, and "Keeping Up With the Joneses" from the Pop Moman newspaper comic.

The latest two Stern Brothers comedies to reach the Universal home office are "Kid George," a "Let George Do it" comedy, and a new "Mike and Ike" comedy, yet unnamed.

Leah Baird-Taylor Holmes In Gaiety's Short Comedies

LEAH BAIRD, one of the best loved stars of the silver screen is to again delight the hearts of movie lovers throughout the world in her appearance as feature player in the series of two reel domestic comedies now in production by Gaiety Pictures, Inc. Miss Baird will take parts similar to those played by Mrs. Sidney Drew in the famous and never-to-be-forgotten Drew Comedies, as a foil for the ready wit and natural humor of the star, Taylor Holmes.

Contracts were signed on the West Coast and as the remainder of the initial picture, production was started immediately. Before signing Miss Baird, Amedee J.

Van Beuren, president of Gaiety Pictures, Inc., chose this actress because of her wide experience in pictures, her exceptional ability as an actress and her sweet and attractive personality.

According to Roy McCardell, well-known humorist and author, who is writing continuities of all the stories, Miss Baird is the exact type to play the parts that have already been devised for the comedies. Miss Baird, a Chicago girl, appeared in pictures under the direction of Herbert Brenon and King Baggott. Besides being a motion picture actress of the first rank, she has written stories in which prominent motion picture stars have appeared.



Peggy Shaw and James Fitzpatrick in "Songs of Ireland," for Pathe, present a lovely touch of the "Ould Sod" in this scene from the famous melody series.

Earl W. Hammons Cup to N'Orleans

The New Orleans branch of Educational Film Exchanges, Inc., won the E. W. Hammons cup for March, and will retain possession of it this month as a result of making the best showing among the 36 Educational exchanges during the past month.

N. P. Eberly only recently became manager of this exchange, coming from Oklahoma City, but within a few months topped all other branches in the Hammons cup race during February.

Joe Kaliski, manager of the Pittsburgh branch, won the cup for the previous month.

For the first two weeks in February, the New Orleans exchange established a new record gross for this branch.

"13th Hour" Script

Douglas Furber, famous English playwright, has completed the script of "The Thirteenth Hour," for M-G-M, and the picture is now in production.

Ernie Wood In Third Picture, A Patheserial

Ernie Wood, popular screen and stage player, makes his third appearance in features for Pathe in "The Princess on Broadway," an adaptation of the story by Ethel Donaher, starring Pauline Garon.

In "The Princess on Broadway," Wood plays the part of Morris Turner, a manager of a theatrical agency, and is ideally fitted for the part.

Wood's portrayals on the stage include roles in the original "No, No, Nanette" company, "39 East," "The Sign of the Cross" and "On Trial." He has also appeared in several Gilbert and Sullivan operas.

In his screen career, Mr. Wood has enacted both comedy and heavy parts, his last previous cinema appearances having been in support of Monty Banks in that star's feature comedies, "Ata Boy" and "Horse Shoes," also Pathe pictures.

Wm. Fox Starts Production On A Roche Story

"Rich, But Honest," based on a story by Arthur Somers Roche, was started on its way to the screen at Fox Films West Coast Studios last week.

Albert Ray is the director with the cast including Nancy Nash, Clifford Holland, J. Farrell MacDonald and Tod McNamara.

Vernon Comedy

"Jail Birdies," a forthcoming Educational-Bobby Vernon Comedy, is staged on a big scale, with extended sequences on a college campus, in the school auditorium at graduation time.



Natalie Joyce, the charming star of Educational-Christie Comedy fame.



These are scenes from "The Newlyweds' Build," one of the latest of the Stern Bros. series for Universal. Sunny McKeen is the baby, Sid Say'or is Mr. Newlywed and Ethlyne Clair is Mrs. Newlywed

Avalanche of Messages From Showmen on M.-G.-M. "Shorts"

A VIRTUAL UNPRECEDENTED expression of spontaneous approval has been sounded by exhibitors and theatrical pioneers in every section of the country, following the action of Metro-Goldwyn-Mayer in creating its new short subject department.

This department embraces the creation of a bi-weekly news reel, to be produced by the Hearst organization, and an affiliation between M-G-M and the Hal Roach studios for the distribution of the famous Roach comedies and short features. Fred C. Quimby has been placed in charge of sales distribution.

Since Nicholas M. Schenck made the first announcement of the expansion of the M-G-M organization to include the short subject department, telegrams, letters and verbal messages of congratulation have been showered on the M-G-M office.

Among those who wrote, or wired, are: Stanley N. Chambers, Wichita, Kansas; Eric T. Clarke,

manager, Eastman Theatre, Rochester, N. Y.; Max Balaban, Chicago, Ill.; Louis J. Appel, Appel Amusement Co., York, Pa.; Alex Pantages, Los Angeles, Cal.; Chas. M. Olson, Apollo and Ohio Amusement Co., Indianapolis, Ind.; Caldwell H. Brown, Liberty Theatre, Zanesville, Ohio; John J. McQuirk, president, Stanley Company, Philadelphia, Pa.; Harry Zoitz, State Theatre, New Bedford, Mass.; Fitzpatrick & McElroy, Chicago, Ill.; Wm. H. Cadoret, Scranton, Pa.; Al Gonsior, Virginia Theatre, Champaign, Ill.; Robb and Rowley Theatre Circuit, Dallas, Tex.; T. and D. Jr. Enterprises, Inc., San Francisco, Cal.; Harry C. Arthur, Jr., Pacific Northwest Theatres, Seattle, Wash.; I. J. Hoffman, New Haven, Conn.; C. H. Buckley, Leland Theatre, Clinton Square Theatre, Albany, N. Y.; Sam Bendheim, Jr., Richmond, Va.; Charles A. Midelburg, Capitol Theatre, Charleston, W. Va.; W. S. Butterfield Theatres, Inc., and E. C. Beatty, Detroit, Mich.; Morton G. Thalhimer, Richmond, Va., and Louis M. Boas, Olympic and Palace Theatres, Boston, Mass.

Tacoma Critic On Educational's 'The Mona Lisa'

The romance production, "The Mona Lisa," an Educational release, won first position and the lead over the longer picture when this short feature in technicolor was reviewed by the Tacoma Ledger, following its showing at the Rialto Theatre, Tacoma. The review follows in part:

"One of the most artistic screen offerings in many a long month is on view at the Rialto this week. It is but two reels in length and wonderfully photographed in pleasing colors, yet it tells a drama of human life that is gripping from start to finish.

"I refer to 'The Mona Lisa,' featuring Hedda Hopper in the title role. It is a gem of art, with a novel story unfolded, which relates altogether to the peculiar smile that Da Vinci gave his painting of the Mona Lisa."

Maine Subject, Fox Variety, to Gov. Brewster

"Rock-Ribbed Maine," a one-reel Fox Variety subject, was the object of some special attention last week when at a special showing for Gov. Ralph Brewster and the State Legislature of Maine, a complete film of the subject was presented the Governor by a representative of William Fox.

Gov. Brewster announced that the film would join the other valuable archives of the state that repose in the executive's office.

Twin Sisters' Role

Estelle Bradley will play a dual role in a forthcoming Educational-Mermaid Comedy recently put into production under the direction of Stephen Roberts. The Atlanta beauty will be seen in the role of twin sisters. The camera work is under the supervision of Dwight Warren.



Monty Banks, of Pathe, takes a shot with his automatic, but it's only a camera and no one is hurt



LAUGHING, lovely Leah Baird with Gaiety Pictures, Inc., seems even more beautiful than a screen star needs to be.



YOUTH to the front. Jack L. Warner, in charge of Warner Brothers' production, signs Darryl Francis Zanuck as his associate executive. Zanuck is said to be the youngest motion picture executive in the business.

Lucky Kangaroos



ANOTHER picture of Joan Crawford, the M.G.M. star, but more—or less interesting than the one on page 172.



IT can't be hard to take—George E. Marshall, supervisor of Fox Comedies, aided by Sally Phipps, the new "find," proves that even kangaroos are human enough to want a drink.



BARBARA WORTH, of Universal, wearing a gown that was the talk of Hollywood. It isn't difficult to figure that it caught the eye of every man and the envy of ———. Oh, well why be catty?

Monty Banks Takes His Pathe Cast to San Diego For Comedy

AMONG the passengers on the "Ruth Alexander," sailing on a recent morning, was Monty Banks, screen comedian, and his supporting cast and staff, en route to San Diego, Cal., to take location scenes for Monty's forthcoming Pathe feature comedy, "A Perfect Gentleman."

Incidentally, the other passengers on the steamship had an opportunity to see how movies are made as a boat sequence on the "Ruth Alexander" on the way to San Diego had been arranged.

With Monty will be Ruth Dwyer, who plays opposite him in this picture; Hazel Howell, also filling an important feminine role, Ernie Wood, Agostino Borgato and Arthur Thalasso, all of whom have important roles; Clyde Bruckman, director; A. MacArthur, general manager; Sherry Hall, assistant director; Charles Horan, who wrote the story; Jimmie Diamond, cameraman; Jane McDonough, press representative, and various members of the technical staff and players who fill minor roles.

Morgan's "Rookies"

Byron Morgan, who has written much successful fiction and many good scenarios, recently completed the script and story of "Rookies," a picture introducing Karl Dane and George K. Arthur as a new comedy team, for M-G-M with Marceline Day in the feminine lead.

Authors Signed

Two writers, recently placed under contract, by M-G-M, are Gladys Unger, famous playwright of London and New York, and Winnifred Eaton Reeve, author of many popular novels.

Something New

Jack Black, a new screen writer, is putting forth his initial scenario effort in an original prison story for M-G-M. A several-times-loser, Black is a reformed convict who has served in various penal institutions.



Martha Sleeper, the wide-awake Wampas star of 1917, in the swim for Hal Roach Pathe Comedies.

Ethlyne Clair Signed by "U" For Al Wilson "Stunt" Feature



Georgie Harris sees the styles of then and now in "The Bathing Suitor," a Fox Imperial Comedy.

"Dumb Belles" Comedy Ready; Dooley's Newest For Christie

"DUMB BELLES," a new Educational-Billy Dooley Comedy, has been completed at the Christie Studios. This latest fun film starring the goofy gob comedian features a whole bevy of leading ladies, all of them of the hand-picked variety of beauty that has long distinguished Christie productions. Notable among these examples of feminine charm is Ruth Perrine, who was brought to the Christie Studios from Chicago for a leading part in Billy Dooley Comedies as a result of the Film Fun girl contest.

Ann Christy, recently signed as the "only real Christy girl" at the Christie Studios, and Gayle Lloyd have other outstanding feminine parts in the picture. Miss Chris-

ty will play the leading feminine role with Jimmie Adams in a forthcoming comedy, while Miss Lloyd also is scheduled to appear as leading lady in another Adams picture.

Other Christie beauties in the new Dooley production include Peggy Hyde, Evelyn Egan, Ann Carter, Helen Cox, Joy Lynn, Agnely Allison, Elinor Black, Ella McKenzie, Doris Dumas and Charlotte Woodbury.

Jack Duffy and Bill Irving play the supporting comedy roles. As principal and professor, respectively, in a girls' seminary, these two are supplied with roles in which they appear at their best. William Watson directed.

Patheserial, "On Guard," Heads Schedule For Week of March 27

AIRPLANES in combat offer a thrill highlight to the ninth chapter of the Patheserial "On Guard" which heads the Pathe short feature program for the week of March 27. Other audience attractions in short features listed are Topics of the Day No. 13, "Keep Off the Grass," one of Aesop's Film Fables; Pathe Review No. 13 and two issues of Pathe News.

Cullen Landis heads the cast of "On Guard," the current Patheserial, and Muriel Kingston appears as leading lady. Both take to the air in the ninth chapter, entitled "The Air Battle." Arch Heath directed, from Paul Fairfax Fuller's scenario based on the story by Major Glassburn.

"Pipe Organs," one of the features of Pathe Review No. 13, offers exhibitors opportunity to show their patrons the secrets of organ manufacture. The house organist can improvise atmospheric music that will cue in with the un-reeling of the organ manufacture. Other subjects in the new review are "A Song of Triumph in Stone"; a Pathecolor study of Battle Abbey near London and another chapter of "With the Putnam Expedition to Greenland." Short Subject.

Play Adapted

June Mathis has adapted Channing Pollack's Stage success, "The Enemy," for M-G-M. Lillian Gish will be starred.

ETHLYNE CLAIR, pretty comedienne of the Stern Brothers Comedies, best known as Mrs. Newlywed of "The Newlyweds and Their Baby" series, has been engaged by Universal to play in a feature length picture.

Miss Clair will support Al Wilson, stunt aviator, in "The Sky Rider," that star's second production in Universal's announced group of five aeroplane pictures for next year.

Others in the cast are William Malan, William Clifford, Frank Rice, Billy Ned Jones, Joe Bennett, Frank Tomick and Art Goebel.

It is understood that Miss Clair's work in the Al Wilson picture will be completed in time for her to resume work in "The Newlyweds and Their Baby" comedies, the new 1927-1928 series of which will go into production soon. These comedies are adapted from the George McManus newspaper cartoons.

One of Nine Best

The National Board of Review has selected "Wandering Girls," Columbia's drama of modern youth, as one of the nine best films for popular entertainment offered during February.

Moskine's Plans

Ivan Moskine, the Russian star of "Michael Strogoff," will play the leading male role in Universal's "He Knew Women" in which Lya de Putti has the feminine lead.

Music Picture

The Nedbal-Stein Viennese Musical Comedy, "Polish Blood," called "The Peasant Girl" in the United States, when produced by Morris Gest, here, is to be screened by Universal under the title, "He Knew Women."



Neal Burns is a handsome star of the Educational-Christie Comedy Studios



Col. Schiller, a leading M-G-M executive, with Carmel Myers on the left and Pauline Starke on the right.



Samuel Goldwyn and Mrs. Goldwyn, with Vilma Banky, screendom's beautiful blonde.



"The Curse of Drink"

Here's how "Big Boy" of Educational pictures shares his with a friend.



Ben Warner breaks a bottle of something over the first shovel of earth for Warner's Hollywood theatre. Left to right, Mrs. Benjamin Warner, Benjamin Warner, Jack Warner, and Dolores Costello.



The VAMPIRE

The four great little stars in Universal's "Buster Brown" comedies.

*Stills That
Speak Aloud*

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"The Return of the Riddle Rider"

Universal—Serial



As is obvious from the title, the newest Universal serial "The Return of the Riddle Rider" is a sequel to one of that company's earlier chapter-plays, "The Riddle Rider," and William Desmond again appears in the title role.

The plot of this serial is built up around a western mining town which is under the control of the lawless element. When matters are at their worst a mysterious personage known as the Riddle Rider, who has led them in former difficulties, reappears as their champion.

This is an exceptionally good serial and we do not recall having ever seen one with more dash, pep and action. Events move forward at a regular whirlwind pace and before one exciting situation is fairly over, another is under way. On the basis of the three opening episodes, this serial should prove a humdinger.



While the spectator knows the identity of the Riddle Rider, he is a mystery to the players and in his struggle to bring about law and order he is opposed at every turn by a sinister genius, a mysterious character who is never seen but telephone his orders to his henchmen.

William Desmond is excellent as the fearless editor and leader and also as the suave and courtly and dashing Riddle Rider. Lola Todd capably handles the character of Madge, and although at the beginning they appear to be on opposite sides there is a romance springing up between them as the story progresses. Grace Cunard, a serial favorite of earlier days, appears as the false friend of the heroine.

The big thrills are cokers. The first episode ends with the hero and heroine falling through a rotten floor into an underground stream, and these falls are unusually realistic. In the next episode the punch is supplied by the collapse of a floor on which a number of men are engaged in a free for all fight, and the third ends with the plunge of the heroine's horse over a cliff as the hero rides to her rescue.

"The Wise Old Owl"

Educational—One Reel

A SAYING OF A WISE OWL is illustrated by showing a hen hatching duck eggs in this Hodge Podge, hence the title, but the majority of the reel is cleverly worked around by showing the wide variety of meanings of the word "train," such as railroad train, a train for mill rollers, training for diving, training the guns on a battleship, etc. Trick photography is used to make the railroad train do stunts.

"Why Girls Say No"

Pathe—Two Reels



Marjorie Daw, pictured here, has the leading role in this Hal Roach comedy with Creighton Hale playing opposite. It belongs in the class of Hebrew Irish Comedies, as Marjorie is cast as a Jewish girl and the Irish lads are all in love with her. There is a novel twist when a supposed Irishman wins her love and she insists that he pose as a Hebrew to gain her father's approval. When the two families meet it turns out that he is really a Hebrew, so all ends well. It is amusing farce with slight touches of slapstick. Max Davidson appears as the Hebrew father and as usual is fine in the role. Leo McCauley directed and the supporting cast does good work.

"A Sorority Mixup"

Bray—Two Reels

IN THIS SUNKIST COMEDY the fun is built up around the idea of a chap masquerading as a girl and attending a sorority initiation. Buddy Messenger appears in this role with Ann Porter as his sweetheart. Some of the situations are rather risqué and are of a familiar type. A fake monkey instead of a real one appears in this offering and it is not as amusing as the earlier numbers in this series.

"Weatherproof"

Pathe—One Reel

THIS IS A GRANTLAND RICE Sportlight and as will probably be guessed from the title, it deals with indoor sports such as volleyball, basket-ball gymnastics, squash, bowling, and Indian club swinging. It is well up to the series standard and as usual several champions are shown at work, such as Hyde for squash, Nicoll for Indian clubs, and Lindsey for bowling, the latter exhibiting some seemingly impossible stunts.

"Pathe Review 9"

Pathe—One Reel

Beautiful cloud effects at sundown, Pathecolor views of Korea and various kinds of wild babies make up this interesting screen magazine. Most patrons will probably find the final section the most interesting, with shots of the baby birds and animals such as mallard ducks, malamute pups, skunks, lions, rocky mountain goats, and kangaroos.

"Local Talent"

Educational—One Reel

INSTEAD OF BEING confined to the familiar characters of the earlier numbers, this Life Cartoon introduces a wide variety of animals who are shown attempting or participating in the events at a county fair. There are ducks, skunks, elephants, etc. They engage in some novel stunts which have been cleverly worked out and it is one of the very best of this series.

"Chicken Feathers"

Educational—Two Reels



Like the previous Christie Comedies in which Anne Cornwall has been featured, this one is amusing and fast moving with the attractive and vivacious little star doing excellent work and Jack Duffy lending fine support in the role of her father. It should prove a popular attraction with the majority of patrons. The fun is built up around the idea of father hiding a large sum of money in a sofa pillow which Anne gives to a church bazaar. There is nothing new in this idea but it has been breezily worked out with a lot of good slapstick and some new and clever gags. An iceman and a pickpocket who are also after the pillow add to the fun which winds up in a cleaning place where hundreds of pillows are torn to pieces and the air filled with feathers.

"Stars and Stripes"

Educational—One Reel

IN HIS ATTEMPT TO SWIPE a barber pole which a baby thinks is a big stick of candy, Felix the Cat in this cartoon lands in jail. He makes a boring tool and gets away by tunneling under a lake which fills the prison yard and then transforms a horse into a zebra which finally lands in a zoo. There are several clever and imaginative stunts in this cartoon and it is up to the average.

"Back to Mother"

Fox—Two Reels



Worried by her husband's seemingly growing indifference, Helen, in this issue of the "Helen and Warren" series of comedies decides to make him jealous by pretending to have married before and to have discovered that her first husband is still alive. This results in a series of somewhat familiar but amusing situations, due to the fact that Warren runs across the supposed husband and brings him home. This chap proved to be a big, tough bully who lords it over Warren, acts as if he owns the house and bosses Helen, so that finally she is glad enough to confess to her deception. There is a fight in which fate takes a hand and Warren accidentally comes out the winner. Kathryn Perry and Allan Forrest again handle the leading roles, with W. E. Jamieson as the bully. Lydie Yeamans Titus is excellent and very amusing as the bully's uncouth and tough mother.

"Cracked Ice"

Pathe—One Reel

FARMER AL TRIES his hand at winter sports in this issue of the Aesop's Fables cartoon and as usual, the result is amusing and well punctuated by clever bits that will get the laughs. He tries skating and falls in a hole and is chopped out frozen fast. Then he falls prey to the mischievous gang of mice who pester him, and finally a gang of cats snowball him.

"A Perfect Day"

Educational—One Reel



In this Cameo Comedy, the fun takes place in a girls' school. George Davis, pictured here, and Phil Dunham are cast as two hustling young fellows who visit the school and fall in love with a pretty girl played by Estelle Bradley. This is resented by a homely aged maiden, portrayed by Elsie Fay, and by Arthur Rowlands, who appears as one of the professors. As a result their path is not a smooth one and there is a succession of slapstick situations that are up to the average in amusement value. An excellent gag is where George and Phil, in attempting to bring a piano downstairs manage to get it over themselves like a shroud and eventually to smash it.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

*Moving Picture World Bureau,
Chicago, Ill., Mar. 16.*

THREE new theatres are projected for the colored district in the southern part of the city, a 2,500-seat movie is planned for 43rd and Michigan, a 2,200-seat house for 47th and Michigan avenue and a 3,000-seater for 47th and Grand avenue. Lubliner and Trinz are behind the first projected theatre at the 43rd street location.

It is expected that the new 5,000-seat Marbro Theatre at Madison and Crawford street, on the west side, will be ready for opening in about ninety days; one of the largest organs in the country is being installed in the house.

Vance Seitz, manager of the Olympic Theatre, has been transferred to the management of the Princess Theatre. Frank Lyon has been sent from the Princess Theatre to the Auditorium Theatre and John Garrity will look after the Garrick theatre while it is showing pictures.

Sidney C. Anshell, Martin J. Benson and Harold G. Gerry have organized the Varieties Corporation with headquarters at 160 Wacker Drive North to operate and manage theatres and other amusements.

Jack Miller, business manager of the Chicago Exhibitors Association, has returned from an extended southern tour and is making plans for a record Movie Exhibitors' Ball to be given on the opening of the new Stevens Hotel. Ludwig Siegel is chairman of the committee in charge of the big event.

Len Ullrich has resigned his connection with the Chicago Pathe organization and his many friends in the trade hope he will stay in the Chicago movie field.

Winthrop Harbor

A new movie theatre is planned for Winthrop Harbor on the north shore, to be erected by the Uptown Square syndicate.

Dr. D. Carmon has taken over the lease of Robert Moore on the Forrest Theatre at Sauemin, Ill., and will operate the house in the future. Moore will go into other lines of business.

Maywood

Local capital at Maywood, Ill., plan to erect a \$300,000 movie theatre in that west side suburb, and work is planned to begin at an early date.

It is expected that the rebuilding of the Apollo Theatre, which the United Artists will take over from the Shubert interests on September 1, will cost about two millions, according to the announcement of the United Artists offices.

Charles Miller has joined the Chicago sales staff of the Universal office. S. R. Greiver of the Greiver Productions says they will open a Milwaukee office in a few weeks and Irving Mandel of the Security Exchange has returned from Indianapolis, where they have opened a branch office for the independent productions handled by the Security Exchange.

R. M. Kreps, M. E. Rieck, Edward Benson and R. D. Kandall have organized the Trianon, Inc., to own and operate theatres and other places of amusements, and will look after the management of the Trianon of the Karzas Circuit on the south side. The capital is 4,000 shares of no par value.

St. Louis, Mo.

*Moving Picture World Bureau,
St. Louis, Mo., Mar. 10.*

THE electrical workers union has abandoned its attempt to force the employment of resident electricians in various theatres of St. Louis. The international officers of the Electrical Workers and of the International Association of Theatrical Stage Employees have agreed to abide by an agreement entered into several years ago whereby the work the electrical workers were attempting to claim will be performed by the stage hands. All major repairs and new electrical construction work will be done by members of the electrical workers union. As the result of the agreement the electrical workers have pulled off the pickets who have been handing out dodgers in front of three or four theatres.

Samuel G. Hoffman, who operated the Delmonte Theatre, 5630 Delmar boulevard, St. Louis, Mo., from January 24 to February 14, on February 24 obtained from the Circuit Court a temporary restraining order to prevent the Delmonte Investment Company from foreclosing on a note for \$10,000 secured by a mortgage on property owned by Hoffman and his wife, Elizabeth M. Hoffman. The note was given as security for the carrying out a lease on the property. Under the terms of the lease Hoffman agreed to pay 15 per cent of the gross receipts for rent with a minimum of \$12,500 a year. He asks for the return of the note and for damages from the owners of the theatre.

Yeggmen were frightened away after they had knocked the combination from the safe of the Chippewa Theatre, St. Louis, early on February 21.

Portageville

The wife of Jim Collier, Gem Theatre, Portageville, Mo., is critically ill in a Memphis, Tenn., hospital.

Kennett

The Star Theatre, Kennett, Mo., opens March 5. E. Vandever who also operates the Palace Theatre there is the owner.

Prompt work by the projectionist prevented a serious fire at the Newton Theatre, Newton, Ill., on February 24. When a reel caught fire the operator quickly shut all openings and extinguished the blaze. He not only saved nine other reels but the audience did not know a fire was in progress.

Harry Strickland who has travelled out of St. Louis for various film companies for a number of years has been made manager of the Kansas City branch of Warner Brothers. In recent months he has travelled Southern Illinois for that company.

Eddie Alperson is the new district manager for Warner Brothers. The St. Louis Kansas City and Omaha exchanges are in his charge.

Producers Distributing Corporation held an important sales convention in St. Louis, February 26 to March 2. The Coronado Hotel was the headquarters for the gathering. Nine home officials were on hand.

Bill Limits Ticket Sale

The Minnesota state legislature has before it a bill which would limit the number of tickets an exhibitor may sell. The bill would thus prevent an exhibitor from selling more tickets than he has seats.

Colorado

*Moving Picture World Bureau,
Denver, Colo., Mar. 10.*

PROJECTIONIST S. SOLOMON was seriously burned about the hands and about three hundred women and children patrons were badly scared when a fire broke out in the projection booth of the local Navajo theatre during the matinee last Sunday afternoon. The fusible links on the projection booth openings worked perfectly as all openings to the booth closed soon after the blaze started. About \$500.00 damage resulted to the booth and films. The theatre is owned and managed by Dominic De George.

Cheyenne, Wyo.

The new Lincoln theatre of Cheyenne, Wyo., will open its doors to the public next Wednesday night. The theatre will be Cheyenne's newest and finest and will be the only opposition house to the Carl Ray theatres which have operated in Cheyenne for several years.

Ten Sleep, Wyo.

A new theatre is under construction in the town of Ten Sleep, Wyo. The theatre is being constructed by W. E. Hatfield.

The Mazda theatre at Ovid, Colo., was compelled to close its doors last week on account of a scarlet fever epidemic in the locality. The theatre is managed by D. Bratton of Ovid.

Neil Kimball, owner and manager of the Victory theatre of Craig, Colo., was a Denver visitor several days this week.

The Shooker Film Exchange of Denver and the Columbia Exchange have been admitted to membership in the Denver Film Board of Trade, effective March 1, 1927.

Film shipments have been suspended to the Gem Theatre of Silverton, Colo., because of snow blockade. Silverton is a mining town with about 1800 people.

South Dakota

The new Orpheum theatre at Aberdeen, S. D., has been opened by Art Johnson. Five vaudeville acts and a program by a seven-piece orchestra featured the opening week.

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Student Rush Involves Theatre in Fight

*Moving Picture World Bureau,
Detroit, Mich., Mar. 10.*

OPEN warfare between the college authorities and the two motion picture theatres in Ann Arbor, home of the University of Michigan, is threatened as a result of an enthusiastic rush on the Arcade Theatre last Saturday night following the winning of the Conference Basketball Championship by the Michigan five.

One student was nearly blinded by tear bombs thrown by police to quell the riot and he is still in the hospital. Several other students were burned about the eyes. Students and members of the faculty are now discussing a boycott of the theatres.

A few nights after the tear bomb incident a stench bomb was placed in the Arcade, resulting in the forced closing of the theater. The Arcade Theater is controlled by the Butterfield Theatrical Circuit.

The Uptown Theater, the Keith-Albee invasion into the neighborhood districts of Detroit, had an auspicious opening last Monday evening and has been playing to capacity business ever since. The policy is vaudeville and first run pictures with changes on Sunday and Thursday.

Steel work on the new Hollywood Theater on Fort street, which will be the largest neighborhood house in the city when completed, is going up rapidly and there is every indication that it will be ready for opening before Labor Day.

Henry Zapp, manager and Kelly Decker, booker, are winners of watches as a result of a \$5,000 prize contest recently conducted by P. D. C.

George W. Trendle, general manager of the John H. Kunsky theaters, has returned from a month's vacation spent in Florida, Cuba and the Bahamas.

John Flynn, former manager for the old Goldwyn Pictures Corporation and now district manager of the middle western section for M. G. M. has taken up his residence in Detroit.

P. C. Schram, Kalamazoo exhibitor, who has been spending the winter in California, is expected back around the first of May.

Jake Sullivan, managing director of the new Orient Theatre, owned by the Le-win Development Co., announces the opening will take place the latter part of the month. He will offer pictures and vaudeville and will broadcast radio programs from his organ, being the first theater in the city to undertake this angle.

Mr. and Mrs. Henry E. Koppin became the proud parents of a baby girl last week. Henry E. is the son of Henry S. Koppin, who operates thirty theatres in Detroit and Michigan. Henry does all the booking.

Ohio

Cleveland

C. L. Nyerges, Cleveland, Ohio, is manager of the Majestic Theatre, which has been reopened in that city.

Movie houses at Pleasant Ridge, Cincinnati suburb, have been ordered closed by city authorities to prevent threatened scarlet fever epidemic.

Middletown

Harry Gordon, owner of a theatre bearing his name at Middletown, Ohio, was found dead in a nearby cigar store. Heart attack is given as the cause.

Uhrichsville

The Rex Theatre, Uhrichsville, Ohio, which is operated by W. B. Uhring, has changed from a straight picture policy to pictures and presentations.

Minnesota

*Moving Picture World Bureau,
Minneapolis, Minn., Mar. 10.*

Minneapolis

ONE of the most spectacular fires that Minneapolis has witnessed in months partially destroyed the Old Mill Theatre last week. The Old Mill is a second run house on Hennepin avenue, one of the main thoroughfares of Minneapolis. About 50 patrons were in the theatre at the time the fire spread from next door, but they fled out without disorder. The rear of the theatre was burned away, and thousands of dollars worth of damage was done to the adjacent building.

About 1,500 persons, including members of the F. & R. organization in the Twin Cities and actors and actresses appearing at the local theatres, attended the ball at the Radisson Hotel given last week by the Finkelstein & Rubin Pep Club of Minneapolis. The ball was called "A Night at the Moulin Rouge," and prizes were offered for the most elaborate costumes worn.

W. D. Bugge, manager of Minneapolis new \$3,000,000 auditorium which is nearing completion, is considering an offer from the Columbia pictures corporation to stage a historical pageant as an opening feature. This pageant would depict the history of the northwest.

Minnesota

Fred Coughlin, manager of the Astor theater in Duluth, is recovering from an operation.

Leland McEwen, who presides at the organ of the Garrick theatre in Duluth, is broadcasting a weekly program from WEBC, the Duluth station.

Wyman Carey, who played the piano in the Garrick concert orchestra, Duluth, has been busy passing out cigars. His baby girl was born on Washington's birthday.

An F. & R. Booster Club has been formed by the employes of the State and Park theatres in Austin, Minn. Monthly meetings are planned for the employes and their families, with programs of entertainment provided by the talented club members.

Work on the new Minneapolis theatre, the \$2,000,000 house which will be leased by Famous Players-Lasky for 25 years, got under way last week when wreckers started to tear down the gasoline station and the old house at Ninth street and La Salle.

St. Paul

Charles Winchell, of the F. & R. publicity staff in St. Paul, explained some of the problems of the exhibitors in a talk broadcast from WCCO, the Twin City radio station, recently.

Clarence Berquist and Ed Elstrom have bought the Grand theater at Atwater, Minn., from C. R. Clark.

Dayton

The Pyramid Film Co., of Dayton, Ohio, has disposed of a site which it is said was originally to be used for a new film building, and on which a residence will now be built. The film company has made no further announcement as to a new building for the present.

Columbus

The Majestic Theatre, one of the most prominent houses in Columbus, Ohio, has been ordered sold at sheriff's sale, the court having issued the decree in connection with a partition suit filed by the estate of James M. Ross against one John McGaffrey.

Canada

*Moving Picture World Bureau
Ottawa, Canada, Mar. 10.*

A SPECIAL drawing card at B. F. Keith's theatre, Ottawa, during the week of February 28 was a Harmonica Contest in which about 20 aspirants for the three cash prizes from the Canadian Capitol and neighboring towns competed. There were two lady contestants in the feature and their appearance added much enthusiasm. Manager Franklin secured window displays of harmonicas in local music and sporting goods stores.

Hull, Que.

The orchestra of the Laurier Theatre, Hull, Quebec, the manager of which is Donat Paquin, has been adding to its fame by giving afternoon recitals in the tea rooms of the Murphy-Gamble department store in Ottawa under the direction of Conductor Rene Marier.

Eastern Methodist Church, some years ago one of the largest edifices in Ottawa, has been purchased for conversion into a theatre by a syndicate of the Canadian Capital.

For the first week in Lent, Manager J. T. Moxley of the Imperial Theatre, Ottawa, Ontario, adopted a split week policy. The Imperial Theatre has been changing programmes weekly for some time past.

Toronto

Famous Players Canadian Corp., Toronto, has acquired the Langer chain of moving picture theatres in Vancouver, B.C. Famous Players already had three large houses in Vancouver, these being the Capitol, Dominion and Broadway, and to these have now been added the six suburban theatres of the Langer circuit, it is announced. The Langer theatres include the Kerrisdale, Windsor, Victoria, Alma, Regen and Grand view. H. M. Thomas, Western Division manager of Famous Players, is in direct charge of the Vancouver Capitol and has supervision over the other local theatres.

Calgary, Alta.

Manager J. B. Barron of the Palace Theatre, Calgary, Alberta, had a programme during the week of February 28 that caused quite a commotion. He called it a "Grand Carnival of Music" and the bill included Giuseppe Creatore, noted band conductor; Pauline Talma, soprano soloist, and Alfred Meunier's Symphony Orchestra.

Following the departure of Phil. Kauffman, former general sales manager of Regal Films, Limited, from Toronto to become Central European sales manager for First National, with headquarters at Berlin, Germany, announcement has been made at Toronto of the appointment of Henry Nathanson as general manager of sales for Regal for Canada.

Montreal, Que.

That propaganda against Sunday moving picture shows was being spread in Montreal, since the Laurier Palace Theatre disaster and that it should be combatted was the opinion expressed by Howard Conover, veteran manager of the Imperial Theatre, Montreal, before a luncheon of exchange men here.

Toronto

The various women's and ministers' organizations here are holding meetings about stage and movie cleanups in this territory and the Illinois Federation of Women's Clubs have asked the Chief of Police, the theatrical interests and the Mayor's office to have representatives at their next meeting.

New York

*Moving Picture World Bureau,
Albany, N. Y., Mar. 16.*

THE Tiffany exchange on Albany's Film Row will shortly move and occupy quarters in the first building on the Row, and in all probability the F. B. O. exchange will move from its present quarters on May 1, and take over the building which now houses Tiffany. This will leave only Pathe and Paramount in the downtown section. H. C. Bissell, who recently resigned as local manager for Universal, started in this week as a salesman for First National.

Hudson

Freeder and Grossman, who have two theatres in Hudson, as well as houses in Brooklyn, are said to be negotiating for two theatres in Albany and one in Troy. Mr. Freeder was in town during the week, but refused to divulge just how far the negotiations had extended.

Joe Saperstein, manager of Harmanus Bleecker Hall in Albany, passes up cigars and cigarettes, but when it comes to enjoying a pipe, that's a different story. Mr. Saperstein has a collection of pipes in his office that runs the gamut from the lowly corn cob to the superior Dunhill.

W. W. Farley, who owns theatres in Schenectady, Catskill and Yonkers, and who doesn't have to worry when it comes to money matters, is spending a few weeks in Florida. P. W. Mulderry, a local contractor, who with Mr. Farley, built Film Row in Albany, is also enjoying the southern breezes.

Troy

Jimmy Rose, of Troy, blossomed forth this past week with a trick mustache of light straw color. When he put in an appearance along Film Row on a shopping expedition, one of the managers was unkind enough to inquire if he had perchance imbibed in a soda and the straw had clung to his upper lip.

Cortland

The Schine boys of Gloversville are at it again. This time it's a new theatre for Cortland, N. Y. They recently secured an option on the main business street of the city, and will erect a theatre this spring. The house will include stores as well as the theatre. New houses are also going up in Albany by Harry Hellman and in Schenectady by George Dwore.

Watertown

There is nothing slow about the Olympic in Watertown, handled by Sol Manheimer. Although Watertown is 200 miles from Albany, invitations to the reopening of the theatre on March 19, have been sent to Governor Alfred E. Smith, and Mayor Jimmy Walker, of New York City, hasn't been forgotten. Oh, yes, one more thing, invitations were also sent by Mr. Manheimer to every motion picture star in the entire United States.

Saranac Lake

L. N. Sanschagrin, of Saranac Lake, who runs a hotel and embarked in the motion picture business a year or so ago, has decided to devote his entire attention to his hostelry. The theatre has been leased to the Gilmore Amusement Company of Syracuse, for a long term of years.

Willsboro

A well-known northern New York exhibitor passed away recently in the person of George Felt, of the firm of Felt and Murray of Willsboro. Announcement of his death was conveyed to the Albany exchanges in a letter from Mr. Murray.

James Roach, of Schenectady, staged his first presentation last week at the State Theatre. The presentation act went over big.

San Francisco

*Moving Picture World Bureau,
Detroit, Mich., Mar. 10.*

AN unheralded premiere of "Sunrise" was held at the California Theatre, Berkeley, on the evening of February 24, and while several studio officials and West Coast Theatre heads were in attendance, they elected to remain in the background, desiring to have the picture judged strictly on its merits. Manager Clarence Laws, of the California Theatre, had members of the Parent-Teachers' Association and several university professors as his guests for the evening.

Among those in attendance were W. R. Sheehan, vice-president and general manager for William Fox; H. J. Sheehan, district manager; F. W. Murnau, director; H. H. Cahell and K. Hilliker, title writers, and D. Hettrick, cutter; Fred Voight, manager of the William Fox San Francisco branch; Charles Thall, assistant manager of West Coast Theatres, and Jack Brehaney, executive secretary of West Coast Theatres.

For the first time since the opening of the new Pantages Theatre, a picture has been held over at this house for a second week, the production being "The Winning of Barbara Worth."

A. M. Bowles, general manager of West Coast Theatres, Inc., was a recent visitor from his headquarters at Los Angeles.

George Roy, who conducts a moving picture house at Reno, Nev., was a recent visitor on San Francisco's Film Row, arranging bookings and greeting old friends.

W. O. Edmunds, of Progress Features, 177 Golden Gate avenue, has returned from a trip by motor car to Los Angeles. He was in the southern city at the time of the disastrous floods which slowed down business so noticeably for a time. While there he added E. H. Silcox and George Giroux to the sales staff of the branch maintained there.

The Co-operative Film Exchange, conducted by Floyd St. John, recently celebrated its eighth anniversary in business in San Francisco.

H. D. McBride, exploitation man for Universal, has had his territory enlarged and will now cover the entire West. He spent some time at the San Francisco branch recently.

San Jose

The opening date of the new California Theatre at San Jose has been set for April 16. This is a West Coast house.

Berkeley

A group of business men in the Ashby district has formed a corporation for the purpose of erecting a moving picture theatre with a seating capacity of 1,560, together with ten stores, at Ashby avenue and Adeline street.

Fresno

Some extensive improvements are being made in the Lyceum Theatre now being operated by Joseph Keneaster.

Thomas H. Bailey, for several years manager of the San Francisco branch of Famous Players, Lasky, has been named manager of the Boston division and has been succeeded in the local position by former Sales Manager J. J. Patridge, long connected with the San Francisco branch and one of the most popular men in the industry.

Recent visitors on San Francisco's film row have included W. B. Laughead, manager of the Westwood Theatre, Westwood, Cal.; Mr. Adams, of the Liberty Theatre, Susanville, Cal., and Mr. and Mrs. Leslie Hables, of the Reeljoy Theatre, Kings City, Cal.

Pennsylvania

*Moving Picture World Bureau,
Pittsburgh, Mar. 16.*

THE Pittsburgh branch of the National Theatre Supply Company, is soon to move from their present headquarters at 1024 Forbes street, to more commodious headquarters at 1006-08 Forbes street. Removal will probably take place within the next two weeks. In the new quarters National will occupy 3,000 square feet of floor space. Edward Morton is branch manager.

John Hauer, owner of the American Theatre at Erie, is soon to commence erection of a new picture house in this city. He has purchased a piece of property close to Popular and West 26th streets, and will erect thereon an 800-seat theatre. Mr. Hauer also announces that he is soon to remodel the American, inside and out, improvements to cost in the neighborhood of \$7,000 to \$10,000.

Wheeling, W. Va.

Ground has just been broken for the erection of a \$900,000 theatre building on Main street, between Ninth and Tenth streets, Wheeling, W. Va. The house is to seat 3,500 persons, is being built by the Capitol Theatre Company, of which John Papoulias is president, and the opening day is scheduled for October 1. The building will include a dance hall on the second floor to accommodate 2,000 persons. In the basement, plans call for recreational parlors to house twenty billiard tables, twenty bowling alleys, swimming pool, barber shop and cafeteria.

Manager S. A. Gearon, of the Capitol Film Exchange (Columbia Pictures), is spending much time on the road becoming personally acquainted with the theatre owners.

Exhibitor visitors on Film Row the past few days included: Charles Lynch, Meadville; Nick Anas, Wellsburg; Andy Battiston, Yukon and Irwin; B. E. Cupler, Washington; Rudolph Navary, Verona; Joseph Saeli and James Retter, California; William Gray, Monongahela City; Mr. Scrano, Madera; Peter Thomas, Parkersburg; Nat Walken, Washington; Carl Becker, Butler; C. R. Schultz, Parkersburg; George Cordi, Derry; J. E. Zearfuss, Somerset; C. B. Pascoe, Somerset; John Newman, New Castle; Nick Lambros, Leechburg; Mrs. R. G. Wilt, Ligonier; Miss McGinley, Elizabeth.

Nebraska

*Moving Picture World Bureau,
Omaha, Neb., Mar. 10.*

THE Grand Theatre at Omaha has reduced its price of admission to 5 cents for children and 10 cents for adults. The Strand Theatre at Newman Grove, Neb., has been completely destroyed by fire.

Mrs. Helen Page, inspector for Liberty Films, died February 15 as a result of an operation she underwent for appendicitis shortly before that time.

Iowa

J. L. Brooker has bought the Paramount Theatre at Winterset, Ia. from J. L. Kale.

A. Frankel has sold the King Theatre at Albia, Ia. to Harry Weinberg. Mr. Weinberg also bought the Rex Theatre at that place.

Fred Kischer has bought the Empress Theatre at Albert City, Ia.

Stanley & Cecil have sold the American Theatre at Corning, Ia. to F. E. Robertson.

The Alma Theatre at New London, Ia. has been bought by Mr. Shipley from E. S. Perkins.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Exhibitor Brags He Never Uses Locals To Put Over His Small City Enterprise

ONE of the most amazing letters we have received in a long time drifted in the other day. It was from an exhibitor in a comparatively small city who bragged that he had not contributed to the local newspaper since he had been in town. Reading between the lines, we rather gather that his heat is partly induced by the fact that the newspaper has been very friendly to his opposition, not only because the other man is an advertiser, but because he is the sort of man the community likes. The editor has been very generous to this opposing exhibitor, which may be why the writer decides that the paper is moist to the point of saturation, but we cannot understand how any showman can ignore the local sheet, whether or not he likes the editor or approves his methods. We date back to 1891, and we don't think we can recall a similar instance.

If we had a house in a small town, we would patronize the local paper even though we might hold the editor in particular detestation. We should feel that we could not afford to be left out of the representation. It would be bad enough if we had the only house in town, but with an opposition that does get representation we should get into the advertising columns if we had to use a court order to obtain the space.

It would not matter in the least if we did not sell a single ticket from one New Year's to the next. Naturally we would endeavor to make the space pay a profit, but if the paper was so hopelessly poor that it could not influence the sale of a single ticket, we still would want to be represented if for no other reason than as a matter of civic pride. We should not want to have people think that we were too poor or too stingy or too ignorant to advertise.

We would advertise in the local paper for the sake of our own self respect.

The local paper is a part of every community. Often it is a very important part.

sometimes, through lack of ability, the editor is a nonentity, and his product is colorless, but still, it is a part of the town, and an exhibitor should be a part of every local enterprise calling for support.

Newspaper advertising is as much a routine part of the business as renting films or sweeping out the house. No man who offers his wares for public approval can afford to stay out of any of the town's enterprises, whether it is giving five dollars toward a new firehouse or a dollar toward the purchase of new uniforms for the town band.

The newspaper is a part of the town and as such deserving of recognition. Helping the paper helps to make the town better, and a better town means better business.

What we think of the editor or what the editor thinks of us would not matter. Even if we thought he deliberately favored a business rival, we would strive to find out why and seek to gain a favor that would at least give us an even break.

When the town is large enough to support only a weekly, this support is doubly im-

portant. People may overlook portions of a daily, or may prefer the newspaper from the nearest large city, but the weekly sheet is home news, and everyone will read it. And they will read it straight through, patent medicine ads and all.

And we should want to be among the advertisements to be read. We should want to be on the spot to offer our wares to the man who does or might go to the pictures. And we would make an especial appeal to the man who is not interested and does not usually go. We might get the regulars anyway, but the newspaper is the cheapest and most effective way to get at the undeveloped prospect. He might be reached through the mails or through personal solicitation, but in the weekly paper you can hammer at him once a week every week in the year. And we would want to be in the paper whether the editor was all that was abhorrent to us. We wouldn't have to kiss him. All we would have to do is pay the advertising bills, and we could do that if we advertised.

The more you strive to become a part of the life of your town, the more important your enterprise becomes, whether you sell shoestrings or superfeatures.

Eventually you'll get into the paper and if it's only notice of a sheriff's sale.

Another "Addie"

Add pancake eating to the rest of the 17,974 contest ideas.

Credit it to H. M. Addison, of the Binghamton theatres.

"Addie" offered to supply the cakes and managed to ring in the names of a number of local concerns to help them along, too, which pleased them.

Someone ran a story about a woman who could eat 23 at a sitting. Addie dug out a local contender, issued a challenge and got two two column boxes for a total of sixteen inches, just by writing good copy.



WAKING INTEREST IN TIN HATS AT THE RIALTO THEATRE, MACON, GA.

Montague Salmon used a machine gun nest in front of his house, since the lobby was too small, and a soldier carrying a rifle was on guard day and night. An officer and three privates in U. S. uniform marched a German captive around with fixed bayonets and an air of determination. The war story was put over with an extra big business.

How They Put Over The Features In Singapore

Sold Sorrows of Satan

With Bowl of Lemonade

It takes a born press agent to put over a picture like *The Sorrows of Satan* with a goldfish globe of lemonade, but that's Edgar Hart, of the Colonial Theatre, Portsmouth, N. H.

Edgar got a large goldfish globe, filled it with some colored water the druggist fixed up for him and wired it so that it would hang in a space cut in a banner below the regular banner for the picture. On either side he showed paste-ups from the lithographs, and below was "Green's Drug Store. Ice cold lemonade. The old Devil can never have any. That's one of the Sorrows of Satan."

It was so different that it had everyone thinking of where they could sell ice water for a dollar a glass, and the humor of the thing sank the title deep.

His first sales angle was to advertise widely that there was no devil in the picture. That was partly induced by the fact that Faust had recently failed to click for him. Then he got his film on Saturday for the Monday opening and he showed the Saturday patrons the opening scenes. That had them gasping. He ran up to the first scenes in the picture following the allegory and showed just enough of that to arouse interest.

Orthophonic Organ Records

For the actual showing he accompanied the picture with five organ records on the orthophonic. The music seems to have had much to do with getting the story over. Another aid was using the amber foots one quarter up as the title went on. This went to ruby for the first titles, changing to purple for the battle in the heavens and to blue for Lucifer's defeat. The light was killed with the first modern shot, but came up pink on the pagan rout. It takes nice judgment not to overdo this, but it helps wonderfully when done with judgment. And it cannot be done on every picture. It must fit in.

The answer is that the second day was better than the first. Edgar had put over one of the most difficult sales propositions of the season for a hang-up. We'll bet Bill Gray is glad he brought Edgar all the way from San Diego. He's in a class by himself.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

"Pompadour Days," a pretentious incident running 29 minutes, was the big presentation of the show which had Harold Lloyd in "The Kid Brother" as the chief feature picture. Lloyd's production required 1 hour and 20 minutes, while the Mark Strand Topical Review took up its accustomed 8 minutes. The remaining 11 minutes of the 2 hour and 8 minute show was given to the Four Aristocrats, a quartette of male singers and instrumentalists.

"Pompadour Days" opened each of the deluxe shows, of which there were 4 each week day and 5 on Saturday and Sunday. The set opened "in one" before a painted scrim representing the exterior of a colonial villa of the Louis XV period. The Minuet Ballet was danced by 8 girls, after which Joy and Conrad Gordon did a duet dance to the music of "Caprice Viennois." Following this the lights came up behind the scrim and the scrim was raised disclosing the interior of the house, the set still being in keeping with the period. A large French window opening upon a balcony was in the center of the set-piece looking out upon a moonlit sky. The Pompadour Trio, composed of a woman harpist, male cellist, and male violinist, played "Extase," following which Gladys St. John, coloratura soprano

made her entrance in a very elaborate gown of the period, the train being carried by a little page girl in tights. The singer sang Oh Brilliant Bird from "The Pearl of Brazil." The Pompadour Ballet Corps composed of 16 girls then danced a waltz number with a solo feature by the premier danseuse of the Brooklyn Mark Strand Ballet Corps. Next came the special dance of Natacha Nattova, assisted by G. Rodion, this Russian dancer being billed as the world's foremost adagio dancer. For a conclusion Edna Burhans, soprano, and Charles Premmac, tenor, sang "Liebestraum" as a duet, while the various other members of the company took various poses about the stage.

The lights were as follows: 2 green and 2 magenta spots across draped ceiling; bridges No. 1 and No. 2 amber floods full. As curtain opened ceiling spots dimmed off; bridges going to light blue on 2 big vases upon right and left of stage. Two light blue floods, head high, as curtain opened. Light blue foots and light blue borders.

Following the Topical Review the Four Aristocrats appeared on the apron of the large stage for their presentation. A piano was placed permanently for the week center stage at the footlights. Their act required 11 minutes and was lighted as follows: White spots from dome; bridges No. 1 and 2 picked up artists as they entered right and left of stage, going to deep blue floods on draw curtains which were closed across the production stage; blue borders.

Sounded His A

Al Mason, who has been clicking away down in Texas at the Palace theatre, Dallas, did some pretties for *The Scarlet Letter*, his best being an eight-foot electric A in red lamps from the underside of a dirigible. The ship kept its siren going to get attention—and it assuredly did. It made the news columns for the benefit of the few who did not see and hear it.

Two banners were advantageously placed and a furniture store made a fine display of Colonial pieces in its show window.

Enjoined Caution

Charles Morrison used a man in evening dress to perambulate for *Don't Tell the Wife*. The man was correctly dressed, save for the fact that he carried his shoes in his hand. As he went along the street he would put his finger to his lips and utter a "Sh-sh."

Most persons turned to look after him and found on his back a sign reading "Don't Tell the Wife. Meet me at the Imperial."

The man wore insoles and woolen socks under the silk ones, for even down in Jacksonville some precaution is necessary.



THIS MAY LOOK LIKE LOCAL STUFF, BUT IT IS HOW THEY PUT THE PICTURES OVER IN SINGAPORE. The Bat was put over by four coolies, each carrying a large cutout lettered, with the base where the tail would be, if bats had tails. The other group shows the ballyhoo for *The Son of the Sheik*, employing seven men. Two of them wear white burnouses with the title letter in the back, just as they do it over here.

Made Chaplin Reissue a Broadway Show Feature



THE OLD AND THE NEW MEET IN LINCOLN, NEBRASKA
W. S. Perutz, of the Lincoln Theatre, borrowed the oldest fire engine in the department and hitched it to a tractor instead of the three white horses. The combination was very effective for *The Fire Brigade*.

Chaplin on Broadway Shares With Feature

No one ever accused Joseph Plunkett, managing director of the Mark Strand Theatre, New York, of not knowing his way about. He knows how to put his offerings over, and that he split his newspaper and lobby space between a new picture and a revival of *Shoulder Arms* is significant.



THE NEWSPAPER SPACES

Both in his Sunday splashes and his daily directory ads he played up Chaplin as strongly as he did Billie Dove, and the chances are that he got a good share of the ticket sales on the revival of a picture that is regarded as about the best of the Chaplin two reels.

He not only got the use of the Chaplin name, but he got a picture that works right in with the present fashion in Army and Navy comedies, and that is ten years ahead of the others but still as funny as ever. Getting it back on Broadway was an inspiration that brought Plunkett a substantial boost and it did not cost him a fancy first run price, which makes it all the better.

Got a Page

That *The Whole Town's Talking* about the big values in the cooperating stores was made the basis of a cooperative page for the Denny picture in New Bedford, Mass., when *The Whole Town's Talking* was played at the Capitol theatre. "Universlugs," the one and two column novelties supplied on all Jewels, were used in each of the spaces to hook to the title and serve as an introductory line. These slugs are decidedly useful.

Students Approve Series

The entire senior class of the Arkansas Agricultural and Mechanical College, at Jonesboro, were invited to be the guests of the Strand theatre at the second showing of Carle Laemmle Jr.'s, *The Collegians*.

Their letters of approval formed excellent advertising material, for they were agreed that these stories caught the college spirit exactly. The remainder of the series is over for a bunch of records.



A PATHE REISSUE SHARES THE LIGHTS OF BROADWAY
The Mark Strand Theatre, New York, gave equal space to *Shoulder Arms* when it played *An Affair of the Follies*, and Joseph Plunkett split the newspaper space as well as the marquee because he knew it would pay him.

Used Modern Tractor With Ancient Engine

When he came to play *The Fire Brigade*, W. S. Perutz, of the Lincoln theatre, Lincoln, Neb., borrowed the oldest fire engine the local department had, but instead of parking it at the theatre or drawing it about town with horses, he hitched it to the newest model tractor the local agency could supply, and the combination of the old and the new got more attention than horses could have gained.

He gave the tractor banner to the agent and took the steamer banner for himself, and the former paid for the loan of the tractor.

Mr. Perutz also found a new use for stickers. After all this time it would seem that all spots had been used up, but he found one more. The stickers were in red on black, and very showy. These stickers were pasted on the coats of all the waiters in one of the prominent restaurants. They were decorative and got an unusual amount of attention, and since the coats were laundered daily, a fresh supply was provided. The same idea can be used for the attendants in soda bars, now that Perutz has led the way.

The usual stunts were worked with the fire department, and 1,000 Fire Don'ts were put out by electrical dealers and the gas company.

Gunned for Patrons

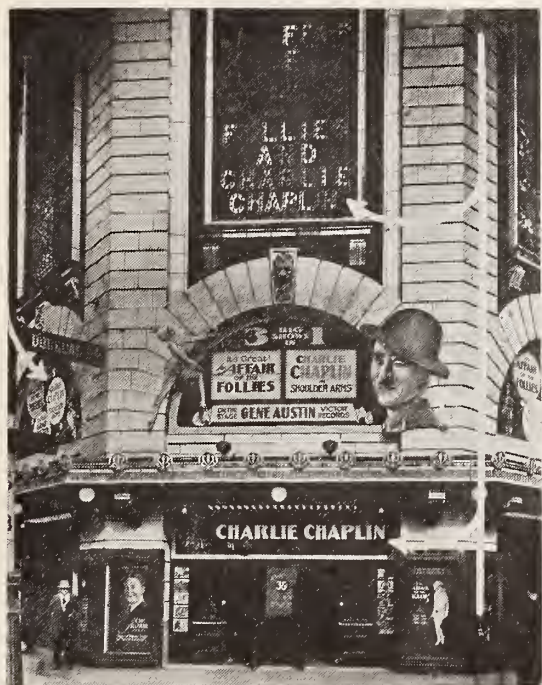
Willis Grist, Jr., of the Galax theatre, Birmingham, Ala., borrowed a machine gun for his lobby display on *Her Man O' War*, and capitalized the fact that it had been captured by one of the Birmingham units during the war. A couple of German helmets were also on display and the announcement board was a composite helmet, camouflaged and then lettered with the necessary facts.

Animal Crackers

Loose-Wiles gave Fred V. Greene, Jr., 3,000 packages of animal crackers, each with the copy: Some of the animals to be seen in the *Mighty Circus* story, Spangles, Majestic theatre, Sunday. These are Sunshine Animal Crackers, made by Loose-Wiles Sunshine Biscuit Co. See the picture—"eat the animals."

This was worked for the Majestic theatre, Utica, N. Y. In addition the eight delivery trucks were bannered for a week.

Theatres Are Cleaning Up With Shoulder Arms



Omaha's Two Greatest Attractions The Buy-Rite Stores and The Rialto Theatre

At the BUY-RITE STORES you will always find the greatest selection of the best Groceries at popular prices. Covered also by the famous BUY-RITE Guarantee.

Specials for Monday and Tuesday are

Hunt's Supreme Fruit, Sash No. 1, per can	45c
Hunt's Maple Peaches, No. 2, 2 cans for	35c
Snyder's Cuts, large bottle each	25c
Buy-Rite Special Coffee, 2 lbs. for	11.9c
Butterman's Pan Cake Flour, per 4 lb. sack	38c
General's Red River Potatoes, per peck	45c
Welch-Strauberry and Cherry Preserves, 2 jars for	45c
The Garden-Strauberry and Raspberry Preserves, 2 jars for	45c
Yellowstone Deep Fat Alaska Salmon, 2 cans for	45c
Michigan Navy Beans, 3 lbs. for	35c
Strictly Fresh Country Eggs, direct from our country shippers, per doz.	25c

The RIALTO THEATRE has the greatest amusement value of any theatre in Omaha this week and is practically offering 3 big shows in 1

Look at this Great Show Starting

Saturday, February 19th, for one week

The National Revival Of

CHARLIE CHAPLIN

With his brother OLD CHAPLIN in what is conceded to be his

greatest comedy and the greatest of all comedies of the past war

"SHOULDER ARMS"

On the Stage

The Personal Agent of

The Singer of Popular Songs on Victor Records

GENE AUSTIN

The Feature Picture Is

"AN AFFAIR OF THE FOLLIES"

With GAIL DOVE, LEWIS STONE, LLOYD HUGHES and glamour of the stage to marry a \$4 a week clerk and quite the stage. But the audience to have been blind to a kitchen scene, you'll like this picture.

THEATRE IS

STANDARD THEATRE, 11th and 12th, Omaha

ADMISSION PRICES: 1st to 4th, 25c; 1st to 2nd, 35c

YOU'LL ALWAYS GET MORE THAN YOUR MONEY'S WORTH AT THE

Buy-Rite Stores or the Rialto

Gave Local Firemen Something to Offer

H. G. Olson, of the Apollo Theatre, Janesville, Wis., pulled another niftie, this time on The Fire Brigade. The firemen were due to have a ball in a couple of months, and they were a bit afraid that if they sold The Fire Brigade they could not come back on the ball and yet their chief was pledged to put the M-G-M over.

H. G. solved the problem very neatly. He had tickets printed up good for The Fire Brigade and the Ball. You tore off a stub and used it for the picture and saved the rest for the ball. This sold for half a dollar more than the usual dollar ball tickets, but it looked like twice as much, and sold more readily. The firemen were given fifteen cents on each ticket for their fund, so they not only sold the ball to better than usual advantage, but they netted fifteen cents more on each ticket. Naturally they liked it.

With this working agreement, they staged a daily run to the theatre, where they ran ladders up to the roof and then tripped a banner for the show, and each evening they parked a steamer in front of the theatre for a ballyhoo and almost wore out the siren.

Fifty fire plugs were carded, (which would have landed Olson or anyone else in jail at other times,) and a man in uniform was detailed to address all school classes on Fire Prevention, winding up with the announcement of a special children's matinee.

When H. G. gets his mind set on a job it is done in a workmanlike fashion. He had his mind on this one. Twenty special windows were just a side issue.

Four Chairs—No Waits

Charlie Morrison, of the Imperial theatre, Jacksonville, used the free haircut stunt on Johnny Get Your Hair Cut, only he had four chairs on the sidewalk in front of the house and all four barbers were hard at work all afternoon. Jackie Coogan peanuts and other Coogan branded toys were given the youngsters at the matinees only, and on a two-day run Morrison got in 2,738 youngsters. And every last one believes that he is Santa Claus' first cousin.

See First Photoplay In About Ten Years

When G. R. Stewart played Tell It to the Marines at the Sterling theatre, Greeley, Col., he learned that the parents of the Marine after whom the local Legion Post was named had not seen a picture since their boy was killed. He persuaded them that the dead man would have urged them to go to help the Marines. They finally consented to be the guests of honor at the first showing, and received an ovation, their story having been told in the papers. Handled in a dignified fashion the stunt was not offensive and did form a very pretty tribute to the parents of a hero.

An exploitation man came down from Denver with a number of men from the Recruiting Service there, and they gave color to the house with their uniforms, and picked up a couple of recruits.

The exploiteer also persuaded the Legion and National Guard to parade for the picture.

Capitalizing the painted sweater idea, Stewart gave 500 tags reading merely "Tell it to the Marines" to the High School boys, who wore them for several days.

And finally Stewart got about 50 kids in a dog parade, a banner explaining that these were "devil dogs" going to see Lon Chaney. It gave a desirable comedy relief to the campaign.

Michael Was Lucky

Declaring that Michael Strogoff was far safer in his trip across Siberia with only the wolves and the Cossacks to face than the pedestrian of today made Mike the runner up in a safety first campaign when he played the Exkel theatre, Syracuse, N. Y. Prizes were given careful drivers, or rather the least careless, and school children were lectured on being careful.

With the Chamber of Commerce behind it, the idea went over big.

Played Hard on It

G. R. Stewart, of the Sterling theatre, Greeley, Col., used two boys to take It around town. One boy carried the I and the other the T, white letters in a red ground. The letters were provided with feet so they could stand alone. The boys would park them on a street corner and retire a few feet, but would pick them up presently and carry them on to the next corner.

The availability of the title got Mr. Stewart 36 windows, using inserts, 22x28s and regular stills to illustrate "We have IT," it being anything from the best brand of coffee to a red necktie, each possessing the mysterious quality.

The receipts went up to the top with very little cost.



USING A FIRE TRUCK FOR A PRAM IN MINNESOTA

The Garden Theatre, South Hibbing, got the use of a truck on which to perambulate a pair of three sheets for The Fire Brigade. Of course if the truck had run to the fire—but there was no chance, for there were no fires.

Fire Brigade Clicked Strong in Reading, Pa.

Trio of Hustlers Had Aid on Fire Brigade

All over the country the Fire Chiefs are keeping their promise to get back of The Fire Brigade at local showings, but in Reading, Pa., they were aces up. Howard W. Foerste, house manager, had the aid of Thomas Mason, from the M-G-M Philadelphia office and Earle Homan, his own publicity man as well as all of the city departments to put the picture over at Loew's State Theatre.

Ten weeks in advance they started plugging in the house program with screen teasers for four weeks in advance. A 12 by 40 foot banner was put on the house front ten days before the showing and later this was augmented by a 24 by 40 foot banner across the street, as shown in the photograph.

The fire department placed 5,000 blotters, as many stickers and Chief Neithammer personally handed out 3,000 buttons at a series of fire prevention talks at the public schools and inspected the fire drill at each school.

The Chief also announced the picture at a meeting of the Firemen's Union and the Berks County Safety Council urged all its members to get behind and push.

The Chief also loaned a collection of about 75 pictures of old time apparatus and companies, the best of which were used for a

lobby display while others were laid off to various windows, two of which are shown in the cut. The newspapers wrote up these pictures and also used photographs of Chief Neithammer, Lieut. Bowman and State Fire Inspector Franks congratulating Manager Foerste in front of the theatre.

A local cameraman arranged an interesting prologue of old time companies and old time runs which made a local interest prologue, and the vividness of the presentation was heightened by three sirens loaned the trap drummer.

Each night some of the fourteen fire companies attended and there was a special matinee for the children Saturday morning.

With six newspaper specials, two art layouts and taxi spare fire cards they managed to keep the house filled.

Movie School Work

B. F. Hyde, Jr., of the Howell Theatre, Palatka, Fla., is solid with the high school students.

When he booked in The Scarlet Letter he sold the teachers in the English department on the idea of giving two points credit to all who saw the picture and an additional three points for each essay. The only student who was not at the theatre was homesick.

Used Holdover Cutout For New Lloyd Comedy

Using a cutout from the 24-sheet on For Heaven's Sake got a fine marquee attractor on The Kid Brother for J. M. Wiest, of the Tampa theatre, Tampa, Fla.

The head was large enough to be seen four blocks from the theatre, and with a flasher lamp in one eye the winker gave a strong attraction value. It worked just as well as one of the Kid Brother sheets, and gave Mr. Wiest a pair of these to perambulate on a truck.

The truck not only covered Tampa but went into the outlying towns and helped to bring in the auto trade on the newest Lloyd picture, holding business above the average for the four day run.

All Wool

To put over The White Black Sheep, Lee Levy, of the Capitol theatre, Reading, Pa., penned four sheep in his lobby. He tried to get a pair each of white and black, but the best he could do was to get some sheep so dirty that you could make your own decision as to whether they were white black sheep or black white sheep. Anyway it got the crowd for the Barthelmess picture.



PUTTING OVER THE FIRE BRIGADE AT LOEW'S STATE THEATRE, READING, PA.

The top line shows the house with two banners and a fire drill as staged by Chief Neithammer at all schools, following a fire prevention talk. Below are two of the windows obtained by the use of old-time photographs from the Chief's Collection, and the Chief, Lieutenant Bowman and State Fire Inspector Franks are congratulating Manager Foerste.

Gets a Good Newspaper Space With Type Alone



THE CASTLE FRONT IS REVIVED FOR BARDELYS

Frank H. Burns, of the Beacham Theatre, Orlando, Florida, used this sketchy castle for *Bardelys the Magnificent* and sold the idea of a costume play without having to go into details. The centre panel is a shadow box.

Gets Better Ad Spaces By Dropping the Cuts

P. Doblin, of the Prospect Theatre, Flushing, N. Y., sends in a two fours that we are making a special place for it.

Doblin, who is a graduate of the Publix School for Theatre Managers, can use only a two fours, and with a heavy signature, necessary to sell the house, he has very little space for cuts, even when he can get them approximating his allowance.

Made His Lobby Over Into a Hotel Office

Selling tickets from the desk of the Hotel Imperial was the way H. M. King, Jr., put over the Pola Negri production at the Imperial theatre, Asheville, N. C.

Discarding the regular box office, he sold from a desk placed in front of the kiosk, this being backed by a painting of the usual letter box background. A couple of satchels in front, a few easy chairs, borrowed from a local hotel, and a transparent sign for the Western Union; the sort they used in hotels gave the lobby more the appearance of a hotel office than a theatre, and to heighten the illusion Mr. King borrowed some bellhop suits from one of the hotels to equip his ushers and doormen.

The decorations took up very little room and yet the metamorphosis was complete. The big selling angle was the surprise the lobby created in the minds of patrons. It looked so different as to suggest a different sort of play:

Skating Perambulators Sold The Red Mill Well

There was skating up the Hudson when Charles R. Hammerslough played *The Red Mill* at the Broadway theatre, Newburgh, and the annual skating races were on, so Mr. Hammerslough put out a couple of bannered boys to circulate around between races and advertise to the large crowd. Copy referred to the skating race in the picture.



A BOX OFFICE MILL

The cut shows how Mr. Hammerslough made over his box office. This is a window office. And island box office can be done over even more effectively. In that case you can have the fans revolve, which would be still more effective.

Lolipops

Edgar Hart's last special party at the Colonial Theatre, Portsmouth, N. H., was a lolipop party. It was held on a stormy day, but most of the kids in town turned up and they had a wonderful time.

You can buy lolipops, but a theatre lolipop is something else again. They tasted better.

PROSPECT THEATRE

PROSPECT & JAGGAR Aves., FLUSHING, L.I.

THURSDAY - FRIDAY - SATURDAY

Who Makes a Picture Great?

The **AUTHOR** Harold Bell Wright is America's favorite author. This story alone has sold 2,800,000 copies.

The **STAR** RONALD COLMAN and VILMA BANKY are loved by movie goers from Coast to Coast.

The **DIRECTOR** HENRY KING, who made "Tolable David" and "Stella Dallas," is a leader in the profession.

"THE WINNING OF BARBARA WORTH" IS GREAT!
SEE IT TO-DAY

DOBLIN'S TWO FOURS

So he rolls his own, and we think that this particular space is a polished gem. It does not slop words all over the surface, it does not employ a lot of empty adjectives, but it does give you an idea that *The Winning of Barbara Worth* is a picture that should get your money.

Get the text, the display and the combination of the two. It's a fine example of all-type and John F. Barry should be proud of his alumnus.

What are you doing about Easter? That comes next. Get busy now.



HERE'S A NOVELTY—A BICYCLE RACE IN MIDWINTER

This was staged between the boys of two telegraph companies to put over Michael Strogoff in Ottawa. Mike beat it across the Siberian snows with a message. These boys tried the Ottawa brand. It got half the town out.

Copper Stubbed His Toe and Served a Summons

Gets Good Effect With Simple Type Equipment

H. C. Bamberger has been transferred to the Farragut Theatre, Brooklyn, where he gets more chance to do things. He sends in three recent examples of his work, two are good and one of which is better than that.

We cannot reproduce this last, as it is on colored stock, but it is a small throwaway with the upper half cut into nine squares by four solid black squares of the sort you can get from the type foundries. These are about an inch and a half square.

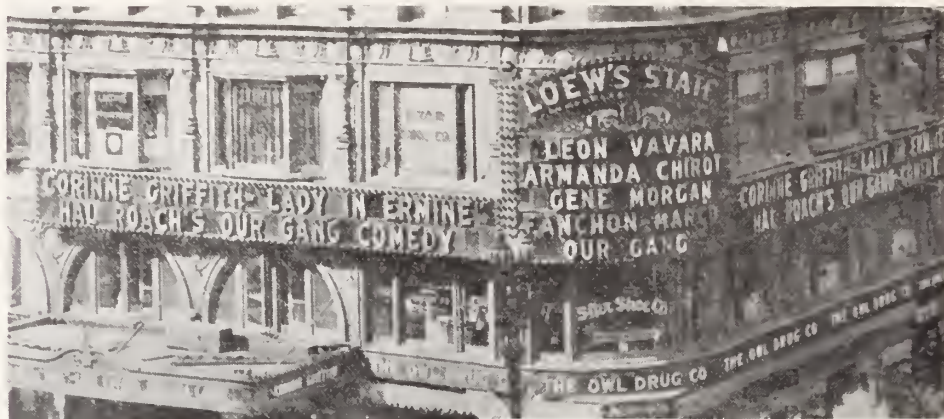
The width of the type is three times that of the block so that the use of one square each on the first and third lines, centered, and two squares on the sides of the middle line cut the space into nine equal portions with two type spaces top and bottom and one on the centre.

If these squares did no more than get attention, they would be worth while, but the centre space says "Not a puzzle. Just plain facts," and you get this line just as you are wondering what the puzzle is going to be, because it looks like a puzzle. The other four type areas are given to sales talk on program, service, the music and the atmosphere. The bottom gives the coming attractions. Try and visualize this and you'll like it.

The other pieces are a bogus check, nicely done on safety paper, and a "First Warning" on a baggage tag to be tied on cars. It is not in the least like any police printing, so it does not carry the unpleasant reaction that put the auto police card out of business. Of course the warning is that you'll miss a good show if you "fail to appear" to see "Held by the Law." The title is what helps to give a kick to the card, but we think that a first warning will go even where the summons card is hurtful.

Startled Students

Norman, Okla., is a college town. One noon, just as the students were coming from their classes, the entire Fire Department dashed onto the campus, the apparatus being bannered for The Fire Brigade. Sure it got the business, both student and town.



HOW LOEW'S STATE THEATRE, CHICAGO, PLAYED OUR GANG

This was the Gang's sixtieth picture, *Love My Dog*, but most of the Gang pictures are headlined because they get the crowd in. Nothing much new to this picture, but George Reddy asked us to run it, and he's a good scout.

Brooklyn Manager Gets Action on Good Stunts

Leonard Freund, of the Century Theatre, Brooklyn, N. Y., made a cutout of Beery and Hatton in *We're In the Navy Now* get him a record two day business. He also used the rear view pictures for his advance publicity, and oddity of the pose helped to gain interest.

The best bet, however, was a tie up to the Naval Militia whereby he obtained the loan of an interesting collection of small arms for a lobby display, and in the evening uniformed members of the militia stood guard in the lobby.

This is a good hint where you have a naval militia and no Recruiting Service.

Freund rolled in the coin like a policy man in a negro quarter. Nothing but.

Hurt Copper's Toe So Received a Summons

There was an unintended finish to a stunt used by Charles R. Hammerslough on *McFadden's Flats* at the Broadway theatre, Newburgh, N. Y.

Hammerslough put out 500 bricks labeled: "Irish confetti. This is one of the bricks from *McFadden's Flats*; Charles Murray and Chester Conklin, tenants," with the house and date.

Most of these were left on doorsteps, but a few were scattered about the street to attract the pedestrian. All might have gone well had not a policeman stubbed his toe on one of the bricks.

He served a summons on the manager, who had to appear in court and pay a nominal fine that was worth more since it brought a good story in the local paper speculating what the officer would have done had it been someone else's toe instead of his own.

To follow this up Mr. Hammerslough had a hod carrier with a load of bricks in a lettered hod. The sign explained he was on his way to build *McFadden's Flats*, not forgetting to explain that the flats were at the Broadway.

Local Appeal

The other day Edgar Hart sold the news reel over the feature at the Colonial Theatre, Portsmouth, N. H. The reel had a scene at the local Navy Yard. All the rest of the show was just filler.



TWO OF THE STUNTS WORKED FOR THE FIRE BRIGADE AT THE TEXAS THEATRE, SAN ANTONIO

Every fire house was bannered for the M.-G.-M. and the apparatus was freely used for ballyhoo. The fire department band gave concerts in front of the theatre, and the Chief figured that it did the department as much advertising good as they gave the house. This is one hook-up that seems to be working the full one hundred per cent.

The chiefs are making good.

An Attractive Series for Flesh and the Devil

Close Setting Hampers A Second Week Display

Close setting does not materially hurt this space from Loew's Columbia Theatre, Washington, D. C., on the hold over of The Winning of Barbara Worth, but it does not help display. Cutting those two lines of bold Gothic just below the top line would have given much more prominence both to the hold-over and to the title, and it would have told as much in eight point lower case Roman.



TOO CLOSELY SET

It may have made no difference in the ticket sales, but it certainly does not help. The setting of the sales talk in two columns removes what might have been a real detriment. This space is a three fives, and an eight point line five and a half inches long would have been entirely too long.

The design has been well planned and forms a nice attractor. Here the close spacing does not matter so much, since the title was put over when it was being sold for the first week.

Made Special Design Replace Extra Space

Lem Stewart, of the Publix home office, was one of the first to appreciate that Flesh and the Devil was going to do a little history writing. He saw it, of course, preview, and several weeks before the picture came into the Capitol Lem had sent out word that here was a picture all and sundry could boot up into nice figures with a little diligent application.

Publix managers have learned that Lem knows what he is talking about, and among others Pat McGee of the Criterion Theatre,

Oklahoma City, decided to splash up a little.

Splashing does not mean extra spaces around Pat's office. He knows he can do as much with less space if he makes it different, and so Pat decided to make the shape and style of his ads so different that the customers would begin to suspect that Pat was shooting something.

The three spaces shown at the bottom of this page are respectively four, six and five inches across two columns. All carry the same slanting double rule, and these and two or three others all carry a different cut. If you will look closely, you will see that Pat mentions a New Year's Eve preview, from which you will gather that he was unable to talk about the New York run, but he remarked with confidence in Lem's judgment that it was going to take place with The Big Parade, Variety and Beau Geste, and now he is in position to say, "I told you so."

For the opening he used a double column space a little more than fifteen inches deep, carrying the same rule work and all three of the cuts shown on this page. As he was fighting The Big Parade, which had a full two columns right alongside, he needed to make a showing, and the use of the rule and the three cuts crystallized the excellent advance displays. It was a nice accomplishment, and it had its natural result at the box office. And the best part is that it was done without costly art work and with very little cut. The design is what carried the set over.

Puts Over Its Appeal In Powerful Display

There is a good strong wallop in this four tens from the Fox Terminal Theatre, Newark, N. J. You get a large "John Gilbert," you have the title in letters that are not to be denied. You get the pictures of three beautiful women, with their well-known names in clear lettering. If these cannot lead you direct to the box office, we do not

know what can, for there is still magic in Monte Cristo, and there is appeal in the star names, even though we never would recognize Gilbert from his portrait.



NICELY LAID OUT

You can't get away from that space. It's either very black or very white, and each helps the other. The star and title are given plenty of white space backing, instead of just a fringe, and it makes the rest of the dramatic page look like a bunch of three sheets trying to fight a twenty-four.

We cannot altogether admire the all-cap lines at the top of the space, nor the over-long eight point to the right of that "remember," but the printer's errors may be forgiven in view of what the artist has done.

As a general thing it is the artist who messes up the average space, but whoever planned this art design and took the pains to letter in so clearly deserves special commendation. It is one of the best examples of really good art work we have seen of late. And it might be noted that the artist is trying to sell the picture, not to show what a fine design he can make.



This is the Greatest Production Will Be Previewed NEW YEAR'S EVE.

John Gilbert and Greta Garbo make this one of the greatest pictures of all time.

You'll never see another of its type.



"FLESH and the DEVIL"

COMING SATURDAY—this Metro-Goldwyn masterpiece—sharing with "Big Parade," "Beau Geste" and "Variety" the photoplay honors of 1926—and it combines all the fine qualities of these three great stories.

JOHN GILBERT
Star of "The Big Parade" With GRETA GARBO

Criterion

Seats on Sale Now for the New Year's Eve Show at.... 75

Now, "GOD GAVE ME 20 CENTS" Starring Lois Moran

Features—12:45, 2:30, 4:15, 6:00, 7:30, 9:30.



"FLESH AND THE DEVIL"

Red blood of the flesh—red wine of the devil—both flowing because of the passionate love of two life-long friends for one woman—but such a woman—and such a marvelous picture.

A Metro-Goldwyn Masterpiece With JOHN GILBERT (Star of "The Big Parade") and GRETA GARBO

New Year's Eve Preview

Criterion

Seats on Sale Now—75

Three of a set of spaces from the Criterion Theatre, Oklahoma City.

Loew Baltimore Theatre Follows Boston Style

Baltimore Theatres Take Up Type Faces

Now the Loew Theatre in Baltimore, the Valencia, seems to be following the Loew Boston Theatres in the use of type faces and has developed a series of displays using an outline in eighteen point and larger. If you have good memories and white whiskers you probably can remember when this was the only display type permitted in the New York Herald. If you have no hair at all you possibly can recall when even this was taboo and you had to make your display letters from eight point caps, making an inch high A from eight point As, and the C from the same letter in the smaller point. This seems to be getting back to early principles, but it makes a nice display and it can run any art work on the page up a tree.

LOEW'S VALENCIA

CONTINUOUS FROM 11 A. M. TO 11 P. M.
STARTING MONDAY, FEB. 14

BALTIMORE'S GOING TO SEE

"The WINNING of BARBARA WORTH"

A UNITED ARTISTS PRODUCTION
HAROLD BELL WRIGHT'S GREAT STORY
PORTRAYED ON THE SCREEN BY

VILMA BANKY

THE SWEDISH BEAUTY OF FILMLAND, AND

RONALD COLMAN

LOGICAL SUCCESSOR TO VALENTINO

"It's a Massive Masterpiece." —BOSTON POST
"Greater Than Anybody Expected." —N. Y. NEWS
"An Interesting, Spectacular Picture." —RUPERT HUGHES

COME, BALTIMORE, AND SEE IT!

ATTEND THE MATINEES AND AVOID NIGHT CROWDS
AT THESE "LOEW" PRICES

OUTLINE DISPLAY

Of course if all advertisers on the page used the same face, the advantage would promptly disappear, but until the other advertisers do come in, the Valencia has the best of the page with no cost for art work. But if the use of this face is to be continued, we hope that the house signature will be redrawn to at least an inline if not an outline letter. As it stands, the signature is a blot.

It seems to be the house idea to make this heavy signature and equally heavy price schedules, (which have been cut out on this reproduction,) serve as top and tail pieces to hold the display together. It would be better to lighten up or else to use a solid rule border. The latter device would give even greater emphasis to the outline faces, which are now partly dependent upon the adjoining advertisements for their display value.

There is a new inline face on the Ludlow machine that gives even better results. Why

not ask your printer about it? If he has it, it will pay you to turn from cuts for a time. When the others follow you in, you can turn back to cuts and still be ahead of the gang.

Ever since the show business was invented, the showman seems to have turned to the blackest type to be had. It is pleasant to find the Loew houses appreciating the fact that light faces are sometimes the best display.

Laughing Multitude A Frame for Keaton

This three twelves, from Loew's Theatre, Reading, Pa., is based on a plan book cut or else works up a mat into a house display. It seems to be the former, as most of these cuts appear to be smaller. Buster's serious face gains emphasis through a sea of laughs, and the story is very simply sold on the suggestion that Buster will be "Master of laughs" while a Hal Roach comedy will supply the accessory giggles.

PENN STREET AT SEVENTH ST.

LOEW'S

STARTING MONDAY JAN. 31 ST

LAUGH WEEK



BUSTER KEATON

—IN—
"The General"

WILL BE
MASTER OF LAUGHS

A
Hal Roach Comedy
Will Furnish
the Giggles

ON THE STAGE

Bancroft and Hill

New England's
Radio Favorites

Next Week

JOHN GILBERT AND GRETA GARBO

"FLESH AND THE DEVIL"

"Broke all Attendance Records" - Capitol - New York

IN THE PLAN BOOK STYLE

Setting the house announcement in only 15 cms gives a rather small share of the space for display and entails the use of a severe gothic for the star, as being the only thing that would give full display in that width. Any fancy letter would have been too small, since few fancy letters are as condensed, but the message is gotten over and chief reliance is placed on the laughing heads, which probably sold the idea. It is to be questioned whether the space carried full conviction

Another Good Example In the Use of Whites

Here's another display from Warner's State Theatre, Pittsburgh, done by A. K. Hoel. This is a two eights, which is smaller than a recent display of The Third Degree, but he gets pretty much the same display value.

ANOTHER HOEL SAMPLE

This cut is not as well done as that of Miss Costello in the recent sample. It lacks strength and character as well as likeness, but it serves well enough as an attractor, and the type display is good because the three big lines are not compelled to fight through a mass of heavy



WARNER BROS.
PRESENT

MONTE BLUE

—IN—
A Laugh Month special from
the famous story by Arthur
"The" Roach. A hilarious
comedy of the romance of a
sailway guard and a ladies'
maid.

"Wolf's-Clothing"

—With—
PATSY RUTH MILLER

MIDNITE FROLIC TO-NITE

Featuring—
Warners' News
Bill Grim Comedy
RALPH HARRISON'S
MIDNITE SONS



set sales talk. You get the star, his play and his support at the first glance and then go on to read about the vaudeville features and the play itself. We think that another half inch drop would have helped, since then the sales talk could have been set in eight point instead of six, but otherwise the appeal is decidedly good.

Addison Follows Kiddies With Their Older Sisters

Recently we reported big business gained by H. A. Addison at a kiddie frolic at the Binghamton, (N. Y.) theatre, but he rolled up the biggest gross of the season with a local Revue using the older girls and tied in to a popularity contest. The winners got the star parts and some valuable prizes, the voting being done by means of ballots clipped from one of the local newspapers; which eased his advertising costs and yet gave the paper a better break with a good circulation stunt.

Fifty local girls were employed, and Addison got a set of ten wonderful stories with four cuts to each.

If you are overlooking the occasional use of local talent, you are booting real money into the gutter. Addison could have made no more money had he offered two roadshows as a double bill, and the cost was very much smaller. You'd be surprised.

Through the Box-Office Window

Reviewers' Views On Feature Films
Edited by C.S. Sewell

"Rough Riders"

Super-Special Dealing With Roosevelt's Famous Regiment Is Excellent Audience Entertainment

Adolph Zukor and Jesse L. Lasky
Present

"Rough Riders"

Directed by Victor Fleming
A Paramount Picture

CAST:

Theodore Roosevelt, Frank Hopper
Sheriff Noah Beery
Happy Joe..... George Bancroft
The Girl..... Mary Astor
Van Brunt..... Charles Farrell
Western Boy,

Charles Emmett Mack
Top Sergeant..... Fred Kohler
Col. Leonard Wood, Fred Lindsay
Length—12,071 Feet

Story of the formation of the famous regiment of "Rough Riders" by Theodore Roosevelt and the stirring part they played in the Spanish-American War; into which is woven a romance between a soldier and a nurse and excellent comedy relief. A big stirring super-feature, spectacular, amusing, thrilling audience entertainment.

PRODUCED on a lavish scale, with a cast unusually well selected, and following closely the historical records of the Spanish American war, Paramount has produced a sumptuous and often absorbing picture in their epic, "The Rough Riders." This is designed to take its place with "Old Ironsides" as a contribution to the historical pageant of the films, and it would be difficult for the historian to find fault with the details of this picture. But precisely therein lies the one handicap of the picture as entertainment. The history intrudes upon the intimate story of the cast or, if you prefer, the love story crowds on the heels of history.

The result is a loss of some degree of interest in the story as a story, yet the picture remains vitally interesting and in its second half a gripping glimpse of war as it was in 1898.

There really are three divisions of interest in this story, the historical narrative itself, the love story and the comedy story of the Sheriff and his intended victim. This in its turn makes for a certain division of the interests that detracts to some degree from the effect. In "Old Ironsides," the major interest lay in the comedy story, with the romance but slightly interfering and history merely the stirring background. In "The Rough Riders," Roosevelt, the sweethearts and the comedians pull apart instead of together and in-

stead of the strong sweep of a single thread of story to its appointed end, the three factors are developed simultaneously.

But this is not saying that "The Rough Riders" is not strong drama, fine comedy and history made intimately interesting. The trouble is that it is all three.

The story starts with Roosevelt, then Assistant Secretary of the Navy, preaching against the lack of preparedness and our dillatoriness in meeting the Cuban situation. The Maine is sent to Havana and is destroyed. The country clamors for retaliation, but Congress and the bureaucrats are slow to act. The Secretary of the Navy takes a vacation while awaiting the result and Roosevelt, temporarily in charge, "puts water under everything that can sink, swim or float."

War against Spain is declared and Roosevelt and his friend, Leonard Wood; then of the medical corps of the army, are offered the eagles in the first two volunteer regiments to be raised. But Roosevelt declines the commission to become Lieutenant-Colonel in the regiment Wood is to raise, and together they start to assemble the Rough Riders at the training camp on the old Exposition Grounds at San Antonio.

Bert Henley, a local boy, is moved to enlist. Stewart Van Brunt, another volunteer, has seen Dolly, Bert's heart's choice, and falls in love. There is some rather stressed action in which he follows her with his entire company and a generally violent courtship in which Dolly is divided between her growing regard for Van Brunt and her sense of loyalty to Bert.

Happy Joe, fleeing from a Sheriff, who wants him for horse stealing, enlists just one jump ahead of the Sheriff's arrival, so the Sheriff Hell's Bells, enlists in order to follow his victim, to claim him after the mustering out.

There is a wealth of comedy between these two, the comedy of the shaking down of the cowboys into a cohesive regiment and the somewhat hectic affairs of Dolly and her two admirers. There is an amplitude of incident, but comparatively little plot advancement in the first half.

The regiment lands in Cuba and soon goes into action, following the famine of poor military stores and the pestilence of jungle fever.

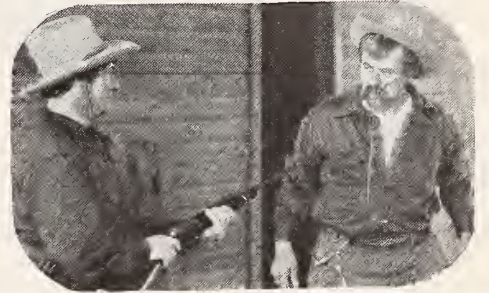
Then comes the attacks on San Juan. The regulars are sent ahead while the Rough Riders are held in reserve. Bert, of highly nervous organization, goes to pieces under the first attack. Van Brunt, half pitying, half contemptuous, points him out to the Sergeant, and Bert is sent to the rear with one of the wounded men, and told to stay there.

His charge dies on the way to the hospital base and his words, "They can't call me a coward if I die trying," galvanize Bert into action. In an ecstasy of emotion he runs toward the front, past his regiment and on toward the objective on Kettle Hill. His comrades, fired by his example, follow him, and Roosevelt, now Colonel, and chafing under inaction, is nothing loath to follow their example. Bert and his fellows break the line, but he is wounded, and the compassionate Van Brunt carries him in his arms back to the base. This is one of the finest sequences produced in any war play, though a trifle overlong. It is in itself an epic, and barring an almost interminable trip back to the base; which runs too long to fully sustain the sympathy, which is carried beyond the high tension, it is splendidly directed.

Bert dies that night—a hero. When the war ends Van Brunt carries the news to Dolly. With singular good taste there is no love making at this point, but when the story ends, with the inauguration of Roosevelt in his own right as President, Van Brunt and Dolly come to the reception with two children; which naturally meets the approval of the most famous opponent of race suicide.

Frank Hopper, as Roosevelt, gives a fine character study. He emphasizes the human side of the man and both he and the director avoid the temptation to overdraw mannerisms. He suggests the dynamic personality without making it appear ridiculous through overemphasis, and Hopper's impersonation compares very favorably with the actual shot of the Inaugural scenes.

An almost equally difficult role is that of Bert, played by Charles Emmett Mack, who even in the earliest scenes gives the character drawing which motives his tempo-



rary cowardice in action and makes the man understandable without being despicable. He has been aided toward this end by the scenarist, but it is as much his own work as the character he is interpreting that holds sympathy for him. Charles Farrell is a dashing Van Brunt, audacious, masterful; just the type to win the regard of the demure Dolly, which is colorfully played by Mary Astor.

Noah Beery and George Bancroft handle most of the comedy with the practised touch of veterans. Beery is just a trifle too suggestive of the stage westerner in his make-up, but Bancroft as the lovable horsethief who is elected to the shrewdness by an appreciative constituency, carries his role with an easy dash and a winning good humor.

Col. Fred Lindsay is excellent as Leonard Wood and Fred Bohler is the almost-inevitable hard-boiled top sergeant.

While the story value is questionable, there is no room for argument as to the drawing power of the picture. It has a vital interest entirely apart from the fiction story.—E. W. S.

"Hot Air"

Universal—One Reel

IN THE NEWEST offering in the series of single reel Blue Bird Comedies featuring Charles Puffy, he appears in the role of a lover who is peeved because his sweetheart is fascinated with a French aviator. This fellow takes the girl up in his plane and Puffy decides to go up in another one. By accident he gets in a plane with another prospective passenger, each thinking the other is the pilot. In some unexplained manner the machine takes to the air and cavorts all over the sky finally landing a total wreck but with its passengers unhurt. This is one of the best of the recent Puffy comedies. There are a number of amusing situations, and considerable thrill stuff in the near collisions of the two planes. It is excellent stunt flying. Elsie Tarron appears as the girl and is entirely satisfactory.



AS THE OPENING ATTRACTION for his new multi-million-dollar 6,200-seat Roxy Theatre S. L. Rothafel selected "The Love of Sunya" a picture which also has the distinction of being not only Gloria Swanson's first to be produced by her own organization but also her initial release through United Artists Corporation.

Adapted from a stage play "The Eyes of Youth" which also served for a picture made several years ago, "The Love of Sunya" is built around the perplexities of a modern girl in choosing the right path to happiness. In structure, it is episodic drama with a prologue, then the running plot with two complete stories worked out to a conclusion showing what would happen to her if they chose certain paths, and then a short conclusion which acts as an epilogue, in which she chooses the right path to happiness, the path of true love.

Never has Miss Swanson had better or more varied opportunities, for during the course of the story she is called upon to assume many different contrasting roles, as a modern girl, as the wife of a millionaire, as a down and out woman of the streets, as a temperamental opera singer, etc., and in every character her work is excellent and in each phase she has fine op-

portunities to display real histrionic ability. The supporting cast is thoroughly capable, especially Andres DeSegurola a grand opera singer in the kindred role of an impresario, but the other players are but feeders to Miss Swanson who really carries the whole picture.

While the idea of the prologue and reincarnation may not appeal to some and there are several quite implausible twists in the modern story, the novelty of its construction adds to the audience interest. Admirably directed and acted, the theme gets an early hold on the attention and the interest is held tensely up to the end of the episode with the impresario. Here is the weakest point in the picture, for the return to the crystal gazing and starting all over again to show another angle is distinct anti-climax and spectators are apt to wonder as to how many such episodes will be introduced before the final solution.

As the next episode gets under way, the interest again mounts and at the end of this one, the picture is brought to a swift happy ending by the heroine's immediate acceptance of her real sweetheart.

This picture is marked by exceptionally fine and clear-cut photography. There is a noticeable preponderance of scenes which are semi-close-ups with subdued backgrounds and the figures brought out in sharp contrast, and this emphasizes the dramatic action.

Notwithstanding its story and structural weaknesses, "The Love of Sunya" with its ex-

ceptional opportunities for Miss Swanson will probably appeal to her wide circle of fans and in addition, with its elements of novelty in treatment, it should prove a good box-office attraction in the majority of theatres.

United Artists Corp. Present
"Gloria Swanson in
"The Love of Sunya"

Based on Charles Guernon's and Max Marcin's play "Eyes of Youth"
Directed by Albert Parker

CAST:

Sunya	Gloria Swanson
Paul	John Boles
Goring	Anders Randolph
De Salvo	Anders DeSegurola
Yogi	Hugh Miller
Anthony	Ian Keith
Anna	Pauline Garon

Length—7,311 Feet

In Ancient Egypt a maiden seeking refuge in a temple casts herself into a flaming pit to save herself from one of the priests who, according to the belief, must atone by finally bringing happiness to her. After several reincarnations we find the maiden as Sunya, a modern woman, perplexed as to which of several paths she should follow. The priest appears as a fortune teller and as Sunya gazes into the crystal she finds that disaster and unhappiness result whether she goes with DeSalva and becomes an opera singer or whether she becomes the wife of the millionaire to save her father. She decides to follow the path of true love and marry Paul, a young civil engineer, which the fortune teller means happiness for her and peace for his soul as well.

"The Show"

John Gilbert and Renee Adoree in a Virile and Melodramatic Story of a Continental Side Show

Metro-Goldwyn-Mayer Present
John Gilbert in
"The Show"

With Renee Adoree and Lionel Barrymore
A Tod Browning Production

CAST:

Cock Robin	John Gilbert
Salome	Renee Adoree
The Greek	Lionel Barrymore
Soldier	Edward Connelly
Lena	Gertrude Short
The Ferret	Andy McLennan

Length—6,309 Feet

Among the performers in a side show is Salome who is in love with Cock Robin, a scalawag and thief who is indifferent to her. The Greek, a fiendish villain, conspires to bring about Cock Robin's death during the act, but fails. Salome hides Robin when the police get after him and he finally realizes the beauty of her character and his own meanness. They find happiness together when a poisonous lizard intended to kill Robin turns on the Greek.

IN A ROLE TOTALLY unlike the dashing debonnaire characters that he portrayed in "Bardsleys the Magnificent," "Flesh and the Devil," and several of his other recent films, John Gilbert is starred as a tough and a crook, a barker and actor in a cheap side show in "The Show," his newest for Metro-Goldwyn-Mayer. Playing opposite him is Renee Adoree, for the first time, we believe, since their joint appearance in "The Big Parade."

Gilbert plays the hole listed as Cock Robin, a swaggering fellow who is a devil with the

ladies, conceited, irresponsible and of low moral fibre, who does not hesitate to exploit the women who fall for him. The plot centers around the rivalry between Cock Robin, who appears as John the Baptist in a side show attraction, and the manager of the show, an out and out villain, thug and murderer, over the love of the girl who plays Salome in the show.

Director Tod Browning has handled this story with his usual forcefulness. It is pretty strong melodrama, well directed and holds the attention. The unusual atmosphere and characterizations, the touches of comedy and real drama, go to make up a picture that holds the interest taut in the early scenes, although the later part is rather long, drawn out. There are several excellent punches, as when the Greek attempts to kill Robin, and fine sympathy in the role of the girl. This is strikingly brought out in her treatment of the blind soldier to who she writes letters purporting to be from his hero son who is really in jail condemned to death. It develops that the old soldier is her father and finally the beauty of her character even pierces the armor of indifference, conceit and stolidness of Robin and he realizes his love for her and his own unworthiness.

While the melodrama is forceful and the scenes well handled, there is an atmosphere of gruesomeness about the whole plot, as indicated in the cold-blooded murder of the sheep herder by the Greek who jokes about it and then makes two fiendish attempts to kill Robin,



and in the hanging of the old soldier's son. Particularly is this true of the climactic scene where the lizard, whose sting is deadly poison, is introduced and shown squirming around the garret and down through a clothes closet until it is killed. Women as a rule will probably react unfavorably against this and consider it too horrible to be entertaining.

An exceptionally interesting part of the picture shows how the illusion of cutting off the head of John the Baptist in the Salome episode is worked.

Gilbert does fine work that will appeal to his fans, even though his role is an unsympathetic one. In fact, the only sympathetic role in the picture is that of Salome which is wonderfully well-played by Renee Adoree.

Lionel Barrymore, as the fiendish manager, gives a fine performance and succeeds in making the role of the Greek exceptionally repellent. The minor roles are all well handled.

"The Show" is exceptionally tense, forceful, well-constructed melodrama, but its reception by the average patron will depend on whether this outweighs the sordidness of the characters and story itself, and the gruesomeness of a number of the situations.



ADAPTED FROM A NOVEL by Kathleen Norris, "Mother," an F. B. O. production featuring Belle Bennett in the title role, has been transferred to the screen by J. Leo Meehan who has to his credit a number of successful audience pictures founded on Gene Stratton Porter novels, including "Keeper of the Bees."

"Mother" has many of the same elements of audience appeal as the Porter novels. It is an intensely sympathetic story of a modern mother and her problems with her family. The earlier part of the picture shows the poor household with the husband out of work, and mother sacrificing to enable her children to be like

the other boys and girls and hold up their end, and encouraging her husband to keep up the fight. When wealth comes to him, her problems change and she finds instead of peace and happiness that she must continue to keep both her husband and son from falling prey to the lure of designing women.

Belle Bennett has a congenial role and gives an excellent performance and the supporting cast is thoroughly capable. There is a lot of good human homey stuff in the earlier scenes, the later development holds the interest and there is a well-handled melodramatic climax wherein both father and son caught in a train wreck as they are eloping, realize the error of their ways.

"Mother," despite elements of weakness and overplaying of coincidence, should prove strong in popular appeal and prove a good audience attraction.

"Mother"

Belle Bennett Has Title Role in Sympathetic Appealing Story of Mother-Love and Sacrifice

Joseph P. Kennedy Presents

"Mother"

Based on novel by Kathleen Norris

Directed by J. Leo Meehan

An F. B. O. Picture

CAST:

Mary Ellis	Belle Bennett
Lee Ellis	Crauford Kent
Jerry Ellis	William Bakewell
Betty Ellis	Joyce Coad
Mrs. Wayne	Mabel Julianne Scott
Corp. Cotter	Sam Allen
Edna	Charlotte Stevens

Length—6885

Mother struggles bravely against poverty but when riches come her husband and her son begin to succumb to the lure of women of the wrong kind. She finally wins out when nearness of death in a wreck brings them to their senses. Sympathetic character melodrama.

"Love Makes 'Em Wild"

Plodding Office Worm Turns and Becomes a Roaring Lion in Breezy, Amusing Picture

William Fox presents

"Love Makes 'Em Wild"

Based on story "Willie the Worm" by

Florence Reyerson

Directed by Albert Ray

CAST:

Willie Angle	Johnny Harron
Mary O'Shane	Sallie Phipps
Blankenship	Ben Bard
Charlie	Arthur Housman
Barden	J. Farrell McDonald

Length—5,508 Feet

Willie, a spineless office plodder, is told by quack doctors that he will die in six months, so he proceeds to even up scores with those who have bullied him. A real doctor tells him that the only thing the matter with his heart is love and he proceeds to marry the girl. Amusing comedy drama.

THE TITLE OF THE William Fox feature "Love Makes 'Em Wild" when con-

sidered in connection with the name of the story on which it was based "Willie the Worm" gives a good idea of the type of picture. It is a breezy entertaining offering revolving around a bashful, plodding clerk who falls in love. This starts a series of complications which eventually result in his becoming a roaring lion as it were, bringing to him business advancement and the girl.

While not entirely true to life, and exaggerated for dramatic effect, it makes a story that has considerable pep and action, well-placed sympathy, a lot of amusing comedy and characterization, and should prove good entertainment for the majority of patrons.

The manner in which the office worm develops a heart affection which quack doctors tell him will result in early death starts him



on an orgy of spending to get rid of the money he has laboriously saved up. This is pleasing material and the average spectator will enjoy seeing the way he manages to settle up the scores of those who have taken advantage of him.

Johnny Harron fits well into the role of the hero and Sally Phipps is an exceptional attractive and likeable heroine. Arthur Housman contributes a lot of good character comedy as the hero's blustering, buck-passing pal. In fact the entire cast contributes toward making this a genuinely pleasing and amusing light entertainment.

"What Every Girl Should Know"

Romance of Orphan Girl and a Millionaire Features Patsy Ruth Miller and Ian Keith



WITH PATSY RUTH MILLER and Ian Keith in the leading roles, Warner Brothers is offering "What Every Girl Should Know," the story of a poor orphan girl who was rescued from an institution by a millionaire and who finally became his wife despite the difficulties placed in the way by a socially ambitious woman who wanted him for her daughter.

It will be seen that the outline of the story follows along exceedingly familiar lines and in fact follows the trend of the old-fashioned human interest melodramatic romances of

the stage. Charles F. Reisner, in directing it has endeavored to play up every angle of emotional appeal. There is a big brother, who though innocent is jailed as a bootlegger, and a little brother who gets sick in the orphan home and his sister disguises as a boy to come to see him. The heroine is shown as leaving the millionaire's home as the result of a woman's lies and becoming a champion tennis player, and of course there is the inevitable reunion. Frustration and coincidence both play important parts in building up the story interest.

The players do good work, although Miss Miller is not entirely convincing as the young girl. The significance of the title is not clearly brought out.

While the story is pleasing enough it lacks the element of reality with everything work-

ing out in approved romantic story book style with suspense entirely absent.

Warner Bros. Present

"What Every Girl Should Know"

With Patsy Ruth Miller

Based on story by John Wagner

Directed by Charles F. Reisner

CAST:

Mary Sullivan	Patsy Ruth Miller
Arthur Graham	Ian Keith
Dave Sullivan	Carrol Nye
Bobby Sullivan	Mickey McBan
Mrs. Randolph	Lillian Langdon
Estelle Randolph	Hazel Howell
Mme. Le Fleur	Carmelita Geraghty

Length—6281 Feet

Story of an orphan girl sent to an institution when her brother is jailed on a frame-up. Rescued by a millionaire who falls in love with her, she leaves and gains fame as tennis star and everything is straightened out. Heart-interest melodrama.

"Arizona Whirlwind"

Bill Cody Is Starred in Exciting Western
Dealing With Fight Over a Valuable Mine

Pathe Presents
"Arizona Whirlwind"
Starring Bill Cody
Directed by William J. Craft

CAST:

Bill Farley.....Bill Cody
Helen Dykenian.....Margaret Hampton
Bert Hawley.....Dave Dunbar
Gonzalez.....Hughie Mack
Length—4,134 Feet

Bill's father is murdered by a man who has stolen a map proving title to rich gold claims. After being jailed on a frame-up, Bill escapes, disguises as a Spaniard and locates the murderer, straightening matters out and winning the girl. Exciting action western.

WITH A TITLE THAT describes his role in the newest of the series of westerns in which he is being starred Pathe is offering Bill Cody in "Arizona Whirlwind."

The story concerns a chap whose father is fighting a crooked ring to bring justice to real owners of a gold mine. The father is murdered at the beginning of the picture and the identity of the murderer depends on the son discovering the party who stole the map which would prove the real ownership. The hero is framed for a stage robbery but escapes and by disguising as a Spaniard finally gets the desired information and all comes out O. K.

"Arizona Whirlwind" moves along at a good



pace with plenty of action and all of the familiar material of the usual offering of its class, including rescues, holdups, fights and plenty of fine horsemanship. Cody handles his role satisfactorily and Margaret Hampton is attractive as the girl. The subordinate players are effective. This picture is an average program western that should prove satisfactory with the regular run of western fans.



FIRST NATIONAL'S "HIGH HAT" is an inside story of motion picture making in which the spectators are afforded the novelty of seeing the three featured players cast as extras and a wardrobe girl respectively.

The story is built around the experiences of a lazy extra who sleeps at the most opportune time and places, a wardrobe girl, and another extra who is a conceited crook known as "High Hat." It is a moderately amusing comedy drama with much of the footage devoted to inside stuff and considerable good

natured fun is poked at temperamental directors, stars, etc., and their methods. The plot proper is satirical melodrama with a lot of hullabaloo over the theft of supposedly valuable pearls from the girl, which after wild excitement are recovered by the hero and found to be cheap imitations.

This, we understand, is Director Creelman's initial picture and he also collaborated on the script. He has certainly presented a comprehensive panorama of the inside of a big studio for the situations take place all over the place, from the street door to the rafters and this is one of the big angles of interest.

Ben Lyon appears as the lazy extra, while Sam Hardy is "High Hat" and Mary Brian is the wardrobe girl, and each are thoroughly satisfactory in their roles.

"High Hat"

Comedy Drama of "Inside" of Picture Making
With Ben Lyon Featured in Role of an Extra

Robert Kane Presents
"High Hat"

With Ben Lyon and Mary Brian
Direction and story by James A. Creelman
A First National Picture

CAST:

Jerry.....Ben Lyon
Millie.....Mary Brian
Tony.....Sam Hardy
Star.....Iris Gray
Director.....Lucien Prival
Assistant.....Osgood Perkins
Property Man.....Jack Ackroyd
Length—6,161 Feet

Jerry, a genial but lazy extra with a film company loves Millie, the wardrobe girl, and when supposedly valuable pearls are stolen by Tony, another extra. Jerry chases him, recovers the pearls and wins praise and Millie. Comedy drama of studio life.

"Stark Love"

Interesting and Absorbing Drama of Primitive
Life of Mountaineers, Acted by a Native Cast

Adolph Zukor and Jesse L. Lasky Present
"Stark Love"
Direction and story by Karl Brown
A Paramount Picture

CAST:

Rob Warwick.....Forrest James
Barbara Allen.....Helen Munday
Jason Warwick.....Silas Miracle
Quill Allen.....Red Groban
Length—6,203 Feet

Among the backward mountain folk, Rob is ambitious and has learned to read. While away at the settlement his mother dies and his father plans to marry Rob's sweetheart, Barbara. Rob and Barbara finally make their escape. Dramatic story portrayed by real mountaineers.

DIRECTOR KARL BROWN went down into the Smoky mountains of Western North Carolina to make a film record of the inhabitants who still live according to the standard of their pioneer ancestors of a couple of centuries ago, practically untouched by the path of progress, and the result is shown in "Stark Love" which is being distributed as a Paramount picture.

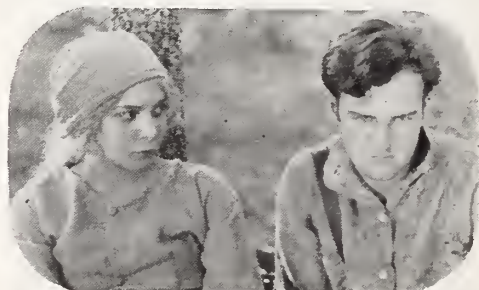
"Stark Love" is a unique production. Un-

like most pictures of its type dealing with primitive peoples, the customs and daily life of the inhabitants has been woven into a real dramatic story. Notwithstanding this fact, Director Brown has not used regular actors but chosen his players from the mountain folk, most of whom has never seen a picture or a theatre.

It will be a revelation to most people to know that such primitive people exist right at our doorstep. No attempt has been made to lighten the drabness and even unpleasant phases of their daily life. In fact the big scene hinges on the unpleasant situation of an ambitious boy and the girl he loves being pitted against the boy's father who simply desires to eventually marry her but in reality wants her as a drudge.

The picture is at all times interesting and the big situation is intensely dramatic and is made even more forceful by the stamp of realism. There is a flood climax and a happy ending and it should register with the average patron if sold to them as exactly what it is, and register strongly with high-class audiences.

Of especial interest is the excellent work



of the native cast and the performance of Helen Munday as the girl is truly remarkable.

With no previous experience she gives an exhibition of restrained emotion in the climax that would do credit to many screen stars. Forrest James is good as the hero.

While the unpleasant angles of the story and the drabness of the life of these people may mitigate against it with the movie fan who is in search of familiar types of picture entertainment, "Stark Love" will appeal to the discriminating as a screen achievement.

The photography is excellent and there are a number of striking shots of the mountain country. Director Brown has certainly achieved what he set out to do. He has used great skill in making a dramatic and instructive record of the mountain folk among whom the women are drudges in the fields, etc., and the men take life easy.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell).....	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....	Western	May 22..	4,639
Earth Woman (Mary Alden).....	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson).....	Crook melodrama	Sept. 25..	4,500
Call of the Wilderness (Sandow).....	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt).....	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.).....	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

At the Beach.....	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk.....	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka.....	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze.....	McDougall Alley	Dec. 4..	2 rls.
Blue Black.....	Fistful Culture series	Dec. 11..	2 rls.
Comma Butterfly.....	Nature Special	Dec. 11..	1 rl.
Even Up.....	Fistful Culture	Dec. 25..	2 rls.
A Sport Calendar.....	Novelty Magazine	Dec. 25..	1 rl.
		1927	
So's Your Monk.....	Sunkist comedy	Jan. 1..	2 rls.
Dog Gonit.....	Hot Dog cartoon	Jan. 8..	1 rl.
Hyena's Laugh.....	Unnatural History	Feb. 12..	1 rl.
Present Arms.....	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy.....	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6.....	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido.....	Hot Dog cartoon	Feb. 26..	1 rl.
A Furry Tale.....	Nature special	Mar. 5..	1 rl.
Petering Out.....	Hot Dog cartoon	Mar. 12..	1 rl.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore).....	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lyttell-Dove).....	Crook melodrama	July 31..	5,750
Belle of Broadway (Compton-Rawlinson).....	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Screen Snapshots.....	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....	Melodrama		5,235
When the Wife's Away (Arthur).....	Farce comedy		

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Obeys the Law (Lyttell).....	Crook drama		
Truthful Sex (Busch-H. Gordou).....	Comedy drama		5,831
Better Way (Ince-Revier-Strong).....	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe).....	War drama		5,495
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,613
When Husbands Flirt (Revier).....	Comedy drama		5,505
Fate of a Flirt (Revier).....	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,471
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve.....			
Novelty Twelve.....			1,000
Famous Paintings.....	De Luxe dramas		2,000
Real Charleston.....	Lesson novelty	April 24..	2,000
The Angelus.....	Drama de luxe	May 15..	2,000
Wooden Shoes.....	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Squirrel Food (Bowes).....	Comedy	Aug. 7..	1,000
Move Along.....	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities.....	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns).....	Christie comedy	Aug. 14..	2,000
Chips of the Old Block.....	Hodge-Podge	Aug. 14..	1,000
Felix Misses His Swiss.....	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon).....	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley).....	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie.....	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy).....	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy).....	Juvenile comedy	Sept. 4..	2,000
The Blue Boy.....	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur).....	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf.....	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25..	1,000
Missing Links.....	"Life" Cartoon	Sept. 25..	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25..	2,000
Flaming Ice.....	"Life" Cartoon	Sept. 25..	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2..	2,000
Two Lip Time.....	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2..	2,000
Hodge Podge.....	Travel scenes	Oct. 16..	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16..	1,000
Whatnots.....	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16..	2,000
Cut Price Glory.....	Life cartoon	Oct. 23..	1 rl.
Shell Socked (Adams).....	World War comedy	Oct. 30..	2 rls.
River Road.....	Bruce scenic	Oct. 30..	1 rl.
Pound Foolish.....	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6..	2 rls.
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6..	1 rl.
Felix Shatters the Sheik.....	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham).....	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy.....	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks.....	Cameo comedy	Nov. 20..	1 rl.
Felix Hunts the Hunter.....	Sullivan cartoon	Nov. 20..	1 rl.
Thesus and Nows.....	"Curiosities"	Nov. 20..	1 rl.
Raging Tide.....	Life cartoon	Nov. 27..	1 rl.
Midnight Follies.....	Mermaid comedy	Nov. 27..	2 rls.
Mighty Smithy.....	Life cartoon	Nov. 27..	1 rl.
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27..	2 rls.
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 27..	1 rl.
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29..	2 rls.
Movieland.....	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa.....	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton).....	Comedy	Nov. 29..	2 rls.
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall).....	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley).....	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
Close Shaves (Arthur).....	Tuxedo comedy	Dec. 11..	2 rls.
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
A Key-hole Cruise.....	Hodge-Podge	Dec. 18..	1 rl.
Have Courage (Dooley).....	Comedy	Dec. 18..	2 rls.
Barnum Was Right.....	Life Cartoon	Dec. 18..	1 rl.
Much Mystery (Davis).....	Mermaid comedy	Dec. 25..	2 rls.
One Sunday Morning (Hamilton).....	Comedy	Dec. 25..	2 rls.
Parisian Importations in Color.....	Koda-Chrome process	Dec. 25..	1 rl.
		1927	
Felix Trumps the Ace.....	Sullivan cartoon	Jan. 1..	1 rl.
Balloon Tired.....	Life cartoon	Jan. 1..	1 rl.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Three Bruce Scenics.....	Instructive.....	Jan. 1. 1rl	
Wuld and Wozy (Jimmy Adams).....	Christie comedy.....	Jan. 8. 2rls	
Felix Collars the Button.....	Sullivan cartoon.....	Jan. 8. 1rl	
Sweet Baby (Lupino Lane).....	Comedy.....	Jan. 8. 2rls	
Mister Chump (Phil Dunham).....	Cameo comedy.....	Jan. 8. 1rl	
Why Women Pay.....	Life cartoon.....	Jan. 15. 1rl	
A Movie Medley.....	Hodge-Podge.....	Jan. 15. 1rl	
Sure Fire.....	Bobby Vernon comedy.....	Jan. 15. 2rls	
Nic-Nax.....	Curiosities.....	Jan. 22. 1rl	
High Sea Blues (St. John).....	Mermaid comedy.....	Jan. 22. 2rls	
Hot Cookies (George Davis).....	Cameo Comedy.....	Jan. 22. 1rl	
Paris Originations in Color.....	Kodachrome fashions.....	Jan. 22. 1rl	
Funny Face (Big Boy).....	Juvenile comedy.....	Jan. 22. 2rls	
Howdy Duke.....	Lupino Lane com.....	Jan. 22. 2rls	
Zoo Logic.....	Sullivan Cartoon.....	Jan. 29. 2rls	
Summer Day.....	Bruce Scenic.....	Jan. 29. 1rl	
Break Away (Neal Burns).....	Christie comedy.....	Jan. 29. 2rls	
Dear Season (Bud Duncan).....	Cameo comedy.....	Jan. 29. 1rl	
Busy Lizzie (Geo. Davis).....	Mermaid comedy.....	Feb. 5. 2rls	
Highlights.....	Curiosities.....	Feb. 5. 2rls	
Peaceful Oscar (Lloyd Hamilton).....	Comedy.....	Feb. 5. 2rls	
High Spirits.....	Cameo comedy.....	Feb. 12. 1rl	
Mike Wins a Medal.....	Life cartoon.....	Feb. 12. 1rl	
Duck Out (Bobby Vernon).....	Comedy.....	Feb. 12. 2rls	
Listen, Lem (Al St. John).....	Mermaid comedy.....	Feb. 19. 2rls	
Peaceful City.....	Life cartoon.....	Feb. 19. 1rl	
Wedding Yells (Johnny Arthur).....	Comedy.....	Feb. 19. 2rls	
Soft Soap.....	Life Cartoon.....	Feb. 26. 1rl	
Sailor Beware (Billy Dooley).....	Comedy.....	Feb. 26. 1rl	
Fiddlesticks.....	Curiosities.....	Feb. 26. 1rl	
Quiet Please (Phil Dunham).....	Cameo comedy.....	Feb. 26. 1rl	
A Cluster of Kings.....	Hodge-Podge.....	Feb. 26. 1rl	
Drama de Luxe (Lupino Lane).....	Comedy.....	Mar. 5. 2rls	
Heavy Date.....	Life cartoon.....	Mar. 5. 1rl	
Hitting the Trail.....	Life cartoon.....	Mar. 4. 1rl	
Gandpa's Boy (Big Boy).....	Juvenile comedy.....	Mar. 12. 2rls	
Icy Eyes (Felix-cat).....	Sullivan cartoon.....	Mar. 12. 1rl	
Pedigreed (Felix-cat).....	Sullivan cartoon.....	Mar. 12. 1rl	
Ask Dad (Sargent).....	Cameo comedy.....	Mar. 12. 1rl	
Bruce Scenics.....	Two subjects.....	Mar. 12. 1rl	

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....	Drama.....	Nov. 6. 5,640
A Man of Quality (G. Walsh).....	Punch melodrama.....	Nov. 6. 5,640
His Rise to Fame (Geo. Walsh).....	Pugilist melodrama.....	Feb. 19. 5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Fighting Boob (Bob Custer).....	Western.....	May 1. 4,549
The Imposter (Brent).....	Crook melodrama.....	May 15. 5,457
Isle of Retribution (L. Rich-Frazier).....	Melodrama.....	May 29. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama.....	June 5. 5,510
Hands Across the Border (Thomson).....	Action western.....	June 12. 5,367
Valley of Bravery (Custer).....	War-western.....	June 19. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.....	June 26. 5,480
Jade Cup (Brent).....	Crook melodrama.....	July 3. 3,656
Dead Line (Bob Custer).....	Western.....	July 10. 5,000
Masquerade Bandit (Tom Tyler).....	Western.....	July 10. 4,010
Bigger Than Barnum's (star cast).....	Melodrama.....	July 17. 5,391
Two-Gun Man (Fred Thomson).....	Western.....	July 24. 5,139
Her Honor, the Governor (Frederick).....	Melodrama.....	July 31. 6,712
Better Man (R. Talmadge).....	Stunt comedy.....	Aug. 7. 4,703
Cowboy Cop (Tom Tyler).....	Action western.....	Aug. 7. 4,385
Flame of the Argentine (Brent).....	Melodrama.....	Aug. 14. 5,004
College Boob (Lefty Flynn).....	Comedy drama.....	Aug. 21. 5,340
One Minute To Play.....	Red Grange special.....	Aug. 28. 7,430
Laddie (John Bowers).....	Romantic drama.....	Sept. 4. 6,931
Kosher Kitty Kelly (Viola Dana).....	Hebrew-Irish comedy.....	Oct. 2. 6,105
Breed of the Sea (Ralph Ince).....	Sea-Island drama.....	Oct. 30. 5,408
Red Hot Hoofs (Tom Tyler).....	Pugilist western.....	Nov. 13. 4,681
A Regular Scout (Fred Thomson).....	Action western.....	Nov. 29. 6,119
Lone Hand Saunders (Thomson).....	Action western.....	Dec. 4. 5,453
The Gorilla Hunt.....	Burbridge special.....	Dec. 11. 4,362
Rose of the Tenements (Shirley Mason).....	Human int. drama.....	Dec. 18. 6,678
Timid Terror (George O'Hara).....	Comedy drama.....	Dec. 25. 4,872

Short Subjects		1926
Sock Me to Sleep (Vaughn).....	Fighting Hearts series.....	Apr. 10. 2,000
Smouldering Tires.....	Fighting Hearts.....	June 5. 2,000
Lightning Slider.....	Fighting Hearts.....	June 26. 2,000
Three of a Kind.....	Standard comedy.....	June 26. 2,000
Cat's Whiskers.....	Bray cartoon.....	June 26. 1,000
Big Charade.....	Fighting Hearts.....	June 26. 2,000
Dinky Doodle & Little Orphan.....	Bray cartoon.....	July 10. 1,000
Black and Blue Eyes.....	Comedy.....	July 17. 2,000
Up and Woogy.....	Fighting Hearts.....	July 24. 2,000
When Sally's Irish Rose.....	Fighting Hearts.....	July 31. 1,000
Magician.....	Bray Dinky-Doodle.....	July 31. 1,000
Mule's Disposition.....	Bray Unnatural Hist.....	July 31. 1,000
Wedding Daze (Alexander).....	Comedy.....	Aug. 7. 2,000
Vamping Babies (L. Sargent).....	Comedy.....	Aug. 7. 2,000
All's Well That Ends Well.....	Fighting Hearts.....	July 24. 2,000
Back Fire (Fat trio).....	Comedy.....	Aug. 21. 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress.....	Aug. 21. 2,000
Many A Slip (Bowers).....	Comedy and cartoon.....	Jan. 22. 2rls.
Wiseacre (Conke-Guard).....	Witwer series.....	Jan. 29. 2rls
He Couldn't Help It.....	Charley Bowers com.....	Mar. 5. 2rls
Why Women Love (Blanche Sweet).....	Sea melodrama.....	Oct. 31. 6,750

FIRST NATIONAL

	Kind of Picture	Review	feet
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess).....	Melodrama.....	Nov. 14.	6,466
Classified (C. Griffith).....	Newspaper comedy drama.....	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes).....	Drama.....	Nov. 21.	6,886
Unguarded Hour (Sills-Kenyon).....	Emotional romance.....	Dec. 5.	6,613
We Moderns (Colleen Moore).....	Typical of star.....	Dec. 12.	6,609
Clothes Make the Pirate (Erroll).....	Pirate travesty.....	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson).....	Gold rush drama.....	Dec. 19.	7,646
Joanna (Dorothy Mackaill).....	Newspaper drama.....	Dec. 26.	7,906

		1926
Infatuation (C. Griffith).....	Drama.....	Jan. 16. 5,794
Just Suppose (Barthelmess).....	Romance.....	Jan. 30. 6,276
Too Much Money (Stone-Nilsson).....	Comedy.....	Jan. 30. 7,000
Memory Lane (Nagel-Boardman).....	Romance-sentiment.....	Feb. 6. 6,825
Reckless Lady (Bennett-Moran).....	Drama.....	Feb. 13. 7,336
Far Cry (Blanche Sweet).....	Society drama.....	Mar. 6. 6,086
Irene (Colleen Moore).....	Romantic comedy.....	Mar. 13. 8,400
Girl from Montmartre (LaMarr-Stone).....	Drama.....	Mar. 20. 6,200
Dancer of Paris (Tearle-Mackaill).....	Romantic Drama.....	Mar. 27. 6,229
Kiki (Norma Talmadge).....	Comedy Drama.....	April 17. 8,279
Old Loves and New (Stone-Bedford).....	Drama.....	May 1. 7,423
Mlle. Modiste (C. Griffith).....	Victor Herbert opera.....	May 8. 6,230
Greater Glory (Tearle-Nilsson).....	Epic drama.....	May 15. 9,710
Wilderness Woman (Pringle).....	Comedy.....	May 22. 7,533
Ransom's Folly (Barthelmess).....	Romantic drama.....	May 29. 7,322
Brown Derby (Johnny Hines).....	Comedy.....	June 5. 6,500
Tramp, Tramp, Tramp (Langdon).....	Farce-comedy.....	June 12. 5,830
Wise Guy (Kirkwood-Astor-Compson).....	Human Interest dr.....	June 26. 7,775
Ella Cinders (Colleen Moore).....	Comedy.....	June 26. 6,540
Puppets (Sills).....	Drama.....	July 3. 7,468
Senor Daredevil (Ken Maynard).....	Western.....	July 10. 6,402
Men of Steel (Sills).....	Melodrama.....	July 24. 9,143
Duchess of Buffalo (C. Talmadge).....	Comedy drama.....	Aug. 21. 6,940
Great Deception (Lyons-Pringle).....	War melodrama.....	Aug. 28. 5,885
Into Her Kingdom (C. Griffith).....	Romantic drama.....	Sept. 4. 6,447
Amateur Gentleman (Barthelmess).....	Romantic drama.....	Sept. 11. 7,790
Subway Sadie (Dorothy Mackaill).....	Comedy drama.....	Sept. 25. 6,727
Paradise (Milton Sills).....	South Seas melo.....	Sept. 25. 7,098
It Must Be Love (Colleen Moore).....	Typical comedy.....	Oct. 16. 6,848
Forever After (Astor-Hughes).....	Romantic drama.....	Oct. 23. 6,330
Prince of Tempters (Moran-Lyon).....	Romantic drama.....	Oct. 30. 7,780
Unknown Cavalier (Ken Maynard).....	Action western.....	Nov. 6. 6,305
Midnight Lovers (Nilsson-Stone).....	Light comedy.....	Nov. 13. 6,100
Syncopating Sue (C. Griffith).....	Drama.....	Nov. 20. 6,770
Stepping Along (Johnny Hines).....	Comedy.....	Nov. 27. 7,118
Ladies at Play (Hughes-Kenyon).....	Farce.....	Nov. 29. 6,119
Silent Lover (Milton Sills).....	Desert drama.....	Dec. 4. 6,500
Blonde Saint (Stone-Kenyon).....	Comedy-drama.....	Dec. 11. 6,800
White Black Sheep (Barthelmess).....	Melodrama.....	Dec. 18. 6,798
Overland Stage (Ken Maynard).....	Pioneer western.....	Dec. 25. 6,392
Just Another Blonde (Mackaill).....	Romantic com-dr.....	Dec. 25. 5,603

FOX FILM CORP.

Features		1925
Best Bad Man (Tom Mix).....	Action western.....	Dec. 12. 4,895
Desert's Price (Buck Jones).....	Action western.....	Dec. 19. 5,705

		1926
Gilded Butterfly (Rubens-Lytell).....	Drama.....	Jan. 16. 6,200
Palace of Pleasure (Lowe-Compson).....	Romantic drama.....	Jan. 23. 5,467
First Year (K. Perry-M. Moore).....	Matrimonial comedy.....	Feb. 6. 6,038
Yankee Senor (Tom Mix-Tony).....	Spanish-western.....	Feb. 13. 4,902
Cowboy & The Countess (Jones).....	Action melodrama.....	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton).....	Drama.....	Feb. 20. 5,600
Johnstown Flood (all-star).....	Spectacular melo.....	Mar. 13. 6,258
Dixie Merchant (Bellamy).....	Drama.....	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child).....	Western.....	Mar. 27. 6,038
Yellow Fingers (Olive Borden).....	Oriental melodrama.....	April 10. 5,994
Sandy (Madge Bellamy).....	Drama.....	April 17. 7,850
Fighting Buckaroo (Buck Jones).....	Comedy melodrama.....	May 1. 5,095
Rustling for Cupid (O'Brien).....	Romantic western.....	May 8. 4,835
Shamrock Handicap (J. F. McDonald).....	Romantic racing drama.....	May 22. 5,685
Early to Wed (M. Moore-K. Perry).....	Domestic drama.....	May 29. 5,912
A Man Four-Square (Buck Jones).....	Western.....	June 5. 4,744
Black Paradise (Bellamy).....	Thrill melodrama.....	June 12. 4,962
A Trip to Chinatown (Foxe).....	Farce-comedy.....	June 26. 5,594
Gentle Cyclone (Buck Jones).....	Action-comedy.....	July 3. 4,822
More Pay-Less Work (Mary Brian).....	Comedy-drama.....	July 10. 6,022
Fig Leaves (O'Brien-Borden).....	Comedy drama.....	July 17. 6,449
Family Upstairs (Valli-MacDonald).....	Comedy drama.....	July 31. 5,977
Midnight Kiss.....	Comedy drama.....	Aug. 7. 5,022
No Man's Gold (Tom Mix).....	Western.....	Aug. 14. 5,745
Three Bad Men (Star cast).....	Spectacular thrill melo.....	Aug. 28. 8,000
Marriage License? (Alma Rubens).....	Mother-love drama.....	Sept. 4. 7,168
Flying Horseman (Buck Jones).....	Action western.....	Sept. 11. 4,971
Blue Eagle (George O'Brien).....	Drama.....	Sept. 25. 6,200
Womanpower (Graves-Perry).....	Comedy drama.....	Oct. 2. 6,240
The Lily (Belle Bennett).....	Emotional drama.....	Oct. 9. 6,268
Great K. & A. Train Robbery (Mix).....	Fast melodrama.....	Oct. 16. 4,800
Country Beyond (Olive Borden).....	Curwood drama.....	Oct. 23. 5,563
Whispering Wires (Anita Stewart).....	Mystery melodrama.....	Oct. 30. 5,906
International Eucharistic Congress.....	Religious.....	Nov. 20. 5,000
Return of Peter Grimm (star cast).....	Drama from play.....	Nov. 20. 6,990
The City (Robert Frazer).....	Civic Fitch drama.....	Nov. 27. 5,500
What Price Glory? (all star).....	War comedy-drama.....	Nov. 29. 11,400
Wings of the Storm (Thunder-dog).....	Melodrama.....	Dec. 4. 5,374
Canyon of Light (Tom Mix).....	Typical Mix.....	Dec. 11. 5,389
Going Crooked (Bessie Love).....	Crook melodrama.....	Dec. 18. 5,425
Bertha, Sewing Machine Girl.....	Stage melodrama.....	Dec. 25. 5,242
Summer Bachelors (Bellamy).....	Comedy drama.....	Jan. 1. 6,782

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Desert Valley (Buck Jones).....	Western comedy-dr.	Jan. 8.	4,731
One Increasing Purpose (Lowe).....	Drama	Jan. 15.	7,677
Music Master (Alec. B. Francis).....	Belasco play	Jan. 22.	7,734
Stage Madness (Virginia Valli).....	Stage-home drama	Jan. 29.	5,620
The Auctioneer (Geo. Sidney).....	Stage success	Feb. 5.	5,500
Last Trail (Tom Mix).....	Zane Grey Western	Feb. 5.	5,190
Upstream (Earle Foxe).....	Theatrical drama	Feb. 12.	5,510
War Horse (Buck Jones).....	War (horse) story	Feb. 19.	4,953
Marriage (Virginia Valli).....	Drama	Feb. 26.	5,440
Monkey Talks (Lerner).....	Drama	Mar. 5.	5,500
Ankles Preferred (Bellamy).....	Light com-dr.	Mar. 12.	5,498

	Kind of Picture	Review	Feet
Short Subjects			
Woman of Letters.....	Helen and Warren	Mar. 13.	2,000
From the Cabby's Seat.....	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian).....	Comedy	April 17.	2,000
A Polar Baron.....	Imperial comedy	April 24.	2,000
Too Many Relations.....	Helen and Warren	May 15.	1,965
Canary Island.....	Varieties	May 22.	927
Wild America.....	Varieties	May 29.	960
A Social Triangle.....	O. Henry series	June 5.	2,000
Eight Cylinder Bull.....	Comedy	June 12.	2,000
Belgium Today.....	Varieties	June 19.	735
Rahl Rahl Heidelberg.....	Van Bibber comedy	June 26.	2,600
Mountains of the Law.....	Varieties	June 26.	895
Poland—A Nation Reborn.....	Varieties	June 26.	920
Swimming Instructor.....	Van Bibber	July 3.	2,000
Jerry the Giant.....	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris).....	Imperial comedy	July 3.	2,000
Complete Life.....	O. Henry comedy	July 3.	2,000
A.I. Society.....	Comedy	July 10.	2,000
Family Picnic.....	Comedy	July 10.	2,000
Lickpenny Lover.....	O. Henry series	July 24.	2,000
Dancing Around the World.....	Varieties	July 31.	743
Hello Lafayette (Shields).....	Imperial comedy	Aug. 7.	2,000
Putting on Dog.....	Varieties	Aug. 7.	749
Lumber Jacks.....	Varieties	Aug. 14.	750
Steeplechaser (Conley).....	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron).....	Comedy	Sept. 25.	2,000
King Bozo.....	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold.....	Varieties	Oct. 9.	800
Cliff Dwellers of America.....	Varieties	Oct. 9.	845
Dizzy Dancers (Gene Cameron).....	Imperial comedy	Oct. 16.	2,000
Lyn' Tamer (Ernie Shields).....	Imperial comedy	Oct. 23.	2,000
Marry Month of May.....	O. Henry comedy	Oct. 30.	2 rls
King of the Kitchen (Conley).....	Comedy	Nov. 6.	2 rls
Honeymoon Hospital.....	Imperial comedy	Nov. 13.	2 rls
Napoleon, Jr.....	Animal comedy	Nov. 13.	2 rls
Maryland, My Maryland.....	Variety	Nov. 20.	750
Not to Be Trusted (Allan Forrest).....	Helen and Warren	Nov. 20.	2 rls
Great Lakes.....	Variety	Nov. 27.	900
Babes in the Jungle.....	O. Henry series	Nov. 29.	2 rls
Light Wines and Bearded Ladies.....	Imperial comedy	Nov. 29.	2 rls
Madam Dynamite.....	Imperial comedy	Dec. 11.	2 rls
Battling Kangaroo.....	Animal comedy	Dec. 18.	2 rls
Motor Boat Demon.....	Van Bibber series	Dec. 25.	2 rls

	Kind of Picture	Review	Feet
Bathing Suitor (G. Harris).....	Imperial comedy	Jan. 1.	2 rls
My Lady's Stockings.....	Variety	Jan. 8.	1 r
Tennis Wizard (Earle Foxe).....	Van Bibber series	Jan. 15.	2 rls
Overnight from Paris.....	Variety	Jan. 15.	1 r
Big Business.....	Imperial comedy	Jan. 22.	2 rls
Constantinople.....	Scenic	Jan. 22.	1 r
Society Architect.....	Van Bibber	Jan. 22.	2 rls
An Old Flame.....	Helen & Warren	Feb. 5.	2 rls
Sky Sentinel.....	Variety	Feb. 5.	784
Roses and Ruses.....	O. Henry story	Feb. 12.	2 rls
Slippery Silks.....	Imperial comedy	Feb. 12.	2 rls
Birthday Greetings.....	Comedy	Feb. 19.	2 rls
Everybody's Servant.....	Varieties	Feb. 26.	900
Portugal Today.....	Variety	Mar. 5.	786
Car Shy.....	Van Bibber	Mar. 5.	2 rls
Rock-Ribbed Maine.....	Variety	Mar. 12.	855

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Hearts and Spangles.....	Circus Romance		5,900
Sign of the Claw (Peter, the Great).....	Dog picture		6,000
Golden Web (Rich-Gordon).....	Melodrama	Sept. 11.	6,000
Block Signal (Ralph Lewis).....	Railroad melodrama	Oct. 9.	5,900
Winning Wallop (W. Fairbanks).....	Action comedy-dr.	Oct. 30.	5,000
Money to Burn (Devore-MacGregor).....	Romantic action dr.	Nov. 29.	5,900
Heroes of the Night (Landis-Nixon).....	Fire-police-thriller	Feb. 5.	6,500
Flying High.....			
Quarantined Rivals.....			
Mountains of Manhattan.....			
Final Extra (De La Motte).....	Melodrama	Feb. 19.	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sep. 12.	10,627
Mystic (Pringle-Tearle).....	Fake spiritualism	Sep. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro).....	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mac Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
"Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Dance Madness (Nagel-Windsor).....	Comedy drama	Feb. 6.	6,304
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,689
Mare Nostrum (Rex Ingram prod.).....	Ibanez Novel	Feb. 27.	
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530

	Kind of Picture	Review	Feet
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	May 1.	6,710
Brown of Harvadt (Pickford-Brian).....	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy	May 22.	5,139
Paris (Chas. Ray).....	Parisian drama	June 12.	5,580
Lovely Mary (Bessie Love).....	Drama	July 3.	6,167
Road to Mandalay (Chaney).....	Melodrama	July 10.	6,551
Waltz Dream.....	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish).....	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton).....	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer).....	Light comedy romance	Oct. 2.	6,025
The Temptress (Garbo-Moreno-D'Arcy).....	Ibanez' novel	Oct. 23.	8,221
Magician (Wegener-Terry).....	Rex Ingram prod.	Nov. 6.	6,960
Bardleys the Magnificent (Gilbert).....	Dashing romance	Nov. 13.	6,536
Exit Smiling (Lillie-J. Pickford).....	Comedy	Nov. 20.	6,461
Upstage (Norma Shearer).....	Vaudeville com.-dr.	Nov. 27.	6,048
Flaming Forest (Moreno-Adoree).....	Northwest Curwood dr.	Nov. 29.	6,567
Tin Hats (Nagel-Windsor).....	War comedy	Dec. 4.	6,598
Faust (Emil Jannings).....	Opera transcription	Dec. 11.	8,110
Fire Brigade (McAvoy-Ray).....	Spectacular fire drama	Dec. 25.	8,616

	Kind of Picture	Review	Feet
Tell It To The Marines (Chaney).....	Melodrama	Jan. 1.	8,800
Valencia (Mac Murray).....	Romantic drama	Jan. 8.	5,680
Flesh and the Devil (Gilbert-Garbo).....	Suderman drama	Jan. 15.	8,750
A Little Journey (Star Cast).....	Comedy drama	Jan. 15.	6,088
Red Mill (Marion Davies).....	Adapted musical com.	Feb. 19.	6,337
Taxi Dancer (Crawford-O. Moore).....	Broadway drama	Mar. 12.	6,203

PARAMOUNT

	Kind of Picture	Review	Feet
New Brooms (Bessie Love).....	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,035
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353

	Kind of Picture	Review	Feet
The Splendid Crime (W. DeMille prod.).....	Daniels comedy	Jan. 2.	6,069
A Kiss from Cinderella (Bronson).....	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce comedy	Feb. 6.	8,800
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou).....	Comedy drama	May 1.	6,025
The Runaway (Clara Bow).....	Melodrama	May 8.	6,218
Fascinating Youth (Juniors).....	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray).....	Drama	May 29.	8,514
Wet Paint (Raymond Griffith).....	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.).....	Drama	June 12.	6,055
Say It Again (Dix).....	Travesty-farce	June 19.	7,445
Volcano (Daniels).....	Thrill melodrama	June 12.	5,467
Good and Naughty (Pola Negri).....	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels).....	Farce-comedy	July 3.	6,918
Variety (Emil Jannings).....	Drama, short version	July 10.	7,804
Born to the West (Jack Holt).....	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields).....	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow).....	Drama	July 24.	6,077
You Never Know Women (Vidor).....	Drama	Aug. 7.	6,064
Padlocked (Lois Moran).....	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman).....	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling).....	Character comedy	Sept. 11.	6,196
Diplomacy (Sweet-Hamilton).....	Modernized Sardou play	Sept. 25.	6,956
Campus Flirt (Bebe Daniels).....	College comedy	Oct. 2.	6,952
Tin Gods (Thomas Meighan).....	Drama	Oct. 2.	8,568
You'd Be Surprised (K. Griffith).....	Satirical comedy	Oct. 9.	5,904
Kid Boots (Eddie Cantor).....	Comedy	Oct. 23.	5,630
Sorrows of Satan (D. W. Griffith prod.).....	Drama	Oct. 23.	11 rls
Don't Give Up the Ship.....	One Reel special	Oct. 23.	
Ace of Cads (Menjou).....	Drama	Oct. 30.	7,786
Quarterback (Richard Dix).....	Football comedy-dr.	Nov. 6.	7,114
London (Dorothy Gish).....	Drama	Nov. 13.	6 rls
We're in the Navy Now (Beery-Hatton).....	Sequel, "Behind Front"	Nov. 20.	5,519
So's Your Old Man (W. C. Fields).....	Comedy	Nov. 20.	6,347
Eagle of the Sea (Vidor-Cortez).....	Sea drama	Nov. 27.	7,250
Everybody's Acting (star cast).....	Stage comedy-dr.	Nov. 27.	6,139
God Gave Me Twenty Cents (all star).....	Romance-drama	Nov. 29.	6,532
The Great Gatsby (Warner Baxter).....	Drama	Dec. 4.	7,296
Old Ironsides (special cast).....	Super-special	Dec. 11.	10,689
Canadian (Meighan).....	Northwest drama	Dec. 11.	7,773
Stranded in Paris (Daniels).....	Farce comedy	Dec. 18.	6,106
Love 'Em and Leave 'Em (Brent).....	Comedy drama	Dec. 18.	6,075
Popular Sin (Vidor-Brook).....	Love drama	Dec. 25.	6,244

	Kind of Picture	Review	Feet
Hotel Imperial (Pola Negri).....	Drama	Jan. 8.	7,091
Blonde or Brunette? (Menjou-Nissen).....	Parisian comedy	Jan. 15.	5,872
The Potters (W. C. Fields).....	Human int. com.-dr.	Jan. 22.	6,680
Kid Brother (Harold Lloyd).....	Typical comedy	Jan. 29.	7,654
Paradise for Two (Dix-Bronson).....	Comedy	Jan. 29.	6,187
New York (Cortez-Wilson-Taylor).....	Melodrama	Feb. 5.	6,877
"It" (Clara Bow).....	Elaborate story	Feb. 12.	6,542
Love's Greatest Mistake (Brent).....	Comedy drama	Feb. 26.	6,000
Blind Alleys (Meighan).....	N. Y. melodrama	Mar. 5.	5,597
Let It Rain (Douglas MacLean).....	Naval comedy	Mar. 12.	6,052
Metropolis.....	UFA Superspectacle	Mar. 12.	

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Ghost of Folly (Alice Day)	Sennett comedy	May 8	2,000
Nervous Moments	Sportlight	May 15	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15	2,000
Don Key (star cast)	Hal Roach comedy	May 22	2,000
An Alpine Flapper	Terry cartoon	May 22	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22	2,000
Liquid Dynamite	Terry cartoon	May 22	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29	2,000
Bumper Crop	Terry cartoon	May 29	1,000
Planting Season	Sportlight	May 29	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12	2,000
Golf Bug (Parrott)	Comedy	June 12	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12	2,000
Songs of Central Europe	Song series	June 12	1,000
R. P. M.	Sportlight	June 12	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26	2,000
Never too Old (Gillingwater)	Hal Roach comedy	June 26	2,000
Big Retreat	Terry cartoon	June 26	1,000
Jacks-of-One-Trade	Sportlight	June 26	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26	2,000
Thundering Fleas	Our Gang	July 3	2,000
Glory or Dollars	Sportlight	July 3	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3	1,000
Land Boom	Terry cartoon	July 3	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10	2,000
A Plumber's Life	Terry cartoon	July 10	1,000
Keeping in Trim	Sportlight	July 10	1,000
Mighty Like a Moose (Chase)	Comedy	July 17	2,000
Pirates Bold	Terry cartoon	July 17	1,000
Jungle Sports	Terry cartoon	July 17	1,000
Chop Suey and Noodles	Terry cartoon	July 24	1,000
Her Ben	Terry cartoon	July 24	1,000
Smith's Baby	Sennett comedy	July 24	2,000
Songs of Italy	Song series	July 24	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31	2,000
Venus of Venice	Terry cartoon	Aug. 7	1,000
Alice Be Good (Day)	Comedy	Aug. 7	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14	2,000
Last Ha-Ha	Terry cartoon	Aug. 14	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14	2,000
Ball and Bat	Sportlight	Aug. 14	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21	2,000
Dough Boys	Terry cartoon	Aug. 21	1,000
A Knight Out	Terry cartoon	Aug. 28	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28	2,000
Scrambled Eggs	Terry cartoon	Sept. 4	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4	1,000
A Bnggy Ride	Terry cartoon	Sept. 11	1,000
Fourth Alarm	Our Gang comedy	Sept. 11	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11	1,000
Watered Stock	Terry cartoon	Sept. 25	1,000
Bull's Eye	Sportlight	Sept. 25	1,000
Charleston Queen	Terry cartoon	Sept. 25	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2	2,000
Why Argue?	Terry cartoon	Oct. 9	1,000
Road House	Terry cartoon	Oct. 9	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16	2,000
Restless Race	Sportlight	Oct. 16	1,000
Shouldn't Husbands Marry (Alice Day)	Sennett comedy	Oct. 23	2,000
Gnn Sby	Terry cartoon	Oct. 23	1,000
Mout Sinat	"Pilgrimage" series	Oct. 23	1,000
Home, Sweet Home	Terry cartoon	Oct. 30	1,000
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30	2,000
Phoney Express	Terry cartoon	Oct. 30	1,000
Durable Souls	Sportlight	Oct. 30	1,000
Journey of the Israelites	"Pilgrimage" series	Oct. 30	1,000
Pap's Tale	Mayer "Sketchbook"	Oct. 30	1,000
More Ways Than One	Sportlight	Oct. 30	1,000
Naremburg	Mayer "Sketchbook"	Oct. 30	1,000
Raggy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13	3,000
A Harem Knight (Turpin)	Sennett comedy	Nov. 13	2,000
In Vaudeville	Terry cartoon	Nov. 20	1,000
Hooks and Holidays	Sportlight	Nov. 20	1,000
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20	2,000
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27	2,000
Be Your Age (feature cast)	Hal Roach comedy	Nov. 27	2,000
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 27	2,000
Buck Fever	Terry cartoon	Nov. 27	1,000
Radio Controlled	Terry cartoon	Nov. 27	1,000
Tripping the Rhine	Sportlight	Nov. 27	1,000
War Feathers	Our Gang comedy	Nov. 27	2,000
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3,000
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2,000
Through Thick and Thin	Terry cartoon	Dec. 4	1,000
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2,000
Hitting the Rails	Terry cartoon	Dec. 4	1,000
Bars and Stripes	Terry cartoon	Dec. 11	1,000
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2,000
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2,000
School Days	Terry cartoon	Dec. 18	1,000
Top Notchers	Sportlight	Dec. 18	1,000
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2,000

1927

Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	3,000
Telling Whoppers	Our Gang	Jan. 1	3,000
Musical Parrot	Terry cartoon	Jan. 1	1,000
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2,000
With the Wind	Sportlight	Jan. 8	1,000
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2,000
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2,000
When Friendship Ceases	Terry cartoon	Jan. 15	1,000
Smith's Pets	Jimmy Smith series	Jan. 15	2,000
Bring Home the Turkey	Our Gang comedy	Jan. 22	2,000

	Kind of Picture	Review	Feet
Chasing Rainbows	Terry cartoon	Jan. 22	1,000
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2,000
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2,000
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2,000
On Guard (Cullen Landis)	Army serial	Jan. 29	2,000
Sporting Knack	Sportlight	Feb. 12	1,000
Smith's Customer	Smith Family com.	Feb. 12	2,000
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2,000
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2,000
Pathe Review 6	Magazine	Feb. 19	1,000
Plow Boy's Revenge	Terry cartoon	Feb. 26	1,000
Crowd Bait	Sportlight	Feb. 26	1,000
Seeing the World	Our Gang comedy	Feb. 26	2,000
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2,000
In the Rough	Terry cartoon	Mar. 5	1,000
Tit for Tat	Terry cartoon	Mar. 5	1,000
Crawl Strike Kid	Terry cartoon	Mar. 12	1,000
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2,000
Mail Pilot	Terry cartoon	Mar. 12	1,000
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2,000
Features		1926	
The High Hand (Leo Maloney)	Western	Sept. 11	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6	5,479

1927

Cyclone Cowboy (Wally Wales)	Western	Jan. 8	4,447
The Long Loop (Maloney)	Action western	Jan. 15	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29	4,915
Sink or Swim	Terry cartoon	Feb. 5	1,000
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2,000
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2,000
Between Dangers (B. Roosevelt)	Fast western	Feb. 5	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453

PREFERRED PICTURES

1926

Lew Tyler's Wives (Frank Mayo)	Drama	July 10	6,757
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

1927

PRODUCERS DISTRIBUTING CORP.

1925

Stop Flirting (all star)	Light comedy	June 27	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11	5,917
Texas Trail (Carey)	Typical western	July 18	4,720
Private Affairs (Hulette)	Character drama	Aug. 1	6,182
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Wong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Humor int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,908
Red Dice (Rod LaRoque)	Underworld melodrama	May 1	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama	May 8	6,155
Whispering Smith (H. B. Warner)	Melodrama western	May 15	6,995
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Roque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
Glimming Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com.-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com.-drama	Oct. 9	6,400
Gigolo (Rod La Roque)	Drama	Oct. 16	7,293
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,795
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,770
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460

1927

Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859

RAYART

1925

Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
Call of the Klondike (Glass-Dwau)	Melodrama	Ang. 21	5,903
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,307

1926

RED SEAL

1926

Has Anybody Seen Kelly?	Song Cartune	Mar. 20	1,086
Marvels of Motion	Magazine	Apr. 3	68
Song Cartune	Fleischer novelty	Apr. 3	59
Recview (Scenes in Turkey)	Magazine	Apr. 10	84
Hair Cartoon	Marcus cartoon	Apr. 10	10
Old Black Joe	Song Car-tune	July 17	500

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Fee
Hair Cartoon	Marcus cartoon	July 17.	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Seelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000
Churchyards of Old America	Humor	Sept. 25.	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
Berth Mark	Carrie of Chorus	Oct. 9.	2,000
Hair Cartoons	Number 17	Oct. 16.	458
Searchlight	Issue J	Oct. 16.	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723
Wreckage (May Allison)	Drama	July 24.	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15.	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6.	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27.	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11.	6,100

Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19.	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26.	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 12.	6,022

UNITED ARTISTS

Partners Again (Sidney-Alex Carr)	Potash-Perlmuter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.	6,000
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4.	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29.	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12.	7,500

UNIVERSAL

My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Rustler's Ranch (Acord)	Western	June 5.	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,680
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 10.	4,862
Man in the Saddle (Gibson)	Western	July 17.	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes)	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.	6,649
Michael Strogoff	Russian Melodrama	Oct. 30.	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6.	5,610
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20.	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27.	5,535
Man from the West (Acord)	Blue Streak Western	Dec. 4.	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11.	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18.	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25.	5,598

Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1.	7,319
Rough and Ready (Hoxie)	Western	Jan. 8.	4,409
Loco Luck (Art Acord)	Action western	Jan. 22.	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29.	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5.	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12.	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19.	7,172

Short Subjects			
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mck)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10	Oct. 9.	4,000

Fighting With Buffalo Bill	Pioneering serial	Oct. 16.	
A Man's Size Pet	Western comedy	Oct. 16.	2,000
Never Again	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16.	1,000
Lots of Grief	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 16.	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23.	2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23.	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23.	1 rl
When Bonita Rode	Mustang western	Oct. 30.	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30.	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6.	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6.	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6.	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6.	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6.	2 rls
The Big Surprise	Gump comedy	Nov. 13.	2 rls
Snookums' Outing	Newlyweds comedy	Nov. 13.	2 rls
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13.	1 rl
Better Luck	Gump comedy	Nov. 20.	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20.	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20.	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20.	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27.	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20.	2 rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29.	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29.	1 rl
Last Lap	Collegians No. 4	Nov. 29.	2 rls
A Close Call	Gump series	Nov. 29.	2 rls
Snookums' Merry Christmas	Newlyweds series	Nov. 29.	2 rls
Hen Punctures of Piperock	Mustang western com.	Nov. 29.	2 rls
Trail of Trickery (Cobb)	Northwest drama	Dec. 11.	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11.	1 rl
Around the Bases	Collegians series	Dec. 11.	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18.	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18.	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18.	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18.	2 rls
Fighting Spirit	Collegians series	Dec. 25.	2 rls
Buster's Picnic	Buster Brown series	Dec. 25.	2 rls
Denver Dude (Hoot Gibson)	Action western	Feb. 26.	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5.	6,450

Lost Soul (Puffy)	Bluebird comedy	Jan. 1.	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1.	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1.	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8.	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8.	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8.	2 rls
Up Against It	Gump comedy	Jan. 15.	2 rls
The Relay	Collegians	Jan. 15.	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22.	2 rls
Tied Up	Piperock western	Jan. 22.	2 rls
What's Your Hurry?	Excuse Makers	Jan. 22.	2 rls
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22.	1 rl
Newlyweds Build	Newlyweds and Baby	Jan. 22.	2 rls
Cinder Path	Collegians	Jan. 22.	2 rls
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22.	1 rl
Youth and Beauty	Gump comedy	Jan. 29.	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29.	2 rls
George Runs Wild	George series	Feb. 5.	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5.	1 rl
Tenderfoot Courage	Mustang western	Feb. 5.	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12.	1 rl
Meet the Husband (Arthur Lake)	Comedy	Feb. 12.	1 rl
Snookums Disappears	Newlyweds	Feb. 19.	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19.	2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19.	2 rls
Ranger's Romance (Fred Gilman)	Short western	Feb. 26.	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26.	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26.	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5.	1 rl
Flashing Oars	Collegians	Mar. 5.	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12.	1 rl
Backward George (Saylor)	Let George Do It	Mar. 12.	2 rls

WARNER BROS.

His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World 'P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6.	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30.	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23.	8,640
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20.	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11.	5,810
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8.	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5.	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22.	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12.	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26.	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12.	6,284

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

S. O. S. (PERILS OF THE SEA). Star, Elaine Hammerstein. Very good sea story and drew a good business both nights played. Many people stopped to tell me how good the picture was. Thanks, Columbia! Here's success to you. Draw general class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

F. B. O.

ALL AROUND FRYING PAN. Star, Fred Thomson. A good western and something different. Story woven around Alturas wild west show and rodeo. Tone O. K. Suitable any day, not special. Draw general class, town less than 1,000. Admission 10-30. G. H. Perry, Peoples Theatre, Cloverdale, California.

BIGGER THAN BARNUM'S. (8,361 feet). Star cast. Just a good program picture. Plenty of good stars, but the picture was away off from being a special, as they claim it to be. Print fair. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DUDE COWBOY. Star, Bob Custer. Different than anything I have ever run before. Bathing girls, western scenes, comedy, all packed into five reels of real entertainment. Print good. Tone O. K. Appeal very good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLASHING FANGS. Star, Ranger (dog). Just a good program picture. Worth seeing and sold right. Tone good, appeal fair. Sunday yes, special no. Draw farm and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HER FATHER SAID NO. (7 reels). Star, Mary Brian. And the two clowns (excuse that remark, Cooke and Guard, but you're there and over when it comes to that!). This is a good box office attraction and hope to see Cooke and Guard in another feature comedy soon. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KEEPER OF THE BEES. Star cast including Robert Frazer, Clara Bow and others. This is a fine picture from the story by Gene Stratton Porter. Some parts are sad but most of our patrons liked it. It is well acted. Tone O. K. Suited to any day, not a special. General class, town less than 1,000. Admission 10-30. G. H. Perry, Peoples Theatre, Cloverdale, California.

LADDIE. (6,051 feet). Star cast. Here is a real picture. Something different and should go over in any little town. Sorry I didn't play it for two days, as I had a rare crowd the one night. Tone good, appeal 95 per cent. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

LADDIE. (6,051 feet). Star cast. This drew people who seldom come and all praised it. Cold weather cut the attendance. Tone extra good, appeal 100 per cent. Sunday, special yes. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

LAST EDITION. Star, Ralph Lewis. A sensational newspaper story by Emilie Johnson, well played. Lewis does some fine acting. Great fire scenes also. Tone O. K. Suited to any day. Special in some towns. General class, town less than 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (420 seats), Cloverdale, California.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

OUR GANG.

ONE MINUTE TO PLAY. Star, Red Grange. Very fine picture: we were late in playing this, so did not make any money. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RED HOT HOOF'S. Star, Tom Tyler. Say, boy—this Tom Tyler is coming fast. The picture is very good and will please both kids and adults. Little Frankie Darro and his pals fine in this one. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

TIMID TERROR. Star, George O'Hara. Program picture and very weak at heart. Will just get by, that's all. Print good. Tone O. K. Poor appeal. No special. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

DARK ANGEL. (7,211 feet). Just an average picture. Pleased some; others said "rotten." Draw general class, town 2,200. Admission 15-25. New Cozy Theatre, Springfield, Kentucky.

IT MUST BE LOVE. (5,577 feet). Very good. Pleased 75 per cent. Patrons thought she was better in Ella Cinders, though. Draw general class, town 2,200. Admission 15-25. New Cozy Theatre, Springfield, Kentucky.

THE KID. Star, Charlie Chaplin. Old as the hills, but it sure packed them in. I have run this several times before, but with Chaplin on the front pages of the papers—oh, boy! How he drew! Appeal good. Sundays yes, special under circumstances yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LADY IN ERMINE. Star, Corinne Griffith. This is a fairly good Griffith subject, but about one reel too long, making it draggy in spots. Corinne is as lively as ever in this role and will please her admirers. However, it hasn't as much entertainment value as some of her other pictures. Appeal 90 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

A LUNATIC AT LARGE. (5,321 feet). Star, Leon Errol. Errol deserves better pictures than this, as that boy is a real comedian. Too much impossible stuff in this number; similar to what is found in two-reelers. However, it went over O. K., as we heard very few kicks. Good paper. Tone O. K. Appeal fair. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MASKED WOMAN. Star, Anna Q. Nilsson. A great audience picture with a lot of good advertising angles. Go after them. She will make good and make you money. Tone good, appeal very good. Sunday, special yes. Draw from masses, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres (1,000 seats), Quincy, Illinois.

MEMORY LANE. (6,825 feet). Star, Conrad Nagel. A very good picture: well liked here. William Haines going strong. Book it and watch your patrons smile. Tone very good, appeal 95 per cent. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

RECKLESS LADY. (7,224 feet). Star, Belle Bennett. A good program picture. My patrons just rave over Lois Moran: let's have some more like this and we won't starve. Appeal 100 per cent. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

SCARLET WEST. (5,391 feet). Star cast. This is one picture that you can call an epic. Truly a special and it should make you some money. Print poor, but it rode through. Tone good, appeal very good. Sunday, special yes. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SEA HAWK. Star, Milton Sills. Old, but still a winner. If you haven't played it you are missing a good bet. Print fair. Tone, appeal good. Sunday, special yes. Draw big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SILENT LOVER. Star, Milton Sills. A very good audience picture. Many shots and parts of story similar to Beau Geste, otherwise just what the masses want. Tone good, appeal very good. Sunday yes, special yes. Draw from masses, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres (1,000 seats), Quincy, Illinois.

TRAMP, TRAMP, TRAMP. (5,830 feet). Star, Harry Langdon. This is very good and is way ahead of The Strong Man, star's second feature. Langdon is in a class by himself. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Fox

FLYING HORSEMAN. Star, Buck Jones. Good picture. Buck is getting better and the stories Bill Fox is giving him helps. Bill, give him some 24 sheets and heralds. Tone, appeal good. No special. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

THREE BAD MEN. Have reported on this before, but find that it is still getting me compliments, so wish to report again that this was one fine picture. People liked it and remember it and talk about it still. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Metro-Goldwyn

WINNERS OF THE WILDERNESS. (7 reels). Star, Tim McCoy. Paper not much on this, but the picture itself is so much good entertainment of the George Washington days. Played February 22 and it sure did satisfy. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

ACE OF CADS. (7,786 feet). Star, Adolphe Menjou. An excellent Menjou show, well acted and cast. This kind of picture is not what they want, though, in this town. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

ALOMA OF SOUTH SEAS. (5,584 feet). Star, Gilda Gray. A snappy South Sea Isle show with Miss Gray lending it its snap with her famous dance. Had a fair crowd. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CAT'S PAJAMAS. (6 reels). Star, Betty Bronson. Not a bad feature: quite a plot to this. Majority liked it a lot. Had a fine turnout. Appeal 90 per cent. No as special. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Nazareth, Pennsylvania.

COBRA. (6,895 feet). Star, Rudolph Valentino. An old one, but will draw on account of star's death. Very good. R. Guy Bayes, Globe Theatre (275 seats), Buena Vista, Virginia.

NIGHT LIFE IN NEW YORK. LaRocque is new here, but he registered with a bang here. We made money. So will you. A dance scene a little raw for our patrons though. Draw general class, town 2,200. Admission 15-25. New Cozy Theatre, Springfield, Kentucky.

PALM BEACH GIRL. (6,918 feet). Star, Bebe Daniels. Bebe steps fast in this and she registers. Book it. Draw general class, town 2,200. Admission 15-25. New Cozy Theatre, Springfield, Kentucky.

THE POTTERS. (6,680 feet). Star, W. C. Fields. A great family comedy-drama. Get behind this picture; will please any audience unless they are stony. Sure fire comedy. Tone good, appeal great. Sunday, special yes. Draw from masses, city 45,000. Admission 10-50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

THE POTTERS. (6,680 feet). Star, W. C. Fields. Rental on this was ten per cent. higher than it should be for this small town. A picture worth seeing, but not a super-special by any means. Tone good, appeal only fair. Sunday yes, special no. Draw farm and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

QUARTERBACK. Star, Richard Dix. A fine football picture, only we should have been able to play it earlier in the season. Miss Ralston acted fine in this picture. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SAY IT AGAIN. (5,577 feet). Star, Richard Dix. Very good picture: had better than the average crowd, as Dix has quite a following here. Tone, appeal good. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WET PAINT. (5,109 feet). Star Raymond Griffith. No good here. Ray don't draw any more. I cut the run down to one day and glad to get rid of it. Big loss on the one. Draw town class town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WOMANHANDLED. Star, Richard Dix. This sure tickled me and I believe gave complete satisfaction to all who saw it. It is a clever burlesque on westerns. I bore down hard on this fact and the fact that Dix stars; but attendance was rather light, due largely to the name, which would be no asset to any picture in this community. I sure would hate to get a crowd out to see Dix's Too Many Kisses here. I'm not quarreling with these two titles, which I presume were actually valuable in the big first run cen-

Two Old-Timers Back

Henry W. Nauman, Elizabethtown, Pennsylvania, and E. L. Partridge, Pyam Theatre, Kinsman, Ohio, have sent in reports after a spell of quiet that made a hole in their cycle of service; but they are as greatly welcome on their return as they were greatly missed because they always sent conscientiously thorough tips.

ters; but I am simply stating facts. Tone, appeal good. Sunday yes, special barely. Draw village and rural class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Pathe

DEVIL HORSE. Star, Rex. This is the best of this star's pictures and I liked it very much. I didn't do as well at the box office as I expected, but still consider the picture very good entertainment and worth about what you pay for Universal's complete service. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Producers Dist. Corp.

CODE OF THE WILDERNESS. Dog star. Only a fair program picture. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COMING OF AMOS. Good picture. Patrons well pleased. Appeal 80 per cent. Draw small town class. W. L. Snapp, Princess Theatre, Saint Charles, Virginia.

COMING OF AMOS. Star, Rod LaRocque. Six reels in good condition. Drew a good house. This is a good picture. Tone, appeal good. Sunday yes, special almost. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

CORPORAL KATE. (8 reels). Star, Vera Reynolds. Very good picture. Pleased my crowd 90 per cent. and drew well, considering bad condition of roads. My only criticism is that it would be better if cut about 2,000 feet. Special, yes. Theodore Reid, Paramount Theatre (200 seats), Round Hill, Virginia.

DANGER GIRL. Star, Priscilla Dean. Program picture that will please; nothing to rave about, but it is good entertainment. Print good. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FORBIDDEN WATERS. Star, Priscilla Dean. 6 reels. In good condition. Show was punk, nothing to it. I'd lay off, knowing it now. Tone, appeal none; special or Sunday no. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

GETTING GERTIE'S GARTER. A good picture. But too much like Up in Mabel's Room to prove particularly interesting to fans who saw the latter production. L. E. Brewer, Hamly Theatre, Pauls Valley, Oklahoma.

JEWELS OF DESIRE. This is not what you call a picture. Sorriest picture Priscilla Dean has ever played in: Cast her many more times in pictures like this and she will be in the back row. E. Brown, Princess Theatre, Shelby, North Carolina.

MADAM BEHAVE. Star, Ann Pennington. Six reels. This was a good show. Book this, boost it and listen to your crowd roar. Tone fair, appeal good. Sunday no, almost special. Draw general class, town 470. Admission 15-25. A. K. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

NERVOUS WRECK. Picture good, but failed to draw here. Oil field town. C. F. Benefiel, Rex Theatre, Panhandle, Texas.

ROARING RAILS. Star, Harry Carey. This has some good thrills, comedy, etc., but is marred by having the villain too villainous and melodramatic. Tone, appeal fair. Sunday, special no. Draw village and rural class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SEA WOLF. Star, Ralph Ince. Poor story, little appeal. Good acting by Ince, but it did not please my patrons. Very poor showing at box office. Theodore Reid, Paramount Theatre (200 seats), Round Hill, Virginia.

UNKNOWN SOLDIER. (7,979 feet). Star, Charles E. Mack. A fine picture that any type audience can enjoy. Boost it and clean up. Tone great, appeal 100 per cent. Sunday, special yes. Draw neighborhood class, city 90,000. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

UP IN MABEL'S ROOM. Very good. One of the best pictures shown by us. Masonic Theatre New Bern North Carolina.

VOLGA BOATMAN. Good. Played it in bad season and ran into bad weather but pulled a fair crowd. Advertised extensively. Maple Electric Theatre, Jeffersonville, New York.

WEDDING SONG. A wonderful picture. Coal mining district. Suits better class of people. Pleased about 80 per cent. W. L. Snapp, Princess Theatre, Saint Charles, Virginia.

WITHOUT MERCY. Star, Vera Reynolds. Seven reels in good condition. If the film had not been so dark this would have been a good show. Tone good, not much appeal. Sunday yes, special no. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre, Dillsboro, Indiana.

United Artists

PARTNERS AGAIN. Star cast. Only fair. I paid a big price and, as usual, lost money. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SPARROWS. (7,763 feet). Star, Mary Pickford. Best she ever made and certainly pleased everyone. Tone, appeal good. Sunday, special yes. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

SPARROWS. Star, Mary Pickford. The best Pickford picture yet. Well liked here. Good attendance and fine comments. Tone fine, appeal 100 per cent. Sunday, special yes. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

Universal

BEAUTIFUL CHEAT. (6,780 feet). Star, Laura LaPlante. Good little picture; nothing big, but should get by any place. Tone good, appeal fair. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CALL OF COURAGE. Star, Art Acord. Good action picture. Extra fine acting by horse and dog. Pleases the kids and makes a fine Saturday night show. Is only five reels and requires short subjects to make a full program. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorne, Liberty Theatre, Harrisville, Michigan.

FLAMING FRONTIER. (8,828 feet). Star, Hoot Gibson. Carl wanted to do Hoot a good turn and spent a lot of money on this, and it's a good picture; but Hoot is badly miscast. Not the kind of a picture for Hoot. The picture is good, but not the big special that Universal said it was. Strong opposition prevented me from making any money. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

GOOSE WOMAN. Star, Louise Dresser. A very fine picture and one that you can make a lot of noise over and it will back you up. Every person should see it, as it has a wonderful moral lesson and provides fine entertainment value. Louise Dresser sure does some wonderful work in this. Tone good, appeal 100 per cent. Sunday yes, special yes. Draw town and farmer class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre (200 seats), Harrisville, Michigan.

MAN FROM THE WEST. (5 reels). Star, Art Acord. Good for double feature (small). This fellow Acord had some draw in my town when we played the serial In the Days of Buffalo Bill. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIDNIGHT SUN. Star, Laura LaPlante. A real special here: everybody pleased on this one. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MIDNIGHT SUN. Star, Laura LaPlante. A very good spectacular picture. It should do business and it's a Universal picture suitable for the masses. Tone O. K. Appeal good. Sunday, special yes. Draw from masses, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres (1,000 seats), Quincy, Illinois.

OLD SOAK. Jean Hersholt. A very good picture, but not one of Universal's best. Sunday yes, special no. Town 3,500. Admission 15-25. R. Guy Bates, Globe Theatre (275 seats), Buena Vista, Virginia.

PHANTOM BULLET. Star, Hoot Gibson. Just a western with lots of horses and men (also chases). Went over fine, considering type of story. Tone no, appeal 50-50. Sunday, special no. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

POKER FACES. (7,308 feet). This is a clever comedy and is one that people liked. I have a hunch that I would like to play poker with Horton, but they had no cards in this picture, so perhaps he might be less transparent across the table. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PRICE OF PLEASURE. Stars, Virginia Valli, Norman Kerry, Louise Fazenda. An extra good program picture that far exceeded my expectations. More like this one and we are satisfied. Very good moral tone and all of the cast do very high grade work. Very interesting story all the way through. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

ROLLING HOME. (6,811 feet). Star, Reginald Denny. Good picture; lots of chuckles and laughs. I can't get them out on Denny, but his pictures are good and this is no exception. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

STILL ALARM. (7,000 feet). Star, William Russell. It's a Universal thrill picture: not so good as far as action is concerned. The title should, however, bring them out. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

TAKE IT FROM ME. Star, Reginald Denny. A flop. Poorest Denny seen here so far. Too bad, as this boy has had them 100 per cent. This brings down his batting average. Tone O. K. Appeal not so good. Sunday yes, special no. Draw from masses, city 45,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres (1,000 seats), Quincy, Illinois.

TEASER. Star, Laura LaPlante. Very good picture. My audience enjoyed it immensely. Not a special, but can be bought right and will please. Tone, appeal good. Sunday yes. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

WHAT HAPPENED TO JONES. Star, Reginald Denny. This, like all Denny's, is good. He gets into all kinds of trouble with suspense to the end, which is, of course,

My Error

Just as well as you do, I know that Senor Daredevil with Ken Maynard is a First National Picture; how I ever let it get past among the Fox picture reports in the last issue is beyond me—but that was the case. Sorry. It won't happen again. VAN.

a happy ending. Tone O. K. Sunday yes, special in some towns. Draw general class, town less than 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (240 seats), Cloverdale, California.

WHERE WAS I? Star, Reginald Denny. A real comedy with lots of action. Everyone pleased. Many good comments on this one. I believe this to be as good as any of his other pictures. Tone good. Appeal 100 per cent. Sunday yes, special no. Draw town, country classes, town 500. Admission 10-25. H. V. Ritter, McDonald, Theatre (275 seats), McDonald, Kansas.

WHOLE TOWN'S TALKING. (7 reels). Star, Everett Horton. A farce comedy with Otis Harlan causing the most laughs. Free doings in my town that evening and a lot of people spent their time there. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WRONG MR. WRIGHT. This was fair—rather a silly comedy in some ways, but for those who like matrimonial mixups and mistaken identity stuff it will go over fine. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Warner Bros.

BRIDE OF THE STORM. Star, Dolores Costello. Not her best, but a good program picture. Sunday yes. Admission 15-25. R. Guy Bates, Globe Theatre (275 seats), Buena Vista, Virginia.

DON'T TELL THE WIFE. (Star, Irene Rich. Good program picture. Poor box office appeal. Good tone, fair appeal. Sunday yes, special no. Draw farm and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HERO OF THE BIG SNOWS. Star, Rin-Tin-Tin. Dandy little picture. Thought the kids would raise the roof off several times. Kept me busy keeping them quiet enough so the older people could enjoy the picture. Tone good, appeal 90 per cent. Sunday yes, special no. Mr. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

MILLIONAIRES. Star, George Sidney. A picture that was hardly program. Actors have nothing to do. Story most inconsistent affair you ever sat through: couldn't ever be. The comedy portions very good, but when they get to the drama—blah! They all work hard—Vera Gordon, Louise Fazenda and Nat Carr; but such a story! Well produced as regards scenery, costumes, etc. You're going to play it, of course, but run it with something else if such is the case and talk nothing but the other picture. Dave Seymour, Palm Beach, Florida.

Miscellaneous

ALMOST A MAN. (Road show.) A good picture and also a good drawing picture. Sunday, special no. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre, Stark, Kansas.

FOREST HAVOC. Star, Forrest Stanley. It will do for a Saturday night if they are not too particular. Just a program show. The

print we had was very dark in spots. Tone good, appeal fair. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RIDING WILD. Star, Kit Carson. Fair feature for Saturday night. Don't see why they don't inject a little comedy into these cheaper westerns. Hard for some people to sit through them with no comedy relieving the drama. Tone good, appeal Saturday. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

WHITE MAN. (Preferred). Star, Alice Joyce. Sorry to see Alice Joyce in a picture of this kind, as they don't come any better than Miss Joyce. You can't pull people in unless you give them real entertainment these days. Tone O. K. Appeal 50 per cent. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Short Subjects

BIG BUSINESS. (Fox-two reeler). A lively number from Fox that kept the audience chuckling, which goes to show that Bill can put out a good one when he wants to. Tone O. K. Strong appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BUSY LIZZIE. (Educational-George Davis). Gag upon gag in such rapid fire action that the audience hardly had time to draw breath after one laugh before they were holding their sides again. There's a popping good start and a whirlwind finish that makes a real comedy. The polecat episode almost made 'em raise our roof. Tone O. K. Appeal 100 per cent. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CHOP SUEY AND NOODLES. Below the average for an Aesop Fable. New Cozy Theatre, Springfield, Kentucky.

CONTROL YOURSELF. (Fox-Imperial). Star, Sid Smith. Is above the average value of the general run of slapstick. E. L. Partidge, Pyam Theatre, Kinsman, Ohio.

DON KEY, SON OF BURRO. (Pathe-comedy). Another comedy from Pathe that pleased. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

EVERY MAN FOR HIMSELF. Away below the average for an Our Gang comedy. Very poor. New Cozy Theatre, Springfield, Kentucky.

FELIX THE CAT. (Educational-cartoon). Very good one reelers for us. Good tone and appeal. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

JERRY THE GIANT. (Fox-Animal comedy). A new kid with animals that can't be beaten. Everyone said it was the best yet. Hope the rest of the series are half as good. Excellent tone, appeal 100 per cent. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

KISS PAPA. (Educational-Lige Conley). An excellent Mermaid comedy. Had plenty of laughs on this one. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MIGHTY LAK' A MOOSE. (Pathe-Chas. Chase). Again Charlie pleases the people and keeps them in good humor throughout the length of this two-reel comedy. Chase comedies are gloom chasers. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SILENT FLYER. Star cast. The dog in this is very good. In other words a good serial from Universal. R. Guy Bates, Globe Theatre, Buena Vista, Virginia.

WINDOW DUMMY. (Pathe-Ralph Graves). A fair comedy, rather silly. Ralph Graves has made much better comedies than this one. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WINNERS OF THE WEST. Old-time story. Too many better Indian and Revolutionary pictures today. This flopped; I'd leave it rest. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by O. T. Taylor

"A Day in Acadia" Suggestion

A Moving Picture World Presentation Devised by O. T. Taylor

THAT a stage orchestra needs more than musical ability to get it over in the same house week after week is demonstrated in the fact that practically all of the successful organizations of this kind avail themselves of the added advantage made possible through staging and novelties.

Novelty, comedy and ideas in presenting the orchestra, coupled with musical ability, does more towards getting the orchestra across and making it a box office asset than is generally realized by managers, especially in the smaller cities and towns.

We know of actual cases where a novelty orchestra, playing two changes weekly backed by proper presentation, proved of box office value for eight weeks in a town of 20,000 people. The same identical orchestra, with but one change a week, playing the best theatre in a city of 100,000 population, lasted but three weeks; because improperly presented.

Staged in the same stock olio, the same old drop that the patrons had seen time and again, on each successive change, with no effort made by the manager to put it over, the orchestra simply did not have a chance.

The eye must be pleased as well as the ear. As one patron, in the small town referred to above, said: "I love to see a good orchestra on the stage, to see it work, to admire the settings and lighting effects. When I go to the theatre I expect these things. If I do not get them I stay at home and tune in on the air."

That expression comes perhaps as close to voicing public opinion as anything we have heard.

Competition in theatres are now as keen as in other lines of endeavor.

The Radio has no doubt cut in on attendance, but the Radio appeals to the ear only. Stage orchestra presentations should be made to appeal to the eye as well as to the ear and after all the former is as important as the latter. If this were not so where would the movies be today; movies, the silent drama appealing to emotions through the eye.

So we contend that novelties and ideas in presentation of orchestras are important enough to merit careful consideration.

The presentation herewith, although primarily for orchestra, may be made more pretentious by addition of singers and dancers. The following routine may be modified or expanded to meet the producers' requirements. To acquaint the producer with the nature of the musical composition suggested as a theme for this offering, namely, "A Day in Acadia," the synopsis, as it appears on the music, is herewith reproduced. Synopsis. The shadows roll away—Dawn—Birds begin to sing—Fishing boats put off—Church bell for matins—The mill—The Blacksmith shop—The Smith's song—Twilight—The cattle are driven home—The young people gather on the green—The country dance.

THE ROUTINE.

The drapes open on a scene depicting an old ramshackle smithy, with doors closed, set
(Continued on next page)

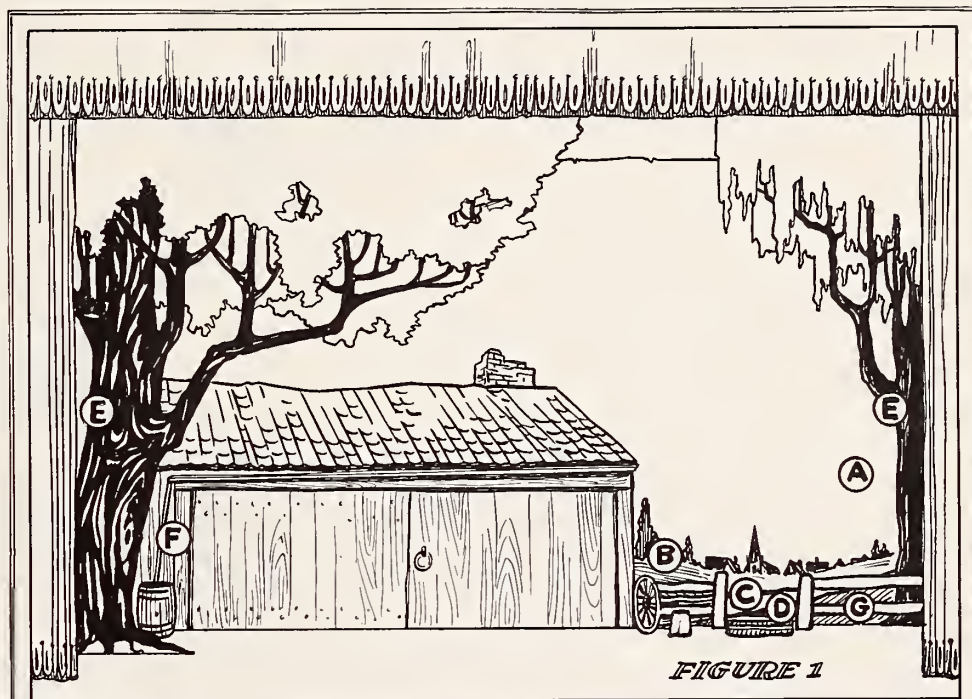


FIGURE 1

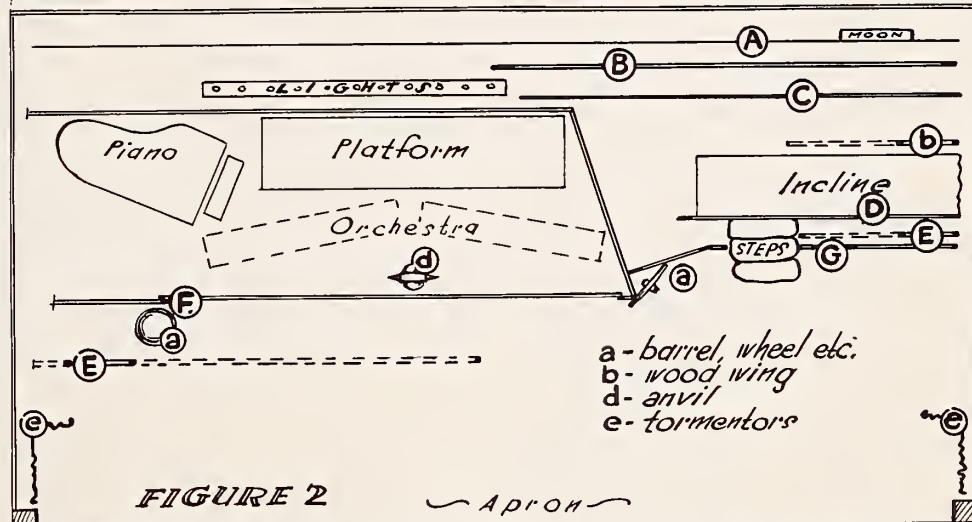


FIGURE 2

~ Apron ~

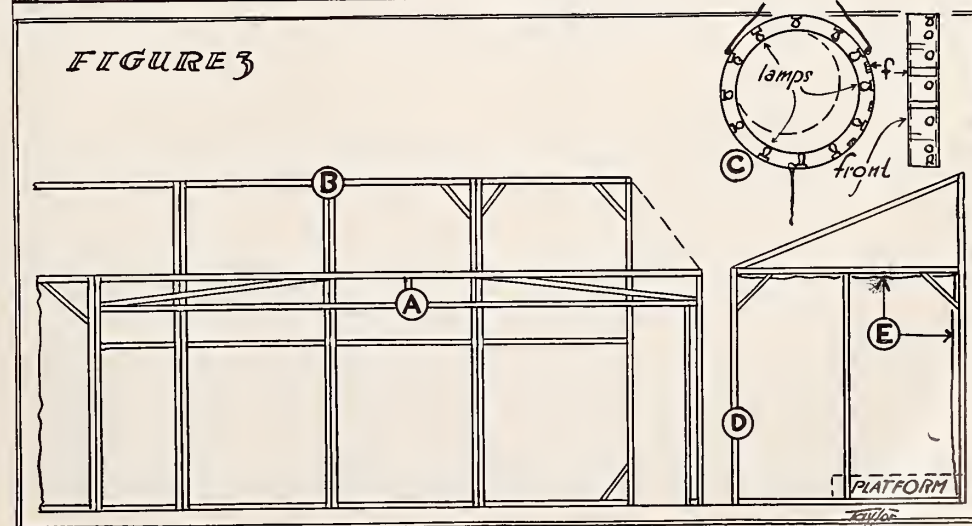


FIGURE 3

Production Tips, Kinks and Wrinkles

under big trees. The time is early morning. Stage in blue light; the moon sinking slowly below the horizon. Music is heard from the darkened blacksmith shop. *Antante Misterioso*. Amber lights up slowly inside shop revealing orchestra through scrim doors.

Magenta lights up gradually from floor bank behind the shop, illuminating sky in early morning glow as moon sinks out of sight. Birds begin to sing. A rooster crows. *Allegretto Moderato*. Amber lights up gradually in back. Distant barking of dogs. A spot of white from right hits church as bell tolls. *Matin*. *Andante Religioso*.

White spot on Village changing to flood as day breaks. *Allegretto*. Scrim doors on shop are pulled back, amber up gradually in front. The blacksmith enters through gate at left; he picks up the hammers, sparks fly as he hits the anvil. White lights coming up gradually in front as the orchestra plays the next three movements, *Allegro*, *Moderato Robusto*, *Allegro*, until full up. *Andante*. Sound of cow bells, the lowing of cattle, heard faintly as from some distance. White light dimming. *Allegro*. Amber light up as white dims out. Then magenta up for second *Allegro* movement.

As the theme of the last *Allegro* is a country dance an appropriate dance number may be introduced. Have dancers appear as cued in the music for country dance.

Where a singer is available, for the blacksmith role, a vocal solo, with orchestra accompaniment may be used as a second number on the program.

Additional numbers, popular, novelty, or comedy, are optional.

THE SETTING. Figures 1 and 2

A sky drop or cye, A, forms the backing. The moon pan hangs about half way up on the sky as drapes part. Two short ground rows, B and C, representing hills and a distant village, are set in front of the sky, left. The incline is masked with a hill raking piece, D. A few steps, stone, lead from a point on the hill, through the gate to the ground in front of the fence, G. Two huge trees, EE, mask in the entire scene.

The shop, F, is set with the open end off-stage right. Directly back of the shop may be placed a bank of lights for effects.

A number of props, such as a barrel, wheels, blocks of wood, iron scraps, etc., may be used to acquire a realistic rural effect.

The hammers and the anvil are wired in on a rheostat to produce sparks when hammers come in contact with the anvil.

Construction Details and Painting

Construction of trees, raking pieces, fences, etc., has been explained in detail in previous presentation suggestions.

A, B, D, figure 3, shows construction of blacksmith shop, consisting of flats of frame and muslin, painted to resemble old weather-beaten boards. The roof suggests aged tile. The doors, made of scrim over a light batten frame are made to slide off.

The back wall, inside the shop, as well as the inside of the end wall, may be flats, painted on the same order as the outside walls; or the entire inside, ceiling and walls, may be hung in a medium grey sateen as indicated by E, fig. 3.

Do distance, rows B and C, in blues, purples, pale orange and dark green. D is bright

For Stage Decoration



Here is a suggestion for a novelty stage decoration. Flowers made from pieces of colorful Cretonnes, Chameusettes, Voiles, etc. Decorative plants, like these, made up in a giant size, will prove an odd and effective addition to a dance or style show presentation. Use heavy wire as core for the stems, wind with green crepe paper or strips of green sateen. Cut odd shaped flowers from the material, mount on light card board and attach to the end of stems.

green, yellow, blue. Fence the same as shop walls. Foliage in spring tones of light and dark green, blue and yellow.

A moon pan, C fig. 3, can be made as follows: Cut two circular discs of wall board, six or eight inches more in diameter than the actual size of moon. Use one piece for the back, and the other for front. Cut out the center of the front leaving a rim of 3 to 4 inches in width. Space the front and back about 8 inches apart by means of small strips of wood, f. Cut a strip of wall board or heavy paper to fit around the edge of the pan. Cover the edge around the back and front with heavy paper tape. Wire in receptacles. A number of small lamps are necessary to procure even illumination. The rim prevents glare from the lamps showing through the drop. This one moon pan will also serve for almost any size crescent moon by simply filling in part of the opening with wall board for heavy light proof paper, as indicated by dotted lines.

The use of the platform is optional, depending largely on the number of musicians used.

"The Mysterious Voice"

(Continued from page 166)

large and small, and two marimbas, harp, piano, siren, chimes, sleighbells and most of the drum traps.

A skillful organist can work these stops and effects to get almost anything from the roar of the hurricane to the wail of a child, the starting of a locomotive or the yap of the hot dog browsing in the sauerkraut patches of Coney Island. Crawford has something else, which he calls the "mysterious voice." It sounds strangely like the human voice, and although he has been at the Paramount several months and the orchestra hears him four time a day, none of the players is ready to bet it is or is not a concealed singer. They change their minds about as often as they recount the votes in a Pennsylvania primary.

After the tour of inspection the visitors were seated in the upper balcony, where they could get the best effect, and Crawford took an extra trick at the console to make the formal opening. It all seemed quite impromptu, merely the orderly display of the various components, but he casually remarked later on that he had been at work on it until four o'clock that morning to get it just right.

Explaining with slides, he displayed the various groups and illustrated their merging in a series of short selections. It was intended primarily for the handful of visitors, but he received a hearty burst of applause from the matinee audience, which seemed to appreciate it equally well.

It is a far cry from the thin, reedy tones of the first of the movie organs to this splendid development. It is far more carefully tended than the average church organ, and two men are constantly employed to keep it in order and prevent "cyphers" or mute notes. The pipes must be kept voiced and the complicated wiring system held in perfect contact. Moreover, the pipe rooms must be as carefully watched as a baby incubator. The temperature must be neither too hot nor too cold and the air neither too moist nor too dry. Moisture will swell the pipes, dryness will crack them, and too great a change in temperature will alter the "voice" to some degree, so thermostats control the temperature and other automatic devices control the humidity. You do not exactly have to sit up all night with the organ, but two men do stay by it almost all day, not counting the organists.

A pianist is judged by his dynamics; his gradations in tones effected through his touch. The organist is judged by his effective use of stops. In the modern Wurlitzer he has a profusion of tones. His skill lies in their blending into rich harmonies. A first-class organist is like a skillful stage director. He must know his mass effects and work for an ensemble. He is an artist in tone color. He must understand the symphony orchestra, the military band and about all the sounds in and out of nature. Outside of that he's just the man who fumbles over the keyboard.

Following the demonstration adjournment was had to the Hotel Astor where a dinner was given in one of the private parlors, while the organ, now properly and officially opened, stayed behind to play the supper show. It was a nice party with Ed. Olmstead, Frank Cambria, director of productions; Nat. Finston, musical director; Jack McInherney and Russell B. Moon, of the publicity staff, helping to make things pleasant.

Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

New Laboratory Devices Give Automatic Timing and Titles

TWO laboratory devices have been brought to this country and are being demonstrated in offices at 45 West 45th Street, New York, by M. Burlin, an official of the Film-Kopier-Werke Rapid, makers of the apparatus in Berlin.

While the company has in Germany four devices, only two have been placed on display in New York. The two shown are an automatic title making mechanism with an adjunct in the form of a separate device for absolute registration and centering of the title on the material used for the master copy, and a machine by which the timing and regulation of printing light intensity can be found and judged with absolute accuracy.

The automatic title making machine can be made to print five different titles under the control of a single operative, and is so finely adjusted that any given number of feet of film

can be allotted to any title with automatic stopping and automatic recording of the exact footage used on each separate title and on the complete run. It is claimed that 35,000 feet of title can be made with this mechanism under the control of a single operative in eight hours.

With this machine is shown a very simple and compact little machine for determining and maintaining an exact centering and registration for master copy of all titles to be used on the larger titler.

A mechanism for determining the timing of printing and light intensity for different densities of negative is also demonstrated, and is not only shown to be exceedingly simple to operate, but also furnishes results that remove all former "guesswork" from the process of adjusting light and time in positive printing.

This is done by making a series of exposures of the same frame with varying light intensities, each frame being numbered in progression to correspond with the lighting. Selecting the best result, that number determines the light for that strip of negative. There is an accessory arrangement for viewing the negative in order to determine the frame to be printed from.

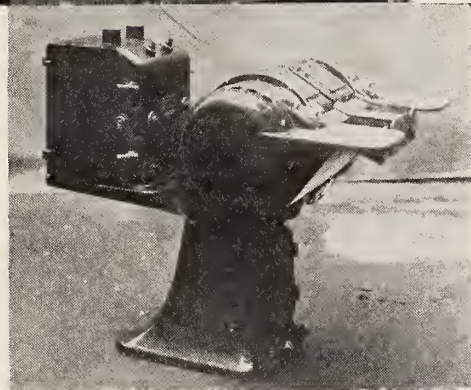
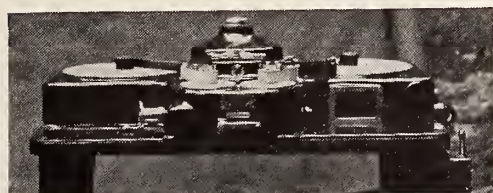
Two other devices not on display but now in successful operation in Berlin comprise an automatic printer which is said to be able to print five positives from a single negative at one operation and at the same time to incorporate titles in five different languages if desired in five positives; also a complete developing machine which is capable of handling, from development through cleansing, fixing and washing, a capacity of 120,000 feet of film per day under the control of two men and a girl.

In all of these devices the principal claim besides precision is the reduction of employees required for control as well as the need for fewer skilled operatives in their manipulation.

WEBSTER CITY, IA.—Mr. and Mrs. A. C. Schuneman, owners of Isis Theatre, recently destroyed by fire, plan to rebuild.

BAY CITY, MICH.—Bay City Theatre Company, Arthur C. Harrison, secretary and treasurer, has plans by John Ebersson, 219 East Superior street, Chicago, Ill., for two-story moving picture theatre and store building on Washington avenue.

ELIZABETH, N. J.—Wolcott Holding Company, H. Hopilowitz, president, has plans by J. Cutanni, 142 Market street, Newark,



Automatic print-timer is shown at top; title printer below.

EFFINGHAM, ILL.—Syndicate comprising W. B. Kneidler, J. B. Green and J. E. Spaulding, of Mattoon and Taylorville, have purchased half block facing corner Fifth street and Washington avenue as site for proposed new moving picture theatre, store and apartment building. Capacity, \$1,000. Estimated cost, \$100,000.

TOLLESTON (P. O. Gary), IND.—A. Rudzinski has plans by M. S. Bittner, People's State Bank, East Chicago, Ind., for one-story moving picture theatre, 55 by 125 feet. Estimated cost, \$55,000.

CHIPLEY, FLA.—J. C. Blackburn will erect two-story brick theatre on North Sixth street.

WOODSTOCK, ILL.—J. Miller has plans by Elmer F. Behrns, 605 North Michigan Boulevard, Chicago, for two-story brick and stone-trim theatre, 65 by 120 feet. Estimated cost, \$100,000.

ZANESVILLE, O.—Dunzweiler Construction Company has contract for one-story theatre and store building, 90 by 140 feet, to be erected for Brown Theatrical Company. Estimated cost, \$200,000.

I. P. A. Housewarming Is One of Season's Best Get-Togethers

Throughout the country there are various organizations in the technical department of the motion picture industry which are doing good work but for the most part overlooked. Some of these societies are well-organized bodies with a large membership and some are small groups, but the sum total of their activities has a very important and beneficial influence.

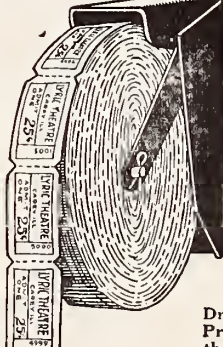
One of the largest and best organized of these bodies is the International Projection Association with its headquarters located in its own comfortable clubhouse at 437 East 145th Street, New York City.

The officers of the International Projection Association are: A. L. Pollin, president; B. Norton, vice-president; Wm. Guth, secretary-treasurer.

Many excellent lectures are given at the club house but the social side of the association is by no means overlooked.

On Saturday, March 5, the International Projection Association held a housewarming and package party which was one of the most successful and pleasant entertainments of the winter. Although on not so elaborate a scale as some of the other entertainments there was an atmosphere of informality and general good will which made a pleasant change after the long series of dinners given by the other organizations.

Among those present were: Mr. A. L. Pollin and the Misses Pollin; Mr. B. Norton; Mr. and Mrs. William Guth; Mr. and Mrs. Al Ross; Mr. and Mrs. M. Fisher; Mr. and Mrs. P. A. McGuire; Mr. and Mrs. M. Scherer; Mr. and Mrs. George Mayer; Mr. and Mrs. L. De Bella and Miss De Bella; L. Miller; J. Albrozza; J. Ambrosio; D. Garden; Jeff Dolan and Miss Ethel Berlefin.



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TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39th ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor—

F. H. Richardson

Better Projection Pays

Naval Projectionist Has His Complaint

FROM an enlisted man, who I think it may be better that I do not name, for very obvious reasons, comes this letter: "Am a motion picture projectionist by profession. Since joining the navy have been more or less engaged in that line of work.

"In the navy, however, as you doubtless know, it does not much matter whether a man knows his job as a projectionist or not, as he must run the projectors just as the officer in charge of them tells him to, entirely regardless of whether or not it be the right or wrong way.

"Owing to that condition I have done but little work along that line since I have been away from the San Diego training station. While there I was engaged as one of the two regular projectionists. We had two Powers 6B8s and one Powers 6A; also a Powers which was made up from parts from several models of Powers projectors. Used Mazda on the new projectors and old type arcs on the others.

"Operators" in the Navy

"The foregoing is given you for what it is worth, just to give you some idea as to what a 'movie operator' (as we are called in the navy) is up against in the navy. Would you kindly supply me with the C. O. D. price of your handbook (Bluebook of Projection); also books or literature giving detailed information concerning the Simplex with Mazda, Powers with Mazda, Baird, all models, and Peerless reflector arc lamp."

It really is too bad that both the navy and army insist upon disregarding the nomenclature adopted and approved by the Society of Motion Picture Engineers, especially when by so doing they deliberately discourage the men from advancing in knowledge of motion picture projection by telling them they are merely operators of a machine—a machine attendant.

Poor Business

May I suggest to the Navy authorities that it is mighty poor business to in any way discourage men from advancement, and mighty good business in every possible way to encourage them to become real motion picture projectionists, who can and will give the men of the Navy all the entertainment value contained in the films they project.

True you may say that a "name makes no difference," but that does not make it true. A name very often makes a very great deal of difference. There is not one particle of encouragement in being considered merely as being the attendant upon a machine—a man to start and stop it and keep it lubricated—whereas there is real encouragement in being considered as being a motion picture projectionist, because that includes many things, and much accurate skill and knowledge in optics, mechanics, electrics and other things. Yes, there certainly is a good big difference.

Just How Far Can You See?

Normal vision is rather limited, but in the big Twentieth Anniversary Issue of Moving Picture World you can look back over twenty years of progress and even peep into the chaotic far beyond. Authentic film history written by those who know.

Not just a special issue, but an historical document. Out next week.

As to books, you can get descriptive literature from the manufacturers of the various equipment named. Address International Projector Corporation, 90 Gold St., New York City for Powers and Simplex, and J. E. MacAuley Co., 552 West Adams St., Chicago for Peerless. Don't think you can get Baird now. The new Handbook (the Bluebook of Projection) will be out in two or three weeks. Two volumes; limp leather binding; has detailed instruction on Powers, Simplex, Mazda, Peerless, etc., etc. Send six dollars to MOVING PICTURE WORLD, 516 Fifth Ave., New York City.

Wants Definition Of Series Arc System

J. L. HATCHARD, Unionville, Mo., asks: "Dear Mr. Richardson, will you please, to settle an argument, tell me just what a series arc system is? I have had a dispute, and we have both agreed to leave it to you."

A series arc system is a system in which a number of arc lamps are connected in series with each other, so that the same amperage flows through each lamp in its turn. It is a system in which the current is to all intents and purposes constant, but in which the voltage is highly variable, dropping at each lamp by the amount of pressure required to force the current through the lamp, or, more correctly speaking, through the arc.

Detailed Explanation

If there be ten lamps on the circuit, and it requires fifty volts to force the current through the lamp, or, more correctly speaking, through the arc.

If there be ten lamps on the circuit, and it requires fifty volts to force the current across each of the arcs, then at the first lamp there would be 50x10 equals 500 volts, but on the other side of that lamp there would be only 450 volts. Back of the next lamp the pressure would be only 400 volts, and so on. That is the series arc, or constant current system.

Queer Folks Bob Up In This Old World

THERE are many, many queer people in this old world of ours, but what is perhaps the most queerly queer of the queer ones is the chap who suddenly secures opportunity to be heard publicly, and immediately utilizes this opportunity in an insane, though usually abortive attempt to attempt the discrediting of those who have labored hard, and the best they know how, for improvement, many long years before the newcomer ever was even so much as heard of.

The mental twists of such men are past understanding. They are found in every walk of life. They often would have considerable real worth were their talents directed to building up instead of to attempted destruction. They often are honest enough, but that in nowise makes less the damage they do.

It is conceivable that Wilkes Booth really believed he was performing a service to the country when he assassinated Abraham Lincoln, but the fact that this twisted mind conceived that idea did not in the slightest degree lessen or excuse the terrible wrong or fearful damage he did.

There are those who assassinate physically. Booth was that sort. There are other kinds of assassins, or would-be assassins. Which is really the worst?

Film Samples Show Bad Sprocket Holes

L. BALL, projectionist, Empress Theatre, Arma, Kas., sends me samples cut from the Fox production, "Yankee Senior." They are colored and he wants to know why they won't run through the projector as smoothly as the plain black and white does.

An examination of the clippings, which are Eastman stock, show that the sprocket holes have been badly strained ON THE WORKING SIDE OF THE HOLE. Either your own or some other projector has an outrageously tight tension. It is possible—not exactly probable, but possible—that the colored stock may be a trifle thin and did not stand the strain as well as did the black and white, which was a bit heavier. I wish you had sent me samples of both kinds of film. I am referring the clippings to the Fox company for investigation. The thin stock theory seems unlikely, as there is now but very little difference in film stock, but it is the only thing which occurs to me, unless the colored stock dried out faster and thus weakened more than the black and white.

It is possible, also, that a different type of sprocket hole was in the black and white, but the Eastman holes are, so far as I have reports been very satisfactory.

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The photographic superiority of Eastman Film—zealously safeguarded by Kodak Research Laboratory experts—naturally makes prints on Eastman Positive Film from negatives on Eastman Negative Film unrivaled in screen quality.

And, since the public appreciates screen quality, insistence on prints on Eastman Film will have a favorable box office reaction.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

PATHE presents

Leo Maloney in *The Man From Hardpan*

by Ford I. Beebe



(M.P. WORLD)

"The Long Loop"

Exciting Western Starring Leo Maloney Has
Good Story and Exceptionally Fine Suspense

FROM THE OPENING SCENE right to the finish there is exceptionally well-sustained dramatic tension in Leo Maloney's newest western of his series for Pathe "The Long Loop" and it offers virile and stirring entertainment for western fans and all who like the kind of melodramatic action and suspense that keeps them on the edge of their seats.

Maloney has the role of a two-gun man, one that made William S. Hart famous where everything depended on his "kicker on the draw" than anybody

else, and very effective and exciting use has been made of this, in fact it furnishes the keynote of the action and keeps the story pepped up at all times. There is a corking situation where the hero turns the tables on his enemies when they have set a trap to get him in the range of cross-fire, and an exceptionally exciting climax in which by sheer bluff after being shot through both arms, he uses his reputation to force the armed villains to "hands up" by giving them until the count of three.

The plot holds the interest and moves at a good pace and there is enough mystery in a good identity of the rustlers and casting the rest of the story on first one side and the other of suspicion on first one side and the other to keep up the excitement at high pitch. Woven through the story is a romance in

(FILM DAILY)

Sunday, January 16, 1927

Leo Maloney in
"The Long Loop on the Pecos"

Length: 5934 ft.
Pathe VERY GOOD WESTERN. AN OLD PLOT BUT WITH SOME NEW VARIATIONS AND THE ACTION WELL PEPPED UP WITH FIRST RATE SUSPENSE.

Cast... Maloney in one of the old Bill Hart two-gun man type of roles. Tom London the mysterious leader of the Long Loop killers. Eugenia Gilbert the essential girl in the case and others Frederick Dana, Albert Hart, Bud Osborne, Dick La Reno, Chet Ryan.

Story and Production... Western. Leo Maloney is offering a consistently good line of western entertainment that show a better average for variation than is usual in the same type of picture. Maloney's latest, while based on one of the several conventional western patterns, brings a generous amount of action and suspense. The plot, some of the close, is typically reminiscent of the old Hart pictures when Bill would face his enemies squarely and offer to "shoot it out" with them. Maloney is more than usually successful in the matter of directing and acting his own pictures.

Direction.....Leo Maloney; good.
Author.....W. D. Hoffman
Scenario.....Ford I. Beebe
Photography.....Vernon Walker; good.

Again Maloney "gets the drop."

For wallop, sustained interest and cleverness "The Man From Hardpan" is all to the plus.

Picture for picture this series is averaging higher than any "westerns" made.

See them, and be convinced.

Pathépicture



Twentieth Anniversary Number

MOVING PICTURE WORLD

Vol. 85, No. 4

THIS ISSUE \$1.00

MARCH 26th, 1927

*Announced
only a few
days ago—*



M-G-M
News

**SOLD TO
AMERICA'S
LEADING THEATRES!**

(SEE INSIDE THIS COVER)

CHALMERS PUBLISHING COMPANY

**516 FIFTH AVE.
NEW YORK CITY**

Second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3 a year.

YOU BELONG HERE—

with the country's smartest
and richest exhibitors!



SIT down at the conference
table with Major Bowes
of the Capitol—Roxy of the
Roxy Theatre—John McGuirk
of the Stanley Circuit—
I. Libson—Kunsky—Chambers
—and other famed showmen.

NATURALLY when the country's
LEADING showmen are sold on
M-G-M News
IT'S important for all exhibitors
TO see what's what!
THE announcement of M-G-M's
AFFILIATION with the Hearst
ORGANIZATION is just a few days old.
CONTRACTS are pouring in!
THE Biggest Showmen are First!
THEY want something new in Newsreels
THEY know that Young Blood
BACKED by Hearst will deliver!
NEVER was the industry so
COMPLETELY sold on anything!

SIGNED—SEALED— AND SOON DELIVERED!

CAPITOL THEATRE . New York
ROXY New York
NATHAN YAMINS CIRCUIT
Fall River, Mass.
STANLEY CIRCUIT
Philadelphia, Pa.
GROMBACHER CIRCUIT
Spokane, Wash.
M. B. SHANBERG CIRCUIT
Kansas City, Mo.
STANLEY CHAMBERS
Wichita, Ks.
MAJESTIC . Oklahoma City, Okla.
MIDLAND THEATRE
Hutchison, Ks.
GRAND THEATRE . Salina, Ks.
MIDLAND THEATRE
Pittsburgh, Ks.
NEW STATE THEATRE
Springfield, Ohio
KUNSKY THEATRES . Detroit
I. LIBSON Cincinnati
ENTIRE LOEW CIRCUIT

—THAT'S JUST THE START!



No matter what contracts you have **NOW** — get set **THEREAFTER**

METRO-GOLDWYN MAYER

ATTA BOY, CASEY!

Smashed every opening record.

—Ohio Theatre, Indianapolis

Held for second week despite strongest opposition of year.

—Strand Theatre, Milwaukee

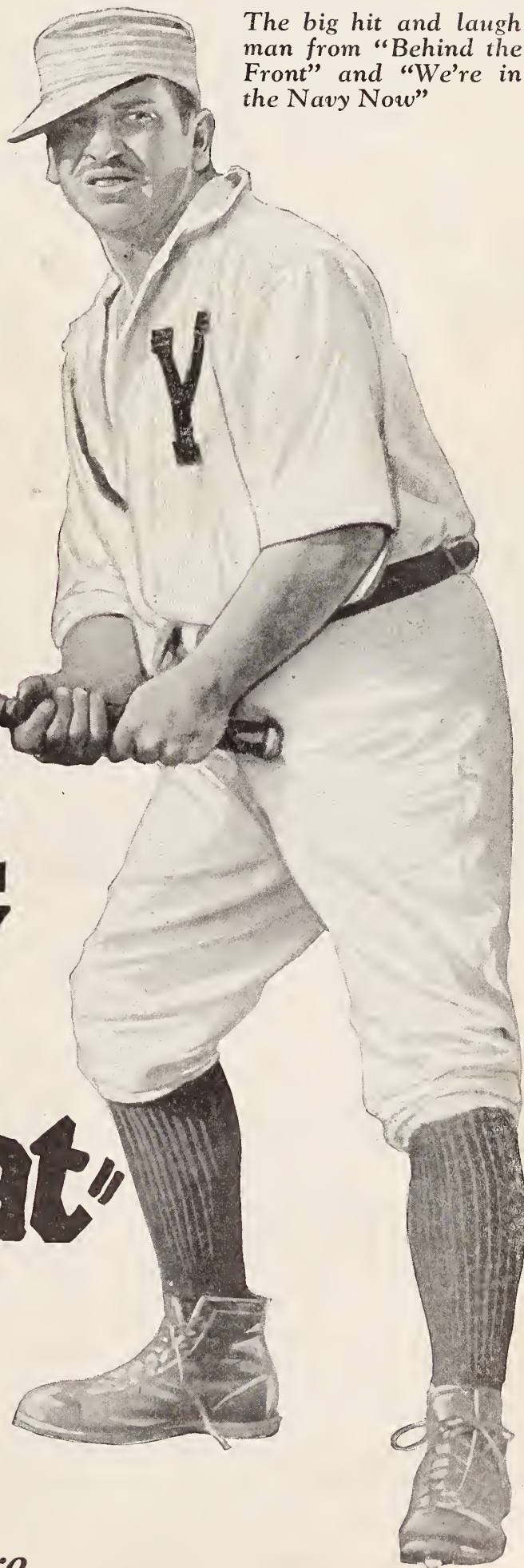
Opened with record-breaking crowds and expect extraordinary run.

—St. Francis, San Francisco

35% greater gross than "We're in the Navy Now".

—Jefferson City, Mo.

The big hit and laugh man from "Behind the Front" and "We're in the Navy Now"



WALLACE BEERY IS "Casey at the Bat"

With Ford Sterling, ZaSu Pitts, Sterling Holloway. A Hector Turnbull Production. Directed by Monte Brice. Story by Hector Turnbull. Suggested by Christy Walsh. Adaptation by Reginald Morris and Monte Brice. Screenplay by Jules Furthman. B. P. Schulberg, Associate Producer.

A Paramount Picture

The eyes of the world

Paramount News

EMANUEL COHEN
EDITOR

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PICTURES**

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ON MERIT—**



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JOSEPH M. SCHENCK

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ENTERING into the third year of its business life—three years of promises made and fulfilled—Rayart Pictures Corporation is proud to offer to the exhibitors of the world, through the most discriminating exchange in each territory, the best pictures it has ever assembled:

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- THE MILLION DOLLAR MYSTERY
By Harold McGrath
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By Chas. T. Vincent
- THE BRANDED MAN
By Tod Robbins
- THE LAW AND THE MAN
By Octavus Roy Cohen
- ON THE STROKE OF 12
By Joseph Le Brandt

SIX IMPERIAL PHOTOPLAYS

- MY HOME TOWN
By Arthur Hoerl
- CASEY JONES
The International Song Success
- THE CRUISE OF THE HELLION
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- A LIGHT IN THE WINDOW
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- THE WHEEL OF DESTINY
By Joseph Anthony
- GYPSY OF THE NORTH
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- THE SILENT HERO
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- THE PHANTOM OF THE TURF
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- THE DANGER PATROL
By Arthur Hoerl

ALSO

12 WHIRLWIND WESTERNS

AND

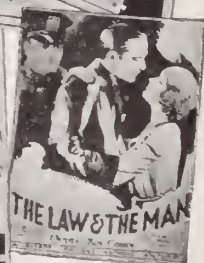
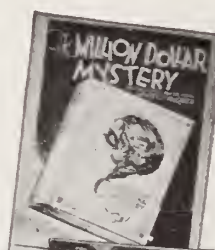
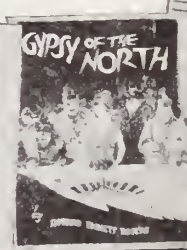
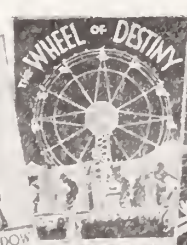
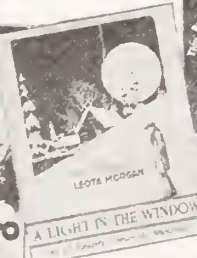
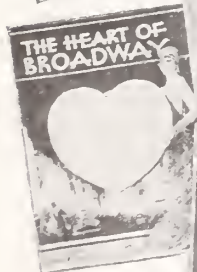
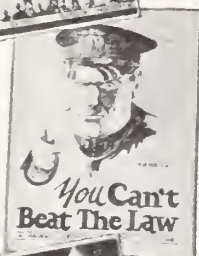
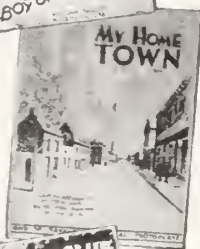
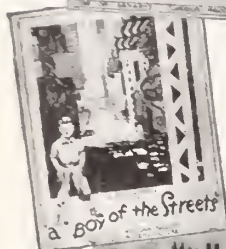
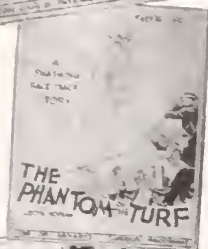
26 TWO-REEL COMEDY GEMS

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Eyes dead ahead—glued to the cash till!
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*Greater F. B. O.'s
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Definitely THE
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Directed by Jack Nelson

*Under Personal
Supervision of Jesse J.
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two WILLIAM FOX
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MASTER SHOWMAN**

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story of Silk
Stockings ~*

*ALSO ~ The Motion Picture Version of
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AUTHOR OF "THE COVERED WAGON"

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Jean Arthur
Phillips Smalley
Florence Turner
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Publications for a full twenty
years.

"book Columbia Pictures"

— says Merritt Crawford

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Moving Picture WORLD

Founded in 1907 by
J. P. Chalmers

516 FIFTH AVENUE

New York

March 10, 1927.

Columbia Pict. Corp.
1600 Broadway
N. Y. City.

Attention of Mr. Joe Brandt

Gentlemen:

The box-office attraction value which Columbia Pictures have shown during the past season leads to the hope that you will find increasing exhibitor support during 1927-1928.

In showmanly qualities and real pulling power you have maintained a high average in Columbia Pictures that many of your biggest rivals would do well to emulate, and it is my personal opinion that no theatre owner, no matter what his affiliations may be, should fail to keep a few open dates until he can check up on your product for the coming season.

One fact which appeals to me importantly, is that you have demonstrated beyond a doubt that an independent producer can keep in business despite the increasing stress of competitive conditions, by making pictures which the exhibitor of all ranks can make money with.

More power to Columbia Pictures and to my friends Joe Brandt and Jack and Harry Cohn. I hope that every true-blue exhibitor in the country will feel as I do about it, and book Columbia Pictures. I am sure they will if they are wise.

Sincerely yours

Merritt Crawford
Associate Editor

MOVING PICTURE WORLD.

A Chalmers Publication

MC:KV



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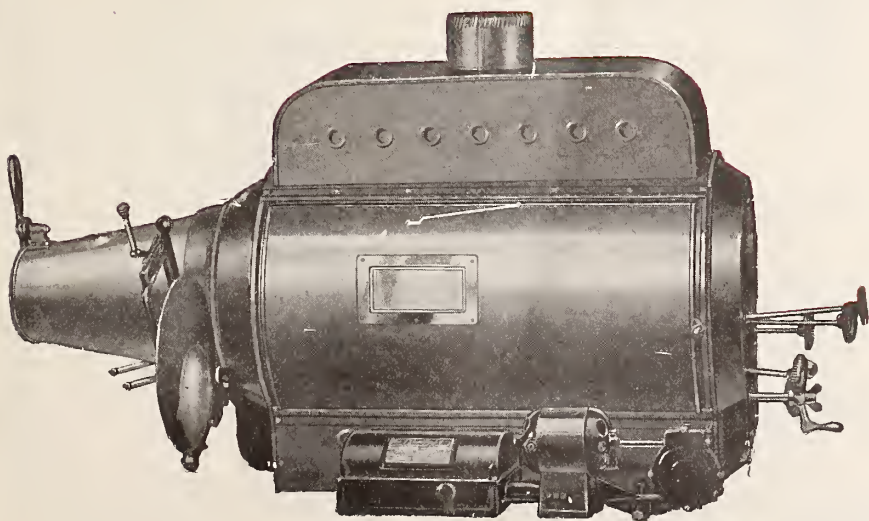
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"THE NEST"

*From the Paris and
New York Stage Success*

Directed by
WILL NIGH

*With Holmes Herbert, Jean Acker,
Ruth Dwyer, Reginald Sheffield,
Thomas Holding & Wilfred Lucas*

heads the list of
Excellent
PICTURES
Season of 1927-28

Full details will be sent short-
ly to Distributors and Exhib-
itors. WAIT FOR THEM.



Excellent
PICTURES
CORPORATION
SAMUEL ZIERLER *President*
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"to keep your house open against all odds"

Film fires; breakdowns—THE DARK HOUSE—an everpresent possibility of loss that every exhibitor must guard against. And when trouble comes, quick action alone can save that loss.

**\$150,000.00
invested**

in emergency apparatus—projectors, mechanisms, intermittent movements, generators, and other emergency equipment, and with this one purpose in mind: "to keep your house open at all odds."

National Service isn't "shifty" (with you when there's an "axe to grind" and absent when you're in need of help). Men and machinery are held in readiness, day or night, to quickly meet any emergency that may arise.

This uniformly dependable service is always at your call from any one of the 31 National Branch Stores, and there's one near YOU!

National Engineering Service

is also at your disposal on any equipment or construction problem that may confront you; ready to co-operate with you and assist you from "preliminary plans to presentation." National is ready to assume full responsibility for the mechanical excellence of your theatre.

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~ Offices in all ~
Principal Cities

Mack Sennett Comedies

All the ingredients first class.

The prettiest girls, the best comedy stories and stars, side-splitting subtitles, speedy action.

As many gags as there are raisins in a plum pudding.

As fine food for the epicure in laughter as for those who chortle from habit.

The Box-office value makes these comedies a lip-smacking dish for exhibitors or kings.

Pathécomedy

TRADE MARK

"SEASONED TO SUIT;
A DISH FIT FOR A
KING"



PATHE' presents

Monty Banks

THE ACID TEST

Just what is it when applied to comedy?

The number of laughs and their kind.

"Clocking the laughs" of a representative audience is the acid test of a comedy.

"Horse Shoes" has been "put on cold" before three large audiences in three representative theatres.

The smallest number of laughs checked against these audiences was 201. The largest was nine more.

Giggles didn't count. Only the big roars of a lot of people thoroughly enjoying themselves.

That means the laughter was almost continuous.

Don't you want a picture like that, in your house?

Produced by Monty Banks Enterprises

Pathépicture
TRADE MARK

in picture production.

The latest Monty Banks comedy is a knockout. In it he surprises even his best boosters. Not only is the picture exceptionally funny. But his work in comedy has never stood out better.

(Continued on page 2)

Mae in Daily Review

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ing, 1
\$2 to

in HORSE SHOES



HAL ROACH
presents
OUR GANG
COMEDIES



Wouldn't you be lucky

if only one half of the features you
show had *half* of the box office value
of the "Gangs?"



Directed by Robert McGowan
F. Richard Jones, Supervising Director

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TRADE  MARK

already realised

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**VICTOR
HUGO**

IMMORTAL WORK



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**MICHAEL
STROGOFF**

**JULES
VERNE'S
MASTER PIECE**



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THE FAMOUS PLAYWRIGHT

STARRING
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Claudia Vici



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Monkey Nuts

STARRING

BETTY BALFOUR

DIRECTED BY **LOUIS MERCANTON**

Fire!

A GREAT DRAMA
OF THE SEA

DIRECTED BY **J. DE BARONCELLI**

Matteo the Maltese

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FILM TRADE MAGAZINE

THE MOVING PICTURE WORLD

On the Occasion of its Twentieth Birthday

Sincerely Extended By

THE PIONEER REGIONAL
FILM TRADE MAGAZINE

THE PITTSBURGH MOVING PICTURE BULLETIN

Published every week since April 15, 1914,
for the theatre owners of Western Penn-
sylvania and West Virginia, by the
Mayer Publishing and Printing Company,
231-235 Collins Avenue, Pittsburgh, Pa.

Congratulations to
THE MOVING PICTURE WORLD
from
Silver King and Fred

All Over The Country Exhibitors Are Singing:

"Yes Sir, She's My Box Office Baby!"



MARY ANN JACKSON
MAKING THE WORLD LAUGH AS "BUBBLES"
IN THE JIMMY SMITH SERIES

MACK SENNETT COMEDIES





JAMES A. ("Jimmy") FITZGERALD

Producer and Director

NEW YORK ADDRESS
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"STRIPPED TO THE HIDE"

BLUE RIDGE BUILDING
ASHEVILLE, NORTH CAROLINA

To JOHN F. AND JAMES P. CHALMERS—

Heartiest felicitations to you and your staff on the twentieth anniversary of the Moving Picture World.

As pioneers in the trade paper field, you always have been a constructive force within the industry, and to each of you we owe much for the cinema's progress in the past two decades. Again my warmest congratulations, and may continued success be yours for the next twenty years.

Sincerely,

HAROLD LLOYD

ALFRED E. GREEN

Director

Season's Successes
First National Pictures

"IRENE"
with COLLEEN MOORE

"ELLA CINDERS"
with COLLEEN MOORE

"IT MUST BE LOVE"
with COLLEEN MOORE

"LADIES AT PLAY"
ALL STAR

COMING
FOR

"IS ZAT
SO?"

WM. FOX CORP.



DOROTHY ARZNER

First Woman Director to Achieve Recognition from Paramount

"FASHIONS FOR WOMEN"—Esther Ralston Starring

ALEX B. HAGUE

Distributor of

FIRST NATIONAL
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PATHE BLDG., P. O. BOX 345
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BRANCHES

DELHI MADRAS RANGOON





Sincere Congratulations
to the
MOVING PICTURE WORLD
on its
Twentieth Birthday

FROM

John McCormick

General Manager of West Coast Productions for
FIRST NATIONAL PICTURES and Producer of
All COLLEEN MOORE Productions



"All Aboard"

for the

Twentieth Anniversary Number

of

THE MOVING PICTURE WORLD

from

JOHNNY HINES

and

C. C. BURR

"All Aboard"

that new Johnny Hines Picture for your theatre



Johnny Hines



C. C. Burr

You'll find smart exhibitors playing the following Johnny Hines Pictures to big money. Ask them about

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"RAINBOW RILEY"

"THE BROWN DERBY"

"STEPPING ALONG"

B. & H. ENTERPRISES

INCORPORATED

C. C. BURR, Managing Director

NEW YORK

HOLLYWOOD

FIRST NATIONAL PICTURES

McFADDENS FLATS

WALKS
AWAY.
WITH
THE
GOLD



AND NOW
COMES
COLLEEN
MOORE

IN
*Orchids
and
Grimms*



THE MOST POPULAR



COLLEEN MOORE

"Greatest Box Office Star," say the nation's showmen in Exhibitor's Herald popularity vote - and Colleen bows to thank them with one of the Ritziest-Spiciest-Snappiest hits she's ever made - typical Colleen Moore show - pep - comedy - and heart tugs -

presented by

JOHN McCORMICK
with **JACK MULHALL**



STAR IN HER MOST POPULAR ROLE



IN ORCHIDS & ERMINE

Phone girl de looks at the Ritz—gowns on the Fifth Avenue fashion—million-dollar daddies—Rolls Royces—mixed dates—the New York “Line” in the New York Manner—clever titles—sumptuous sets—it’s the Ritz any way you look at it—and the man who made “Classified” and “Subway Sadie” directed this one—

AN
ALFRED SANTELL
PRODUCTION
Story and Scenario by
Carey Wilson



11 ELEVEN SUPER PICTURES FOR SPRING AND

NORMA
TALMADGE
IN
CAMILLE

**COLLEEN
MOORE**
IN
ORCHIDS and ERMINE

CONSTANCE
TALMADGE
IN
VENUS of VENICE
with Antonio Moreno

MILTON SILLS in
THE SEA TIGER
with Mary Astor

CORINNE
GRIFFITH
IN **THREE HOURS**

HARRY
LANGDON
IN **LONG PANTS**

CONVOY
WITH DOROTHY MACKAILL
and LOWELL SHERMAN

CHARLIE MURRAY and
CHESTER CONKLIN in
**McFADDEN'S
FLATS**

**LOST AT
THE FRONT**

with CHARLIE MURRAY
and GEORGE SIDNEY

BABE RUTH

IN **BABE COMES HOME**
with ANNA Q. NILSSON

GEORGE FITZMAURICE Production
THE TENDER HOUR
with BILLIE DOVE - BEN LYON -

SAY—FROM THE LOOKS OF COLLEEN'S
PICTURE SHE SHOULD TRUMP ME
FORTY
WAYS



SUMMER

No more worry about closing down when the hot weather hits—First National alone will keep your doors open—Spring-Summer season burns the bunk out of the show game—and First National again gives you the cold truth with 11 outstanding star hits—and 22 week-after week sensations—First National alone remembered that you had to make profits all year 'round—First National alone prepared to keep Spring-Summer business at winter record heights—

THAT'S WHY IT'S
**FIRST NATIONAL
FIRST**

AND
**REGULAR
WEEK AFTER WE
HIT AFTER HIT
SENSATIONS
BESIDES...**

22

20 YEARS AGO

Admission prices to the movies were generally a nickel or five cents. This month, when the Roxy opened, some seats were sold for \$11.00.

MOVING PICTURE WORLD

20 YEARS AGO

Screen "stories" brought from fifty cents to \$3.00 or \$5.00. Film rights to "Abie's Irish Rose" this year brought \$1,000,000 and a percentage of the picture.

Vol. 85

New York, March 26, 1927

No. 4

Collins Resigns; Woodhull Serves as Exhibitor Head

Former's Theatre Sales Held Responsible

The sale of Eli Whitney Collins' theatres has resulted in his resignation as president of the M. P. T. O. A. and the election, at Wednesday's meeting of the Administrative Committee, of R. F. ("Pete") Woodhull to serve the unexpired term.

The organization's explanation of the change in heads was vague, simply stating that the Collins resignation was "caused by the unexpected change in the trade since his induction to the presidency.")

Mr. Woodhull will serve until the national convention at Columbus, Ohio, June 7, 8 and 9, when Mr. Collins' term expires. Woodhull has long been active in organization work and served in various capacities until his election as president at Milwaukee in 1925.

Earlier in the week exhibitor officials strenuously denied rumors that Collins was to resign.

Brandt Buys Tenth

Brandt's Theatre Enterprises, William Brandt, president, has purchased from Small & Strausberg the Terminal Theatre at Fourth avenue and Dean street, Brooklyn. It is one of Brooklyn's newest theatres, has a balcony and seats over 2,000. The purchase price was in excess of \$500,000.

Kane Remains in East

The Robert Kane unit will continue producing in the East, making seven more features at the Cosmopolitan Studio, now owned by Warner Bros. The transfer of Vitaphone activities to the studio won't force Kane out.

London Cable

(Cabled by Moving Picture World London Correspondent, March 22.)

Commons gives a second reading to the Film Bill which purposes to aid British motion picture production by forcing British film theatres to show a certain proportion of strictly British-made pictures. The vote was 243 to 135, a comfortable majority and final passage of the bill is anticipated later.

Late Chicago News

Blair, McElroy & Fitzpatrick says there is nothing definite for announcement on the Saxe deal at present. The Newhafer-Ascher Circuit says that booking arrangements with the Midwest Circuit are under consideration. Lent has slowed up business in many houses. Cooney's new Avalong Theatre of 3,500 seats opens this month. Jacksonville, Ill., will have Sunday movies for the first time in its history. A permit has been issued for a 2,000-seat theatre for Seventy-fifth and Kingston avenue. Errol Smith architect. The Marlowe-Hurwitz interests will build a 2,000-seat theatre at West Pullman, Ill.

Big British Merger On

It is reported that Ostrer Bros., London bankers back of Gaumont, plan a merger of independent distributors. Each company would operate separately, but theatres would be pooled and new ones, in which all would have a joint interest, would be built. Ostrer Bros. now has, it is said, control of Gaumont, F. B. O. and W. & F. Film Service, as well as a good-sized interest in Ideal Films.

"U" Plans New "Cohen"

As a sequel to "The Cohens and Kellys" Universal will make for next year a production to be entitled "The Cohens and Kellys in Paris." This foreshadows a series of pictures with the characters played in its last year's success by Charles Murray and George Sidney.

W. O. Burkey Sues Distributor Over Arbitration Board Award

Another case of state courts versus Joint Board of Arbitration decisions will be tested in Kansas City this month.

The case is believed to be first of its kind in Kansas City since 1871. Recently W. O. Burkey, manager of the Admiral Theatre, Kansas City, contracted for a series of pictures from the Midwest Film Distributors, Inc., of Kansas City, of which E. C. Rhoden is manager. Burkey contends he later was informed by Rhoden that six of the pictures named in the contract would not be available as he, Rhoden, had decided not to purchase them, but that six substitute pictures would be furnished. Whereupon Burkey

Vaudeville the One in Danger Not Vitaphone, Says Warner

Can Give Artists Yearly Contract For as Much Salary as Vaudeville Chain Can Afford

By Sumner Smith

CHARACTERIZING as "absurd" the order of J. J. Murdock, general manager of the Keith-Albee Exchange, which forbids players under K-A contract to appear in any talking pictures, S. L. Warner, vice-president and production manager for Vitaphone, declared this week that Vitaphone "is not worried by any such statement, and the artists appearing on Vitaphone are big enough to combat any such move."

"Several years ago," he said, "when radio was comparatively new, the vaudeville offices issued statements that artists appearing before the microphone would not be wanted for vaudeville. Then these same offices found that radio was making acts, never heard of before, very popular and

they went after these acts and were willing to sign them. They knew that names were being made and were glad to get them.

"Today, Vitaphone is worrying these vaudeville offices. It has and is doing more to publicize artists than any other form of entertainment.

"When presentation hit the picture theatres it hurt vaudeville. Acts were made over-night and were in demand. The vaudeville offices threatened them but could do no harm.

"Presentation today is a big issue with vaudeville people. Vitaphone is a bigger issue, and unless a sensible attitude is taken by vaudeville, it will be the sufferer, not Vitaphone, as we can give well known artists a yearly contract for as much salary as any vaudeville circuit can afford to pay, and they can work all season without leaving New York or Los Angeles.

"The trouble with the powers that be of so-called big time vaudeville today is that they lack the vision and the showmanship that have proven to be the chief assets of the motion picture producers and theatre owners. If they could only stop and analyze the situation they would discover, as we have, that Vitaphone

(Continued on next page)

United Artists Dicker For St. Louis Theatre

It is reported in St. Louis film circles that United Artists is dickering for a first-run house in that city. Whether they will build a new theatre or lease one now operating is not certain.

Dame Rumor has it that Joseph M. Schenck will make an announcement concerning the company's plans for St. Louis in the near future. 'Tis said the company is not entirely satisfied with the first-run bookings secured for its big pictures in the past.

declined to play any further pictures named in the contract.

The Joint Board of Arbitration at Kansas City rendered judgment against Burkey, who paid an award of \$250 under protest. Burkey's allegation is that it was the distributor, not the producer, who failed to produce the pictures named in the contract and, furthermore, that no one can be forced to arbitrate.

"Mr. Rhoden informs me that his company—a Missouri concern not dealing with uniform exhibition contracts—has had the approval of its contracts from the Hays organization," said Mr. Burkey.

Berlin Cable

(By cable from the Berlin Bureau of Moving Picture World, March 22.)

Second talking Variety picture of UFA is a big success. All companies are busy with producing. "Mare Nostrum" has been prohibited for all Germany and Austria. Director Schlesinger of UFA will sail abroad April 1 for a short visit overlooking the U. S. UFA branch. The new Berlin key theatre the Beba Palast, will be opened April 10, with 2,500 seats.

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No. 4

Kansas Loses Hope of Sunday Picture Shows

At the Kansas capitol in Topeka the last hope for legalization of Sunday shows was lost this week when the House of Representatives defeated a bill proposing a repeal of the "blue law" which has been in force since 1868. The Senate previously had defeated a similar bill.

At the Missouri capitol in Jefferson City the 10 per cent. amusement tax bill, which already had passed the House, received the final death blow when the Senate Ways and Means Committee voted to extend the public hearing on the measure one week, then refused to take any further action.

Police Guard Hot Election

In an election marked by such intense rivalry that Chief of Police Collins saw fit to maintain police surveillance, Thomas E. Maloy, business agent of the Chicago Motion Picture Operators' Union, Local 110, was found to have been re-elected to office by a large majority over Henry Gusenberg. Other officers who were also named by large majorities were: Thomas J. Reynolds, president; James Slonecker, vice-president, and Harold Johnstone, secretary-treasurer.

Sick At Heart

Dick Hartigan, Troy, N. Y., theatre organist, may go down in history as the first patient to present his doctor with a bill. He hadn't been feeling well and the other day summoned a physician, who read a temperature of 104 on the mouth thermometer and put him to bed. The next day "doc" apologized. "It was a new thermometer," he explained, "and I've found it registers 104 with everybody."

"Apology?" said Hartigan. "You owe me \$20 for lost time."

Hokum Necessary In Picture Ads. Cochrane Avers

Tells Harvard Students Its Heart Interest

Hokum can be legitimately used in motion picture advertising, R. H. Cochrane, vice-president of Universal, told the Harvard Business College tonight (Thursday), in one of the series of lectures by film executives. He spoke on advertising.

"Hokum is a perfectly good word," he said. "The Funk & Wagnall's dictionary describes it as a 'word, act, business or property used by an actor to win an audience.' The aim of every advertisement, whether of pictures or anything else, is to win an audience. So it is legitimate to use hokum in advertising, because to win an audience for pictures you've got to reach its heart. And hokum is nothing in the world but heart interest."

Mr. Cochrane reminisced about early mistakes. One of the first things he tried to do was to elevate the tone of advertising. He was an ardent uplifter.

"But I soon learned my lesson," he declared. "I had heard theorists say, 'Never write up to your audience,' and others, equally theoretical, say, 'Never write down to your audience.' So I started down the middle course and began to write AT my audience. That's a pretty good thing to remember when you become executives of big corporations. See that your advertising department locates its audience and then writes AT it."

Throughout the lecture Mr. Cochrane stressed the necessity of an advertising man "discarding old rules every single day of his motion picture life."

Golf, Oysters on Schedule

W. C. Kunzman, chairman of the Arrangements Committee of the Spring Meeting of the Society of Motion Picture Engineers to be held at the Hotel Monticello, Norfolk, Va., April 25 to 28, announces that a splendid social and business program is being arranged. In addition to a number of features specially prepared for the ladies, there will be a golf tournament and oyster roast at Virginia Beach.

29 Montreal Houses Hit

Formal announcement was made at Montreal, Quebec, on March 19 that three local theatres had been ordered closed, five more have been required to discontinue special stage presentations and 22 others have been ordered to make important alterations with entrances, exits, stairways and stages. The orders were issued by the Public Building Safety Commission of Montreal.

Leases Globe for Norma

Joseph M. Schenck has leased the Globe Theatre for Norma Talmadge's moving picture version of "Camille." This picture will have its world premiere on Thursday night, April 21.



Allan Dwan bids goodbye to Olive Horden, the Fox "Joy Girl," as she sails for California via the Panama Canal

Butterfield Circuit to Invade New Territories

The expansion program of the W. S. Butterfield circuit in Michigan, as announced last week by Col. W. S. Butterfield, president, is an extensive one. It includes the completion of the new Capitol Theatre in Kalamazoo, the new Masonic Temple Theatre in Saginaw, being erected by the Shriners of that city; the completion of a new theatre in Flint and one in Ann Arbor for which plans are now being drawn.

Other new houses are being planned, and some of these are in cities in Michigan not heretofore touched by his circuit.

Vaudeville in Danger

(Continued from preceding page)

is the most powerful means of advertising that exists today.

"Moreover, it has been proven that the majority of vaudeville artists, with the possible exception of about six of the biggest names, are unknown to the millions of movie patrons. Vitaphone will create a new following for these artists.

"Everyone is aware that vaudeville today is only too glad to sign up all the motion picture people they can lay hands on for personal appearance tours in their houses."

Arkansas Meets April 3

The Spring Convention of the M. P. T. O. of Arkansas will meet at the Lafayette Hotel in Little Rock on Sunday and Monday, April 3 and 4. Sunday will be taken up with registration and screening of pictures with a special program of "Don Juan" in connection with "Vitaphone" at the Palace Theatre that night. The business sessions will be Monday morning and afternoon, with the closing banquet on Lafayette Roof Monday evening.

Publix in Indianapolis

The Circle Theatre Company of Indianapolis, one of the largest theatre corporations of the Middle West, has closed a deal with Famous Players-Lasky and Publix by which they acquire a part interest in the operation of the new Indiana Theatre which soon will be opened in the Indiana metropolis. The deal was concluded in New York through Leo W. Rappaport, secretary and counsel of the Circle Theatre Company.

COMING and GOING

James R. Grainger, general manager of Fox Film Corporation, arrived in Los Angeles last week for a series of conferences with Winfield R. Sheehan, vice-president of the company, at which sales policies will be set for the entire 1927-28 product of the company. Grainger will remain on the Coast two weeks.

Having witnessed Erich von Stroheim launch the cutting of "The Wedding March," P. A. Powers, to whom the director is under contract, leaves next week for New York on one of his frequent business trips.

F. W. Murnau, who recently completed his first American motion picture, "Sunrise," arrived in New York March 22 from Hollywood and sailed on the Olympic on March 25th, on his way to Germany, where he will produce one picture under an old contract. He will return next October to begin work under his new five-year contract with Fox Films.

Donald Davis, son of Owen Davis, the dramatist recently added to Paramount's Eastern editorial staff, and Mrs. Davis have left for the West Coast.

Lou B. Metzger, general sales manager of Universal returned to New York this week after conference trip to Universal City, Cal.

Richard Dix, who remained in New York long enough to assist Julian Johnson and John W. Conway with the editing and titling of his latest Paramount picture, "Knockout Reilly," has departed for Hollywood.

Samuel Spring, secretary-treasurer of First National, and Ned S. Depinet, recently appointed general sales manager, left New York Tuesday on a brief trip to the Middle West where a number of important conferences have been arranged with exhibitors and sales executives.

Mary Brian, having completed her role opposite W. C. Fields in his new Paramount comedy, left last Friday for Abilene, Tex., where she will visit relatives prior to continuing to Hollywood.

Louis Weiss, vice-president of Artclass Pictures Corporation, left for the Coast on March 20. He will remain for several weeks, and on his return trip will visit all exchange centers including those now distributing Artclass Product.

Neil Hamilton, whose Paramount contract was renewed recently, has been summoned to California for his first role under the new arrangement. He and Mrs. Hamilton will leave New York Saturday.

Following a month's vacation spent in New York, visiting friends and taking in the new stage productions of the season, Edmund Goulding has returned to the Metro-Goldwyn-Mayer studio at Culver City.

Elinor King, F. B. O. star, erstwhile Goldie Flynn of the chorus of "Criss Cross," has left for Hollywood. She was signed a couple of weeks ago to a five-year contract by Joseph P. Kennedy, president of F. B. O.

In Western Home

Carl Laemmle and Samuel Van Ronkel, producer of "Andy Gump" and other feature comedies, on the grounds of Laemmle's Beverly Hills estate, recently purchased.

Roxy Grosses \$157,611

Roxy gave brother showmen on Broadway plenty to think about when the figures for the opening week, including the special opening show on Friday night, were announced. The gross for the seven days and one show was \$157,611. The gross for the week was \$125,927, including the tax. Moving Picture World predicted last week that this figure would be around \$125,000. Needless to say, these figures constitute a world's record. The house has 6,200 seats.

June Release For Thriller

Universal plans June release for "Men of Daring," a special historical thriller of gold rush days which was made last summer but not released last autumn because of probably confliction then with another "U" frontier picture. "The Flaming Frontier." It is considered timely now because of the Nevada gold rush. Its original title was "Overland Trail."

M. & S. Book "Strogoff"

The Universal Film de France, "Michael Strogoff," is due to be played over the entire Meyer & Schneider Circuit of New York.

Just Miss Death

Harry Huffman, manager of the Aladdin Theatre, Denver, his wife and several Denver detectives narrowly escaped death last Monday when they walked over a pile of debris in which was hidden a half bottle of nitroglycerin. Safe blowers earlier in the morning blew the safe door of the theatre and took about \$500 in cash. Enough "soup" was in the bottle to wreck the entire building.

Name Committees To Run National Exhibitor Meeting

J. J. Harwood Announces His Selections

Chairman J. J. Harwood of Cleveland, chairman of the general committee for the M. P. T. O. A. convention, has appointed the following general committee: Henry Lustig, Cleveland; A. J. Ackerman, Cincinnati; Martin G. Smith, Toledo; C. H. Weidner, Columbus; Sam E. Lind, Zanesville; C. W. Miller, Youngstown; L. F. Eick, Martins Ferry; Fred N. Tynes, Portsmouth; Gus Sun, Springfield; A. P. Botzun, Akron, all of Ohio.

The committee of arrangements consists of John A. Schwalm, Hamilton, Ohio, chairman; Charles G. Burton, Cleveland; W. J. Banks, Cleveland; Ed J. Hiehle, Marietta; P. J. Wood, Columbus.

The committee on publicity includes: P. J. Wood, Columbus, chairman; M. J. O'Toole, Scranton, Pa.; E. Thornton Kelly, Newark, N. J.; B. Z. Levine, Cleveland; Fred J. Herrington, Pittsburgh.

The committee on transportation is: Sam Sonin, chairman, New York City; J. Arthur Hirsch, New York City; Leon Rosenblatt, New Jersey; Joseph Walsh, Connecticut; Lewin Pizor, Pennsylvania; Nathan Yamins, Massachusetts; A. Julian Brylawski, Washington, D. C.; H. T. Palmer, Ohio.

The committee on entertainment is: W. M. James, Columbus, Ohio, chairman; G. H. Foster, Marion, Ohio; A. J. Hettessheimer, Cincinnati; A. C. Himmelein Sandusky; John L. Damm, Wadsworth; D. L. Schumann, Cleveland; John F. Kurler, Toledo; I. Friedman, Akron; Dr. C. M. Taylor, Columbus.

Make Comedy in Color

The first one-reel comedy ever photographed in natural colors, "A Greenwich Village Romance," has just been completed as a Tiffany Color Classic and is said to be an unusual laugh provoker. Four of Earl Carroll "Vanities" girls play leading roles in the picture, which was directed by Harold R. Hall.

Brenon Joins United Artists; To Make English Best-Seller

Herbert Brenon, Paramount director whose future affiliations have been a matter of conjecture, has signed a contract with Joseph M. Schenck, chairman of the Board of Directors of United Artists, whereby he will produce and direct his pictures independently for release through United Artists.

The first new film from the director of "Peter Pan" and "Beau Geste" will be "Sorrell and Son," Warwick Deeping's current best-seller, the rights to which Mr. Schenck has bought.

Takes New Duties

Walter E. Green, now senior vice-president of the National Theatre Supply Company.

International Projector Dines Walter E. Green

The officers and executives of the International Projector Corporation tendered a dinner on March 22 to Walter E. Green, who has resigned as vice-president of that company and will at once take up active duties as senior vice-president of the National Theatre Supply Company.

Mr. Green has been in charge of sales of the International Projector Corporation since its organization and prior to that occupied a similar position with the Precision Machine Company, Inc., manufacturer of the Simplex Projector.

New "U" Serial Players

Universal has signed two popular serial stars. They are William Desmond and Jack Daugherty. Desmond is to be starred in a new chapter picture entitled "The Vanishing Rider." Daugherty will play in two serials for Universal during the coming months, "The Trail of the Tigers" and "Haunted Island."

Music Tax Men in Canada Failed to Register Pieces

Allied Opponents Seek Government Action

A formal request that the Performing Rights Society of Canada be required to pay the registration fee of \$2 for all its copyrighted music, under the Canadian Copyright Act of 1912, before it could be allowed to institute legal or other action for alleged infringements in the Dominion, was made by a deputation of moving picture, band, radio and annual fair interests which waited upon a committee of the Canadian Cabinet at Ottawa on March 18.

As the Society is said to own the copyrights of some 1,000,000 musical compositions of British or European origin, the Canadian Government would be enriched to the extent of \$2,000,000 in copyright registration fees if the requirement were enforced, it is declared.

A complaint of the deputation was that the Society had declined to publish a list of its copyrighted compositions so that exhibitors and others could avoid the use of controlled music, but that the Society, it was stated, had offered to applicants certain annual privileges, instead, which would enable members to play all music without fear, a flat royalty fee being charged for a year.

Lack of registration of copyright was what caused the Performing Rights Society to lose its \$10,000 suit against Famous Players Canadian Corp., at Toronto, the Society claiming that "By Jingo" and "Colonel Bogey March" had been played at the Regent Theatre, Toronto, without permission. Mr. Justice Rose had thrown out the suit because the Society had not registered its claims at Ottawa and the Society was called upon to pay costs as well.

"Convoy" Opens Big

Robert S. Kane's "Convoy," an epic of the navy at war, opened big this week at its world premiere in the Strand Theatre, Hartford, Conn. Henry Needles, Strand manager, declares that hundreds were turned away. The New York premiere is scheduled for May 1.

Pay For Steffes

The executive board of the Northwest M. P. T. O. has adopted and recommended to the Board of Directors a budget calling for an outlay of approximately \$18,000 for expenses for the year. This sum includes an allowance of \$5,000 to pay the salary of a president. W. A. Steffes has served in this capacity for several years without pay, but he has announced that he will not continue in office.

Foreign News

(By Correspondent)

Louis Aubert offers a prize of 25,000 francs for the French film director who shall produce the best French picture during 1927.

Metro-Goldwyn-Mayer has acquired "Les Mensonges" (Lies) the brilliant French film.

The French C. E. A. has appealed to the Government for a modification of the box office tax.

Rene Clair is to make a film of "The Leghorn Hat," a classical French comedy, for the Albartross producing company.

The French Finance Minister publishes the receipts of the French cinemas, showing total receipts of more than 100,000,000 francs. About 31,000,000 people visited the cinemas during the past year, giving an average annual expenditure per head of 3.50 francs. From this it appears that the French public visits the cinema the least, only about 7 per cent of the entire population. An effort is to be made to arouse more interest in France in the cinema.

"The Big Parade" is freely discussed in France; the fact of the French Army being little shown is criticised. On the whole, the French have given the picture a good reception. Field Marshal Joffre was present at the opening show and declared himself charmed with the production.

Dolly Davis is on the Riviera finishing the exteriors of "La Petite Chocolatiere."

"Beau Geste" has been banned by the Internallied Commission in the Rif country, with the object of avoiding any possible incidents.

Theatres in Metz closed as a protest against excessive entertainment taxes. The authorities have granted them a considerable reduction of the tax and in the case of theatres taking less than francs 17,000 per month no tax at all will be levied in the future.

"Les Cinq Sous de Lavarede" is the title of a big film to be made shortly by Societe de Cinemans (Films de France), adapted for the screen by Arthur Bernede. Le Petit Journal, the Paris daily, will publish the story.

Last Minute News Flashes

The Italian Chamber of Deputies is considering legislation guaranteeing full moral and political purity of motion pictures, the stage, newspapers, books, advertisements, paintings and phonograph records. Fines and imprisonment are provided. It would be the most drastic censorship in the world.

The M. P. T. O. A. convention dates have been changed to June 7, 8 and 9.



Joe Well, newly appointed Director of Advertising and Exploitation for Universal Chain Theatres. For two years as Director of Exploitation for Universal Pictures he has scored some notable triumphs.

Stanley, Rowland & Clark And Davis Link Interests

The amalgamation of the Harry Davis Enterprises and the Rowland and Clark Theatres under the Stanley Company of America, was officially announced the past week from the Pittsburgh offices of the Stanley-Rowland-Clark Corporation. The merger, with James B. Clark and Harry Davis as vice-presidents and A. S. Davis as general manager, represents the combining of the oldest theatre enterprises in the state.

Harry Davis' holdings include the Davis, Grand, Alvin, Pitt, Olympic, Schenley, Ritz and Lyric, besides the amusement enterprises within the Grand Theatre building. The combining of the two enterprises forms a theatre chain in Western Pennsylvania of over 30 theatres.

Schader with West Coast

Freddie Schader, the likeable Variety writer on film topics, leaves the paper this week to go west with Harold B. Franklin and take general charge of publicity and advertising for West Coast Theatres, Inc., of which Franklin is president. Mrs. Ray Schader (Miss Exray of Variety) will accompany him. All Film Row wishes them the best of luck.

Pincus Manages Audubon

General Manager John Zanft of the William Fox Circuit of Theatres has designated Louis Pincus of 615 West 156th Street managing director of the William Fox Audubon Theatre, Broadway at 165th Street.

Augments Pathe News Staff

Ray Hall, editor of Pathe News, has appointed Eugene J. Cour to the editorial staff, with headquarters at Chicago. John C. Zimmerman will work out of Chicago.

Famous Players Moves to New Home Over Week End

As this Twentieth Anniversary Number of Moving Picture World comes off the press, Famous Players begins moving the Paramount personnel and effects from 485 Fifth avenue to the new Paramount building. A continuous stream of trucks will ply between the two locations until Sunday morning, when the new address will become: Paramount Building, Times Square, New York.

The company will be functioning as usual Monday morning. It will occupy eight floors of the tremendous structure. Executive offices will be on the eleventh floor. The new telephone number is Chickering 7050. The number of Paramount News will be Chickering 8600. Entirely new equipment has been purchased, leaving only the steel file cabinets, typewriters, statistical matter and the like to be transferred.

Brown Has Unique Film

Colvin W. Brown, vice-president of F. B. O., has returned from a three-months' European tour in the interests of distribution with a short French film which he confidently expects will startle the American trade. It is a recital, rather than a story, of the events which make up a Parisian's daily life, showing the activities of several characters from one midnight to the next. It teems with significant touches, both symbolic and obvious, that will make it very interesting to the American trade as an example of technique.

Ad Men Write Play

Edgar M. Schoenberg and Milton Silver of the Universal home office advertising department are the co-authors of the latest mystery melodrama on the boards of Broadway. It is "The Mystery Ship," a three-act play launched this week at the Garrick Theatre. Silver is assistant advertising manager for Universal under Robert E. Welch. The play was produced by Gustav C. Blum.

Fox Signs Philip Klein

Philip Klein, son of Charles Klein, author of many stage successes, has been signed by Winfield R. Sheehan, vice-president of Fox Films, to write exclusively for that company for a term of years.

M-G-M Buys "Cheri Bibi"

"Cheri Bibi," a French story by Gaston Leroux will be transferred to celluloid. Metro-Goldwyn-Mayer has purchased the motion picture rights. The story, also known as "The Floating Prison," "The Prison Ship" and "Wolves of the Sea," was first published in London.

M-G-M Signs Six

M.-G.-M. announces the signing of contracts by the following: Eleanor Boardman, Jacqueline Gadsden and Roy D'Arcy, players, and Laurence Stallings, Viola Brothers Shore, and Marion Constance Blackton, writers. Stallings will write exclusively for M.-G.-M.

Predicts Amendment Of the Constitution

The suggestion that the Federal Constitution may some day be amended to guarantee freedom of the screen, as freedom of speech and press now are guaranteed, is made by Will H. Hays in an article on "Censorship of the Movies" in the April number of Review of Reviews, on the news stands this week end.

Many F. N. Promotions Of Distribution Men

Samuel Spring, secretary-treasurer of First National, announced the following promotions in the Distribution Department:

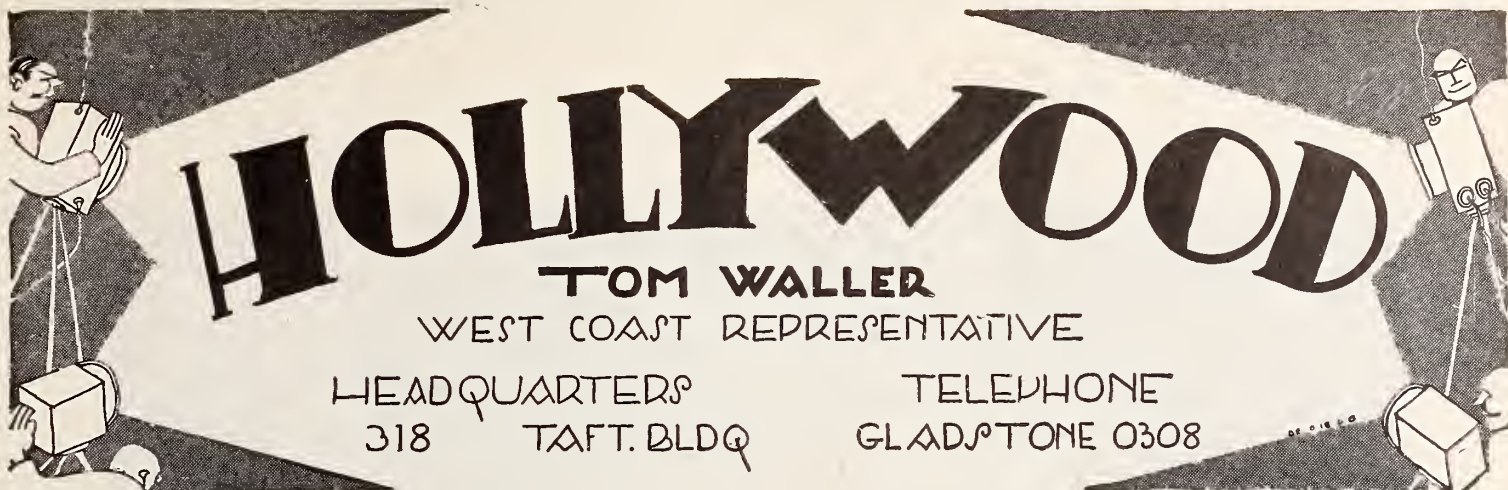
Ned Depinet, sales manager of the Southern Division, to general sales manager; Ned Marin, sales manager of the Western Division, to assistant general production manager, located in New York City; A. W. Smith, Jr., sales manager of the Eastern Division, will continue as sales manager, in charge of the Eastern Division, but his duties will be extended to include Canada (Mr. Smith will be next in rank to Mr. Depinet in the Sales Department); Stanley W. Hatch, manager of the Franchise Department, to sales manager of the Western Division; W. E. Callaway, district manager of the South, to sales manager of the Southern Division, located in New York; R. S. Wehrle, manager of the Pittsburgh Exchange, to assistant manager of the British Foreign Department under Joseph Skirboll; Roy H. Haines, manager of the Cincinnati exchange, to the Pittsburgh exchange in place of Mr. Wehrle; Paul E. Krieger, manager of the Louisville exchange, to manage the Cincinnati exchange; Maurice White, assistant manager of the Cincinnati exchange, to succeed Krieger in Louisville.

An Institutional Ad Service

A department devoted exclusively to institutional theatre advertising and publicity in connection with the exploitation of feature pictures, will be inaugurated by First National. The service goes into effect immediately. Exhibitors receiving First National press sheets will hereafter find sample ads containing institutional copy as also suggestions relating to institutional exploitation by means of tie-ups, stunts and displays of various types.

Educational Moves April 9

Educational Film Exchange, Inc., is making arrangements to move its home office into the new Paramount Building, 43rd and Broadway, New York, early in April. The company expects to be fully established in its new quarters, covering all of the 22nd floor, by April 16. Most of the moving will be done on Saturday afternoon, April 9, from the offices at 370 Seventh avenue and business will be resumed in the new headquarters the following Monday without any interruption.



World Premieres For \$3,000,000 in Carthay

World's premieres for over \$3,000,000 worth of Fox specials is the record for an independent theatre, which the Carthay Circle Theatre has just established. We learned this week that Manager Fred Miller and James R. Granger, Fox's general sales manager, got together and arranged things so that, upon the expiration of the run in the Carthay of "What Price Glory," "Seventh Heaven" will make its bow, to be followed by "Sunrise" and then "Carmen." In all it is figured that these premieres and other runs will monopolize the Carthay box office for the next year and a half. "What Price Glory," according to word reaching us, will probably give place to "The Seventh Heaven" late this spring.

Writers Make Debut

Two new prospective publicity writers have made their appearance in Hollywood and both are "females." One is an eight-pound daughter that will eventually bawl "poppa" at Dave Epstein, free-lance publicity purveyor, and the other finds herself heiress to the Hoffman fortune, now controlled by Jerry, who incidentally keeps readers of the New York Telegraph informed on the movie business.

Starts With Acting

While it is said that Larry Semon's contract with Paramount provides that he may "act, direct and write," we learn this week that for the next couple of weeks Semon will pick on the first of the three. In other words, he will play a feature comedy role in Ben Hecht's "Underworld."

\$500,000,000 Merger Waits on McGuirk's Return to New York

Mrs. Chaplin May Return to Films

Lita Grey Chaplin, wife of Charlie Chaplin, screen comedian, is threatening to return to the pictures. The comedian is now in New York where he went about the time his wife brought suit for divorce in the California courts, filing a sensational 48-page complaint.

Mrs. Chaplin claims she has had a number of offers from various producers.

"Hoot" Displeased?

There was a report late this week that Hoot Gibson would not renew his contract with Universal upon its expiration in October of this year. It was said in this respect, that Gibson's grievance was attributed to "faulty stories." Official sources in Universal City maintained an ignorance of any of these conditions when the *World* sought to check them up.

High Pay For Pollard

With the signing of a new five-year contract with Universal, Harry Pollard, it is said, will be one of the industry's highest paid directors. Pollard is now in the closing stage of "Uncle Tom's Cabin." His new contract will become effective immediately following the completion of the famous slave story and with the start of production on "The Show Boat."

"Sunrise" Now Titled

Katherine Hilliker and H. H. Caldwell have just finished titling "Sunrise," F. W. Murnau's super-production for Fox. This week they start work on titles for the "Seventh Heaven," another Fox special.

Confidential Statement Says One Big Company Already Has Signed on Dotted Line—Stanley Head in San Francisco

WITH John McGuirk in San Francisco at the time of this writing and credited with having made a statement just before leaving Hollywood that no merger can be completed until he gets back to New York, an executive of one of the companies involved in the \$500,000,000 deal informed us in the West Coast headquarters of *Moving Picture World* that only a few days ago a contract definitely and finally bringing his company into the amalgamation had been signed in New York.

Attempts to amplify this statement were met with a refusal of any details, but a re-assurance that this company had signed the longest dotted line to merge yet recorded in the motion picture industry.

This information was obtained in confidence. Taken at face value, it is the first official verification of the merger, at least of the interests of Pathe, Keith-Albee, and Producers Distributing Corporation.

That it probably does not involve the second amalgamation of Stanley, West Coast and First National may be appreciated from the statement made by McGuirk as to his signature being required. It is expected in creditable sources out here and some who were fairly close to McGuirk during his latest visit to Hollywood, that McGuirk's signature will prove to be a final binder in the merging of the merged interest which, reports have it, has been nearing culmination during the past few weeks.

That McGuirk is actually the moving figure in the Stanley, West Coast and First National merger was first declared in this department last week. That McGuirk's signature, therefore, will be largely representative in any aligning of interests of over \$140,000,000 with Producers Distributing Corporation, Pathe, and Keith-Albee is in-

dicated by all information which can be obtained at this time on this subject.

The reports have caused an interesting reaction in Hollywood. Where a group of wags would wax loquacious over the prospects of a few million dollars being combined, the Boulevard discussions have now jumped into the billions. The idle talk which has become more prevalent than ever during the past week discourses one hour that the industry is mobilizing to dethrone Famous Players-Lasky, while the next hour Paramount is credited with being the leading figure in the amalgamation.

"Fatty" May Return

Roscoe (Fatty) Arbuckle may soon be seen on the screen again after an absence of more than five years. Arbuckle is said to have received a flattering offer from Germany to go abroad and produce pictures there. Recently he has been engaged in direction and just finished "Special Delivery," in which Eddie Cantor is starred by Paramount.

It is thought that the Arbuckle foreign-made pictures may be shown in this country. The comedian is to tour the Pantages vaudeville circuit before turning to the German proposition.

Hollywood Now Talks in Billions of Dollars



Albert Conti

Albert Conti

*("As Wits and Wisdom Will
Or
As the Destinies Decree")*

By Tom Waller

West Coast Representative

LIKE they write about Dick Whittington wanting to leave his home town to dig up a few gold cobblestones in London, so it seems is a parallel case in Albert Conti's desire to get to America. Where the cases diverge, however, is that Conti, finding no gold in New York or Philadelphia, actually started digging with a real pick and shovel in California. And, although a few miles away from Hollywood at the time, he now avers that California's only interest for him then was its oil fields.

Conti is thus the first of several hundred individuals possessing well-known names that we have interviewed, who goes down on the record that he did not come west on account of the films.

Curly hair well oiled backwards and a dowdy little mustache and a military bearing a la Foreign Legion might give one the impression that Conti would be in his best mood while relaxing before one of the hackneyed gas log fires, draped in a silken bathrobe with Turkish tobacco smoke emitting from his nostrils.

Not so. Not so. Quite not so. Conti loathes hypocrisy and sham even to the extent that while exhaling a Lucky Strike in his bare dressing room on the Universal lot, he flipped back his coat and showed us a trademark which indicated we both had the same cash-and-wear tailor on the Hollywood Boulevard.

"I hate these bathrobe interviews, especially those perfume-scented gob of English which make an actor utterly ridiculous."

There is nothing about Conti to necessitate the above quotation. He is a he-man in every sense of the word. Not the burly type of square, bristling jawed American.

Rather the genteel specimen of well set-up European aristocracy. The kind of a man that has pedigree stamped in his face and carriage. The kind of a man who can be himself because nature has gardenized his family tree in a way that affords him little opportunity for affectation.

Conti's religion is fatalism. He has become an ardent fatalist since making Hollywood his habitat. Things just come to him, he believes. Lately everyone around the studios knows things have been coming to him so that his ambition—books, travel and a little of that "stretch and the world is mine"—is closer to being realized than ever before.

All Conti has ever needed is the opportunity. It isn't his fault that nature has endowed him with the material in its superlative for certain character roles—big ones. He's got one in Paul Leni's "The Chinese Parrot." He's got still bigger ones, not just in the offing but actually cinched. Albert Conti is a name that is already spoken with respect in Hollywood. Respect because they know it has the stuff in it that will fit into the biggest and best of marquee. In other words, Hollywood senses it as a bulb name.

With nature's gift and now and then a shovel for a cane and a laundry wagon for something nearer a Rolls Royce, Conti's character has been tempered so that it knows what determines the candle power even after the name is spelled in bulbs.

This gentleman with the poise and manners of a gentleman was the son of people who had an estate in Trieste where their boys grew up with the servants' boys—where a cradle for a valet was ordered almost at the same time as the silken cushiony crib for a son.

As such a son Conti entered the Austrian army in 1906. He was still in the service in 1914 when he became a second lieutenant. He was mustered out late in 1918 as a captain.

Conti admits that the luxurious surroundings of his early youth exchanged for trench mud and cooks and mechanics as bedfellows had caused him to give life its

first serious consideration while he was a prisoner beyond the Russian line. Then he figured out his father's wealth. It was not enough. What could he do after the war? He was a good soldier during war time but not of the stolid and stoical type to be satisfied with the clock-like regulations of service during peace time.

In this state of mind he found himself as a clerk in a shipping establishment of a relative in Trieste. It was in 1919 and a boat was loaded up ready to sail for America the next day. Conti in some of his dreams had visualized life on a ranch in Canada. The cattle. A husky appetite. Then he thought of Trieste and its sparkle and he had remained. But this time Conti made up his mind. Next day he was the only passenger on a tramp steamer bound for Philadelphia.

In America Conti was immediately impressed with bustle and big salaries. So much so that in three months after landing he took out his first papers as an American citizen.

But getting a fat envelope proved an enigma. He could walk as fast as anyone else but the only thing which seemed open was the army. In avoiding recruiting stations Conti worked his way through the south—laborer, chauffeur, all around handy man—until finally he heard of California and its oil fields.

As one of the boys with a pick and shovel Conti worked the wells in the Fullerton vicinity for seven months. At the expiration of that time he had more beef on his shoulders than he had ever obtained in the service. He also had \$700 in his pocketbook.

It was then, in 1922, that Conti decided to look for work indoors—to try his luck in a city. He found himself in Los Angeles. He took a modest room in a house near the Famous Players-Lasky cafeteria. There he would often dine. It never entered his head, however, to aspire for the big sums he heard painted people discuss around tables. He figured that an actor must be a man of great experience and that there would never be an opening for an

ex-soldier and a man of all-trades.

While browsing around Hollywood Conti got entangled in a stock flotation which relieved him of his last dime. Necessity forced him to apply for a job at a local laundry and for two days he gathered Hollywood's soiled socks and shirts.

Then one day while looking over the want ads his eye fell upon a three-liner inserted by Eric Von Stroheim seeking an ex-Austrian officer to act as a technical research director. Conti applied and got the job. The production was delayed and Conti found that he would not be drawing a salary for at least another six weeks. It was then that Von Stroheim, needing an extra who could wear a military uniform gave Conti his first opportunity to appear before the camera.

This was in "Merry Go Round" and thus to Von Stroheim Conti extends his thanks for his first job in pictures. His next picture was "The Merry Widow," also under on Stroheim's direction. Following these pictures Conti underwent considerable experience as a technical director when he again stepped before the camera, this time in a still bigger part under the megaphone of Ernst Lubitsch.

To Hans Kraely Conti feels indebted for his first big part. This was in Valentino's "The Eagle." Kraely and Conti were closely associated at the time, Kraely was writing this Valentino story. Accordingly he wrote in an important part for Conti which is recognized as constituting that actor's tailor-made role in filmdom.

Thereafter Conti steadily ascended the ladder but even then he gives Svend Gade credit for assisting that career by giving him a different role. This was in "Watch Your Wife."

We last saw Conti on a set on which Paul Leni was directing a sequence in "The Chinese Parrot." That production had two weeks to go before it would be ready for the projection room. We are assured that it will present Conti in the biggest role of his career.

He's A Fatalist To Whom Things "Just Come"

Deny Discord On Famous Lot; Schulberg Rumors Distorted Turnbull Won't Succeed As Associate Producer in Charge of Production—Ricardo Cortez Finally Out—Cruze Rumors Remain Persistent

RUMORS that all was not well around the family hearth of Famous Players-Lasky and that internal strife was rampant in the organization were discounted by studio officials to a representative of *Moving Picture World*. According to official information "everyone is happy" on the Lasky lot and that satisfied feeling exudes all the way down the line from B. P. Schulberg, west coast chief, to the lowest office boy, we were told.

Nevertheless, Ricardo Cortez is finally out at the Famous plant. His contract has just expired and according to Schulberg, will not be renewed. Cortez was taken out of the cast of "A Woman on Trial," Pola Negri's starring vehicle, recently, because it was said he was not the type for the role. The fact that his contract was about to expire may have had considerable to do with the sudden decision to cast some other actor for the role Cortez was to play.

Reports that Hector Turnbull would probably succeed Schulberg as associate producer in charge of production on the west coast were also branded as distorted by Famous officials. Turnbull, it is declared, with much emphasis, will retain his present position of supervisor of production.

Persistent denials that James Cruze, director, would sever his relationship with Famous fail to stifle the rumors to the effect that he would shortly be receiving his weekly stipend from some other producing company. Rumors that all was not well between Cruze and Famous have been gaining in impetus.

It is common knowledge in Hol-

lywood that Cruze was far from satisfied with conditions during the filming of "Old Ironsides." It was learned from an authentic source that Cruze even went so far as to make the trip from location on Catalina Island to Hollywood to air his displeasure. From the same fountain of information we also learned that Cruze actually quit the job at this time, while the story was still under production, but was prevailed upon to finish the picture.

The general belief prevalent here is that he will do but one more picture for Famous.

A few of the lesser known players and writers have to trek into town from the East with the taking of preliminary steps incidental to closing down on production at the Astoria, N. Y., studio.

Richard Dix is expected here this week, with Thomas Meighan and W. C. Fields soon to follow.

Later in the week we learned that Ricardo Cortez had not been idle for a single day after leaving Famous, having almost immediately signed up with Metro-Goldwyn-Mayer for the male lead in "Anna Karenina," which Dimitri Buchowetzki is directing.



Louie P. Kramer

Louie Kramer Now in Hollywood; Associated With Grant E. Dolge

LOUIE P. KRAMER, one of the best known authorities on national publicity and exploitation, is now in Hollywood associated with Grant E. Dolge, manager of many well-known motion picture stars. Kramer resigned from Balaban & Katz to come to Hollywood.

Kramer has had a wide range of experience in all phases of film publicity, advertising and exploitation. In addition to handling the publicity and advertising for the two largest theatres in America, the Uptown in Chicago and the Michigan at Detroit, both with more than 5,000 seats, he was also director of publicity for Lubliner & Trinz, Chicago's largest theatrical circuit. He is, however, no stranger to the production end of the film business, having been eastern press representative for Thomas H. Ince.

Gliese Awaits His First

Rochus Gliese, new De Mille foreign director, is awaiting his first assignment as a P. D. C. megaphone wielder. Gliese was recently elevated to the directorial ranks after having been imported to this country from Europe as an art director. Gliese was responsible for the unusual settings used by F. W. Murnau, Fox director, in the latter's latest production, "Sunrise."

Gliese was formerly associated with the UFA as art director and supervised the technical details on "The Cabinet of Dr. Caligari" and "The Golem."

Schertzinger's New York Trip Is Now Delayed

According to reports emanating from the Fox lot, Victor Schertzinger, who was scheduled to go to New York this month and make the first Movie-tone picture for Fox, will not board the train for some time.

When official inquiry was made into this report, it was said that the matter was entirely up to New York. At the same time there was also a report that Harry Beaumont, one of the Fox studio crack directors, had severed his relations with the organization. When this rumor was checked up it was admitted that Beaumont's contract had practically expired but that there had been only the most amicable relations between this director and the organization.

Wampas Help Los Angeles Ad Campaign

A check for \$7,220.26 has been turned over by the Wampas to the All Year Club, to be used in helping advertise Los Angeles and environs. The check represented a share of the profits accruing from the recent Wampas Frolic.

The presentation took place at the installation of 1927 officers of the Wampas at the Breakfast Club, with Pete Smith, retiring president, turning the check over to C. G. Milham, executive secretary of the All Year Club.

At the installation Ray Coffin took up his new duties as president of the Wampas. The other officers are: Bob Doman and Sam Cohen, vice-presidents; Phil Gersdorf, treasurer, and Joe Sherman, secretary.

An Impressive Spectacle

A film of the Corpus Christi procession which Erich von Stroheim reproduced as a sequence of his production, "The Wedding March," is to be given the Austrian National Museum as a record of one of the most impressive of all religious spectacles, according to P. A. Powers, producer of "The Wedding March." The picture is now in the cutting room.

Miss Del Rio Picked

Dolores Del Rio was picked this week as the leading lady in "The Trail of '98," an epic of the North, which Metro-Goldwyn-Mayer is now producing on location in Colorado.

Miss Del Rio finished her part in Fox's "Carmen" a few days ago. It is expected that she will be on location with the M.-G.-M. company for fully one month.

Laemmle Signs Geo. Lewis to A New Contract

George Lewis, young Universal player, has been signed to a new long term contract by Carl Laemmle, according to an announcement from Universal City. Lewis recently completed the collegiate series written by Mr. Laemmle's son and his work made such an impression that he was immediately proffered a new contract.

From the same studio comes the announcement that Lewis is not the only player in the recent signing orgy. Mona Rey and Virginia Grey, now busy in "Uncle Tom's Cabin," will also remain.

Industry Watches F. P. As Rumors Fly

Director Brown May Double His Salary

Director Clarence Brown will be satisfied with a weekly stipend from Metro - Goldwyn - Mayer within the mathematical bounds of six thousand or so. We were advised on the M.-G.-M. lot this week that contrary to reports published in several papers, Brown did not think of demanding ten thousand for seven days as such reports credited him. We gathered that Brown's present contract pays him three thousand per week and that the same expires in May. After that, we are told, Brown may seek to double, but never to triple his present salary, at least not May, 1927.

Strike Talk Again Heard In Hollywood

Strike talk popped up again this week in a few circles of studio employees out here. That the union in its attempt to unionize all Hollywood studios was not beaten in its negotiations with Will H. Hays and a committee of producers last December was one version reaching *Moving Picture World*.

In this respect our informant, who is a studio employee, stated that the reason why the matter has lulled is because the unions have failed, among themselves, to appoint a coast representative to confer with a representative of the producers, as was the agreement reached at the New York conferences following the delivery of the union's ultimatum to Hays.

This informant and others in similar circles told the *World* that they look forward to a general strike affecting all union employees in studios and those of kindred locals throughout the country shortly after the appointment of the representative.

New Dramatic Work

With the completion of her role as "Mrs. Sergeant Dolan" in "The Bugle Call," for M.-G.-M., which features Jackie Coogan, Miss Rosing is returning to the Fox Studio for additional dramatic scenes in F. W. Murnau's production, "Sunrise." Immediately upon completion of her work for Fox, Miss Rosing plans to leave for New York.

"Phony" Firms and Film Tests Undergo Rigid Investigation

Casting Head Only a Youth

We hear a lot in Hollywood about young directors and youthful screen stars. Now we find on a tour of Harry Cohn's Gower street picture factory that Columbia Pictures boast of the youngest casting director affiliated with a large studio.

Billy Gordon, a likeable chap with a pleasing personality, has just been installed at Columbia as casting director. Despite his youth Billy has more than a bird's-eye view of the casting situation, having spent a number of years murmuring: "Nothing today; you're not the type," or "Report on the 'set' at daybreak in evening clothes."

Gordon was assistant casting director at Universal for quite awhile and previous to accepting the berth at Columbia was associated with the Central Casting Bureau.

"Hollywood Cinema Test Studio" in Salt Lake City Reported As Being Suddenly Evacuated—Many Check-Ups in Progress in Hollywood

HOLLYWOOD will soon prove too warm a neighborhood for "phony" film companies and their attendant evil, "the free screen tests" for aspiring stars that decide to forsake the factory and department store for a career before the camera. Official investigators are now engaged in ferreting out these "sham" outfits that profiteer on fake promises and bleed the guileless with promises of a screen career.

Wire despatches from Salt Lake City carry the information that authorities there report a sudden exodus of representatives of the "Hollywood Cinema Test Studio," following an investigation as to the validity of the "representatives'" claims as to contractual relations with Hollywood motion picture producers.

The Sheriff's office in Salt Lake City, getting wind of the arrival in town of the "big lens and celluloid men" from Hollywood, decided to do a little investigating on their own account. To this end

they communicated with the Sheriff's office in Los Angeles and Deputies W. H. Kelthoff and A. G. Hoffman were assigned the task of checking up on the Hollywood connections of the "test studio representatives," then quartered in the Utah capital for the purpose of dangling starring opportunities before the unwary at so much per film foot for the tests.

These tests when filmed were then to be filed in Hollywood and an immediate avalanche of offers would, of course, flood Salt Lake City proffering huge contracts to those who screened satisfactorily. It was an intelligent offer naturally, with something like 50,000 extras already in Hollywood, a large majority of whom are lucky to get a day's work a week.

On checking up in Hollywood, Deputies Kelthoff and Hoffman found that the studio and laboratory of the outfit operating in Salt Lake was nothing more than a store room on Vermont avenue used by a furniture company, who insisted they were in the dark as to the entire matter. Claims that they had an agreement with the Screen Library Service, Inc., were also branded as a fabrication by B. C. Carre.

When the report of the Los Angeles deputies reached Salt Lake City it was found that the "test studio" had evaporated into thin air and the "representatives" had made a hasty exit, leaving a trail of "rubber checks," according to the police.

When questioned by the *Moving Picture World* on the investigation, Deputy Kelthoff declared that he and Hoffman had found the Hollywood references given by the Cinema Test Studio far from satisfactory. Claims that their organization had the indorsement of Will Hays were also emphatically denied by Fred Beetson's office.

While no steps have been taken here to prosecute the principals in the case, it is almost a certainty that the affair of Salt Lake City will result in a thorough clean-up of "flimsy" outfits doing business around Hollywood.

Kerry, Miss Windsor, Carew Very Pleasing in "The Claw"

By Jim Powers
West Coast Staff Writer

NORMAN KERRY, Claire Windsor and Arthur Edmund Carew, the trio of principals, turn in a pleasing performance in "The Claw," a Sydney Olcott production for Universal. The picture was previewed at the Westlake Theatre in Los Angeles the other night and was well received by a capacity house.

The locale of the story is laid in South Africa, where Carew as a major in the British army is the big noise. On a trip to London his path crosses that of an aristocratic belle, played by Miss Windsor. Being more or less fed up on her tentative fiancé, a worthless and idle member of society, portrayed by Norman Kerry, she is naturally attracted to the self-possessed major, who has established a brilliant record for himself in the foreign service.

The scene then shifts from the London garden to the South African wilds, where Kerry has gone with the major in an effort to get hold of himself and prove his worth to the satisfaction of the girl. She also joins the colony later, presumably to visit her brother, who is in the service, but more probably to be near Carew, with whom she is infatuated.

The rivalry between Kerry and

Carew holds plenty of suspense, with the latter, because of his martial superiority, having all the best of the "breaks."

When the Zulus go on the war-path and threaten the town, Carew gets an excellent chance to prove to the girl that he is a four letter man with Zulus; he and the girl pledge their troth, while Kerry views the intimate clinch from a distance.

Kerry remains in the town with a handful of men to protect the women and children. When word is received that Carew has been taken captive and put to death, Kerry prevails upon the girl to marry him by the use of subterfuge. Upon learning of his perfidy and also learning that Carew is still alive she turns against Kerry. To atone, Kerry, single-handedly, rescues Carew from the Zulus and returns him to the girl. In the meantime she has discovered that Carew already has a wife and child and that after all she is really in love with her husband. Thus everything ends according to Hoyle.

Miss Windsor, Kerry and Carew all turn in excellent performances. The story is entertaining and the titles well-chosen. None of the virile theme of the Cynthia Stockley novel is lost in its filming.

Fred Newmeyer

Box
Office
Director

By Tom Waller

West Coast Representative

FRED NEWMAYER, beyond a shade of a doubt, has to his credit today the record of having megaphoned more star comedians than any other director in the business. Newmeyer, after making some of Harold Lloyd's biggest bets has been loaned out by the Harold Lloyd Corporation, to which he is under contract, since 1925. During that time, or in the course of less than two years, Newmeyer has had under his directorial command such fun-making giants as Douglas MacLean, Larry Semon, Syd Chaplin, Leon Errol and W. C. Fields. In addition to star comedians Newmeyer has also crowded into the past two years big pictures for Richard Dix and Mildred Davis. Now, they say, he is going over to the Universal lot shortly to guide Reginald Denny through his next vehicle.

How all this happened is the point of interest. It always is on this page where we make it a point to start just a few miles before the station where the film career started.

Newmeyer first of all gives the impression of early and strenuous athletics. Exceptionally well set up he is equally conservative. He likes to talk about boxes because it was from one that he got his first perspective on the box office.

When Fred and Harold Lloyd spent part of their school days together in a little red brick establishment in Central City, Colorado, Newmeyer was a member of the School Nine. At that age Newmeyer had already been familiar with a box, so much so that it looked as if fate had carved out a Babe Ruth career for Newmeyer.

After they left Central City, Fred headed straight for big business in baseball. He went with a Minor League team but his

prowess in the pitcher's box soon gained him widespread attention. It landed him in the box for the Philadelphia Athletics. Just when old Connie Mack had thumbs up for Newmeyer's curves being among the best of the season Newmeyer threw his arm out of commission.

Thus Newmeyer came to California fourteen years ago under doctor's orders. These were that for at least six months the big league pitcher was to devote eight hours of each day to picking oranges. It was hoped that the continual stretching upward of the hand to grasp California's select fruit would restore normal muscular action.

Standing on boxes and stretching, however, failed to fit Newmeyer so that he could go back East and step into the box out of which he had just started to reap a fortune. Seven months passed before Newmeyer was finally convinced that he would never be able to resume professional baseball on a big scale. It was then that he put hands down. An ex-baseball player. Out near Hollywood. Plenty of sunshine but nothing but oranges.

Harold Lloyd finally rescued his chum of school days from an orange picking career. It was at the time when Lloyd was making single reels for Hal Roach.

Why pitching a ball and picking oranges should make a man eligible to enact character roles before a camera may prove an enigma to many. But Hollywood is full of enigmas. Newmeyer's ambition and past made his start as an actor on the Hal Roach lot more or less of an enigma. But what has gone before seems to mean little or nothing if some of filmdom's most successful careers—pecuious to themselves and more so to their employers—is

significant. And so Fred Newmeyer forgot about baseball and oranges to help dignify the rampages of his boyhood chum in Roach one reelers.

Although a character actor Newmeyer soon evinced an unusual appreciation for the things that make a comedy a comedy. Not being in a box or standing on a box Newmeyer decided that he would study the box as a contributor. This study enabled him even as a amateur in pictures to not only execute the suggestions of others but also to go a bit further and add to those suggestions himself.

An appreciation for well-founded comedy—walking across the street not just for the sake of walking across the street but to have a reason for getting on the other side—early evinced itself in Newmeyer's screen career. This technical phase coupled with Fred's natural love for sparkling wit was soon discovered. It provided Newmeyer with the megaphone that has grown steadily in reputation since it came his way about thirteen years ago.

As Fred Newmeyer, director, this ball player, orange picker and actor's first job was to megaphone Harold Lloyd in what since have been acknowledged among his best two reelers.

Among these was "I Do," rated by Lloyd and his followers as his greatest two reeler.

Two reelers firmly entrenched Newmeyer in the canvas chair. One of Lloyd's first three-reelers, "Never Weaken," screwed Newmeyer's directorial chair right into the floor in the Lloyd studio. After that came the big ones, among the biggest of which Fred Newmeyer, classmate of Lloyd, directed. Included in this list were "Sailor Made Man," "Grandma's

Boy," "Why Worry," "Safety Last" and "Girl Shy." Newmeyer co-directed "The Freshman."

In all of these pictures Newmeyer evidenced an almost uncanny appreciation of the things which count at the box office. In this respect he was right up on the line with Lloyd whose insight into the kind of comedy that the people actually want is best evidenced by a glimpse over the books filled with exhibitor reports on every picture that Lloyd has made.

Four years ago, when Harold Lloyd established his own corporation, found Newmeyer directing Lloyd with Mildred Davis in "Safety Last." Upon the completion of that picture Miss Davis became Mrs. Harold Lloyd. Now Newmeyer is completing his direction of Miss Davis in "Too Many Crooks" for Paramount, which marks her first picture since her marriage.

Under contract to the Harold Lloyd Corporation Newmeyer in 1925 was loaned to Douglas MacLean. He directed that star in "Seven Keys to Baldpate," one of MacLean's most noted screen successes. Since that time Newmeyer has also received directorial honors for "A Lunatic at Large," starring Leon Errol. This picture together with W. C. Fields in "The Potters" and Richard Dix in "The Quarterback," were made in the East. Regarding these productions Newmeyer expresses his appreciation for the consideration shown him by William Le Baron, who was in charge of eastern production activities for that company before it centralized all of its units in Hollywood. Paramount pictures which he has made here merit Newmeyer's similar regard for B. P. Schulberg, West Coast chieftain of Famous Players-Lasky production.

The Famous Maker Of Most Star Comedians



FRED NEWMAYER

Mary and Doug Soon To Start Two Productions On Their Lot

Fairbanks Definitely Selects "The Gaucho" and Begins Shooting Next Month—Miss Pickford Has Story About Sales Girl in Store

NOW Douglas Fairbanks and Mary Pickford are both happy. After months reported to have been devoted to research by Fairbanks for a story which would eclipse all of his previous pictures as spectacles, and by Miss Pickford for a story that would depict her as the demurest of maidens, we finally learn that minds are made up and two more productions are soon to start on the United Artists' lot.

Fairbanks, at the time of this writing, was looking at costume tests on the screen in connection with his next picture, which is now definitely "The Gaucho." Actual shooting on this production will probably commence within the next month.

The story, it is said, will place in the hands of Fairbanks, as a romantic cowboy of the Argentine, a bolas or lariat which will be featured on the screen as the whip used by this star in "Don Q." The picture, which will be one of much romance and color, will be directed by F. Richard Jones.

Fairbanks, at this writing, was also endeavoring to pick a leading lady out of five or six well-known actresses which he has in mind.

Miss Pickford, as told by this department several weeks ago, will now start production soon on a story centering around a little girl in a five and ten cent store atmosphere.

As was prophesied by the *World* a few weeks ago, Sam Taylor, under contract to Miss Pickford, has been unable to finish the direction of William Haines in "Spring Fever," which he had gotten well under way when Miss Pickford decided she needed his immediate services for her new vehicle. Hobart Henley has taken Taylor's megaphone on the M.-G.-M. lot.

Tunney Through With the Films

Gene Tunney while in town this week was credited with making an open declaration that he was through with motion pictures, "at least for the time being." Almost at the same time the fistic champion and former Pathe star literally rocked Hollywood when he refused to accept the hospitality of Jack Dempsey. The ex-champion is one of Hollywood's favorites, being seen at almost every public event and party held in the film capital.

Should Dempsey ever attempt to regain his crown from Tunney, Hollywood now indicates that it will be at the ringside with a huge Dempsey banner.

You'll Find Here
Hollywood news of importance to every branch of the industry.

Mack's Death Won't Interfere With Release of "First Auto"

THE death of Charles Emmett Mack, screen actor, will not interfere with the release of "The First Auto," Warner Brothers' production, in which he was playing the male lead opposite Patsy Ruth Miller at the time of demise, in an automobile collision. According to studio officials the picture was practically completed before the accident, with nothing but a few long "shots" remaining to be filmed. The picture will be released as per schedule.

Mack was with the company at Riverside at the time of his death. When the accident occurred he was driving to location in his closed car, according to the police. When his machine collided with one driven by a woman, he was killed instantly. W. H. Wiseman, another actor, was riding with Mack at the time but escaped serious injury.

By a strange coincidence Mack



Noted Argentine beauty, Mary Clay, foremost of Argentine film stars and special writer for Buenos Aires dailies, is in New York negotiating with producers and soon will appear in American productions.

was the second member of "The First Auto" cast to meet death in an automobile accident while going to location. Helen Howard, 23, died earlier in the week following a collision.

The young actor was just beginning to reap the rewards of hard work when overtaken by death. He first made a bid for prominence in "The Dream Street" when D. W. Griffith saw possibilities in him, and gave him an important role in that production. His fine work opposite Marguerite De La Motte in "The Unknown Soldier" earned for him greater laurels. In "The Rough Riders," just finished by Paramount, he also had an excellent opportunity to demonstrate his talents. He was making his first picture for Warners at the time of his death and a bright future was in store for him at that studio.

Mack is survived by a widow and two small children.

Sheehan Will Visit Germany Early in June

In a statement in which he reveals that \$15,000,000 is being expended for the Fox production program for next year, Winfield R. Sheehan, vice-president of the corporation, makes known that some time in June he will leave for Europe to spend a month in the Fox Studios in Berlin. Before his leave-taking, plans will be placed in execution for the erection of additional stages at the Fox Hills properties at Westwood, where a central power plant, storage and distribution system costing \$300,000 will then be established.

In a lengthy review of Fox's production for 1927-28, in which many pictures which have been previously featured in these columns are mentioned, Sheehan also makes known several of the bigger prospects, such as "The Grand Army Man," with Alec Francis in the main role and "Prince Facil" with Charles Farrell and Dolores Del Rio. "Frozen Justice" and a comedy are two others.

It is estimated that the pictures already finished and ready for release, commencing next September, have exhausted one-fifth of the total production budget.

time back, the attitude of the studio at that time was that she could take it or leave it. Judging from official information she has decided to accept the studio's terms previously dictated.

Be that as it may, the presence of Greta in the cast will undoubtedly prove a magnet that will attract a paying clientele at the various box offices of theatres where "His Brother from Brazil" may be screened.

Temperament Proves Costly To Greta Garbo, Now Only Featured

WHAT price temperament! Sometimes it proves costly, as it apparently has for Greta Garbo in her controversy with Metro-Goldwyn-Mayer. We hear that Greta will now play a featured role in "His Brother from Brazil," which Robert Z. Leonard will direct and in which Lew Cody and Aileen Pringle will be costarred!

Thus we find, according to official word from the studio, the exotic Swedish actress who soared to the heights of public favor in "Flesh

and the Devil," and by her performance in that alone merited stardom, is to play but a featured role under two other players cast as the stars. From the turn in events it is obvious that Miss Garbo has come out second best in the wordy battle with M.-G.-M. executives.

The difficulties between the studio and the actress developed when they offered her a new contract, which called for a salary far from satisfactory to her. As published in *Moving Picture World*, some

The Latest and Livest West Coast News

Congratulations
to the
Moving Picture World
on its
Twentieth Anniversary
from
Katharine Hilliker
and **H. H. Caldwell**

For Fox

"Return of Peter Grimm"
"The City"
"Stage Madness"

For M. G. M.

"The Bugle Call"



And a featured role with

Bodil Rosing

F. W. MURNAU'S "SUNRISE"

"Characterizations That Are Distinctive"

GL 8136

Hollywood

GL 3131



Studio Row



EARLE HAMPTON, one of the breeziest and most liked of Fox's corps of publicists, is returning to New York in a couple of weeks. There Earle will get a line on production for the next season, when he will return to the coast in August.

* * *

IVAN MOSKINE will shortly be starred in "He Knew Women" by Universal.

* * *

MELVILLE BROWN will direct "You're in the Army Now" for Universal.

* * *

LILLIAN GISH will next be starred in "The Wind," to be directed by Victor Seastrom.

* * *

ARTHUR MILLER had the camera assignment in Leatrice Joy's latest DeMille production, "Vanity."

* * *

THE battle sequences of "The Patent Leather Kid," starring Richard Barthelmess, were filmed at Camp Lewis, Wash.

* * *

CHANNING POLLOCK has been engaged to edit "Metropolis," produced in Germany and to be released in this country by Famous Players-Lasky.

* * *

WITH the completion of the final scenes of "The American Eagle," Emory Johnson, Universal director, will start preparations for the filming of "The Shield of Honor."

* * *

REX, king of wild horses, is being starred in "Wild Beauty," a Universal production directed by Henry McRae. June Marlow and Hugh Allen have the leading roles.

* * *

JAMES YOUNG'S first directorial effort under his new contract with Universal will be "Midnight" with an all star cast. The screen play will be an adaptation of "Backwash," an original story by J. Grubb Alexander.

* * *

DEL ANDREWS has been signed by Universal under a new contract by which he will direct Universal's western star, Hoot Gibson. He is now working on the script of "The Prairie King," an adaptation of "Bread Upon the Waters" by Peter B. Kyne.

* * *

ARTHUR HORNBLow, JR., has arrived in Hollywood and assumed his duties as production assistant to Samuel Goldwyn, according to an announcement from the latter's office. Hornblow will write several original stories.

* * *

TOM KENNEDY, whose forte is hard-boiled roles, has been cast as a blundering tenderfoot in the forthcoming Paramount production of Zane Grey's "Drums of the Desert." John Waters will direct with Warner Baxter in the leading male role.

* * *

MARY PHILBIN and Ivan Moskine are being co-starred in "The Crimson Hour" by Universal with Edward Slloman directing. "The Crimson Hour" is the new title for "Lea Lyon." The company is now on location at Santa Paula, Calif.

* * *

"LOST AT THE FRONT" has been decided upon as the title for the Charlie Murray-George Sydney war comedy produced by First National. The first title was "Bayo-Nuts," which was later changed to "Who Goes There," only to give way to "Big Bertha." However, it appears that "Lost at the Front" will stick.

* * *

STAN LAUREL, James Finlayson and Oliver Hardy are cast in the three chief masculine roles in the latest Hal Roach comedy to be directed by Fred Guiol. Guiol has just put the finishing touches to "Why Girls Love Sailors."

* * *

HARRISON FORD and Phyllis Haver have the romantic leads in the Metropolitan production, "The Rejuvenation of Aunt Mary," the screen version of May Robson's famous stage success. Miss Robson will also have the same role on the screen that she established on the stage. Erle Kenton will direct.

EDMUND BURNS is playing the leading male role in Universal's "The Chinese Parrot."

* * *

ASHER, SMALL & ROGERS announce that they will make six comedies during the coming year.

* * *

EILEEN SEDGWICK, screen actress, obtained a judgment of \$115 against H. T. Henderson for services in one of his pictures.

* * *

JANET GAYNOR'S first starring production for Fox will be "Two Girls Wanted." Before starting this she will take a short vacation.

* * *

LEAH BAIRD has been signed to co-star with Taylor Holmes in a forthcoming Gaiety comedy, "Their Second Honeymoon."

* * *

NELLIE REVELL, eastern publicist, was the guest of honor at a luncheon given by Eve Unsell, scenario writer, last week.

* * *

JUNE MARLOWE has been cast for the leading feminine role in "The Eternal Silence," which Ernest Laemmle will direct for Universal.

* * *

BETTY BRONSON has left Hollywood for a short vacation with her grandmother in New York. Miss Bronson has just completed her latest Paramount release, "Ritz."

* * *

LEWIS STONE, First National star, narrowly escaped serious injury the other day when an automobile in which he was riding collided with another car.

* * *

HAROLD LLOYD, screen comedian, and his wife are back in Hollywood after a short vacation in New York. Lloyd went east following the completion of his newest picture, "The Kid Brother."

* * *

LOIS WILSON is in town to take her first fling at free lance work. She is scheduled to start work shortly in "The Gingham Girl" for F. B. O.

* * *

DEWITT JENNINGS has one of the featured roles in "Two Arabian Knights" directed by Lewis Milestone. The production will be released through United Artists.

* * *

ELEANOR BOARDMAN and her husband-director, King Vidor, will leave for New York shortly to get final "shots" of "The Mob." Miss Boardman, by the way, has just signed a new five year contract with M-G-M.

* * *

LILYAN TASHMAN has been selected for one of the featured roles in "The Stolen Bride," Billie Dove's first starring venture for First National. Lloyd Hughes has the leading male role.

* * *

REGINALD DENNY gets back into harness this week at the Universal "lot" after a protracted illness. He will resume work in "Fast and Furious," the production in which he was engaged when he was taken ill.

* * *

NATALIE KINGSTON has been finally selected to appear opposite Milton Sills in his next starring production for First National, "Diamonds in the Rough."

* * *

ALARGE delegation of DeMille players and studio officials will travel east for the New York premiere of "The King of Kings" at the Gaiety Theatre on April 15.

* * *

JIMMY WHIPPLE, formerly production manager for various producing units, has joined the scenario department at Metro-Goldwyn-Mayer and is now working on his first story.

* * *

JAMES HALL and Louise Brooks have been cast for the leading roles in Paramount's "Rolled Stockings," according to an announcement from the studio. Hall will start in his new vehicle as soon as he finishes as leading man for Bebe Daniels in "Senorita," now under production.

1907

1927

Too Much Efficiency

IN the following pages, the exhibitor, in whose interest this paper is published, will find a long chapter of the true history of moving pictures during the past twenty years, and plenty of food for thought.

He will observe how the producers, the distributing systems, the theatres, the export and import, the studios—how every branch, in fact, of the art-industry has grown to gigantic proportions.

He will notice the wonderful development of the house organs and publicity departments, as he has heard, louder and louder, the trumpet blasts of the film through all the nation's periodicals.

* * *

Side by side with this display of strength, he will notice the absolute domination of the financier; the passing or harnessing of the showman, and a remarkable decline in the independent trade press combined with a peculiar, steel-mill efficiency in a business that thrives through art.

* * *

He cannot help but sense that, for coldness and relentlessness, the trade press is going through a harder fight right now than MOVING PICTURE WORLD waged single-handed years ago against the monopoly of the Patents Company.

* * *

Something is wrong somewhere.

A powerful industry that deliberately sets out to destroy its own press—its first line of defense—is riding for a fall.

And you cannot deal forever in the intangibles of entertainment through promoters and bookkeepers, for there is a limit to the laughing and the crying that can be forced by mechanical means.

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THE Moving Picture World

AND VIEW PHOTOGRAPHER

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY

361 Broadway, New York

This is a copy of the first page of the first issue of Moving Picture World, March 9, 1907.

The Story of Twenty Years

By A. J. Chalmers



MOVING PICTURE WORLD can lay claim to a double record for priority, for not only is it the first actual motion picture trade paper in America, but in 1911 it acquired The Film Index, which was the first paper devoted to the films, though it properly classed as a house organ.

The Index was the idea of the late William T. Rock, of the Vitagraph Company, who vainly sought to interest several newspaper acquaintances in a publication. When they failed to enthuse, he combined with J. A. Berst, then general manager of Pathe Freres, and together they started the paper, which as its name suggests, was an index or catalogue of film releases.

There existed at that time no source of distributed information regarding releases, other than an occasional advertisement in the Clipper or Billboard. A list of titles, with release dates, footages and producer was essential, and meticulous care was exercised to get and keep this information correct. The rest of the issue was regarded as comparatively unimportant.

When the Motion Picture Patents Company was formed in 1909, the Index was made the organ of the trust.

Meanwhile James Petrie Chalmers, Jr., conceived the idea of a trade paper that should be conducted for the benefit of the entire trade, and in 1907 the first issue of MOVING PICTURE WORLD made its debut. This was a sixteen page sheet, printed on cheap stock and without the pink cover that later was to become the World's first uniform. The front page of that first issue is reproduced here.

A little later it assumed its pink coating which it retained until its absorption of the Film Index, when a change was made to a yellow stock the front page being reserved for an ornamental frame for a scene still, each company being given this space in its turn. It was ornamental, but not particularly profitable, and eventually the front page: the most valuable advertising position in any newspaper, was again devoted to trade announcements.

He who is without nickname is a pariah among men and "J. P." was far more widely known than "James Petrie." His simple, generous nature made a nickname inevitable, yet an innate dignity forbade the more familiar "Jim," save to his closest intimates. The publisher was christened almost with the birth of his first issue, and "J. P." he remained until his tragic and untimely taking off.

Most persons start new ventures in order to make money, and "J. P." was not insensible to the fact that money actuates printing presses as well as mares, but money making was not his first and immediate thought.

He had far greater vision than many who could boast the ripe experience of the full ten years of picture making. They saw only the immediate present, the profitable nickelodeon. "J. P." looked up the clouded vista of the years to come and at the end of

that misty lane he envisioned the glories that were ahead.

On one side of his nature he was the hard-headed, practical printer, but dominating the business idea was the pre-vision of the dreamer. He could see the wonderful future,



The late James Petrie Chalmers, Jr., founder of Moving Picture World.

and he felt it his duty to encourage and foster this infant art of the cinema.

He came at a happy hour, for even then the battles between Edison, Biograph and their numerous infringers were making the contestants realize the costly futility of litigation. Biograph and Edison were in their last trenches. Suits and countersuits were plentiful, and much of the news space was given to the recording of various decisions, dire warnings and heated threats.

Not a picture man himself, much of the early writing was done by Alfred Saunders and Thomas G. Bedding, both photographic experts. It was a part of "J. P.'s" plan to make the World a technical as well as a trade journal and so he sought technicians.

But the trade was not interested in photo-



An early picture of "J.P." and D. J. O'Shea, now Circulation Manager of the WORLD.

graphic processes. There was a war going on, and "J. P." soon realized that his own duties as news reporter were far more important than learned treatises on photographic processes. It took him but a little while to get the feel of the trade, and the news columns soon began to swamp the purely technical side.

Saunders soon retired. The little paper seemed to prosper. He sought to enjoy a similar prosperity for himself. He left the World to start his own paper under the title of the MOTION PICTURE NEWS, which continued a rather uncertain existence until taken over some years ago by its present owners.

Thomas G. Bedding remained for some years, Stephen Bush being added meanwhile, as well as Louis Reeves Harrison, who like "J. P." dreamed himself dreams. Harrison was a splendid writer, highly educated, rich in suggestive ideas and gifted with the fine faculty of expression. He was the first to suggest in print that beyond the foul holes which largely represented the picture theatre of that day there lay the hope for places where light, music, good ventilation and good order might be enjoyed in luxurious ease. Managers who had just gone through the nerve wracking process of raising the prices to ten cents knew that he was all wrong. The exhibitor admitted that the dime had come, but the quarter would forever be an impossibility. The pictures never could compete with the 10-20-30 repertoire shows of that day; the figures representing the admission prices.

But it was "J. P." who formed the policies and guided the craft. It was pretty rocky sailing at first. There were few film adver-

tisers, not many song slide men and the only full page display in those early issues was that of Miles Brothers, who conducted a chain of exchanges.

Back in 1907 it was difficult indeed to take sides, for there was so many sides. "J. P." played no favorites. He put forth a helping hand to all. He was not playing politics, nor was he trying to straddle the fence. He simply believed in helping everyone, and such was his reputation for fair play that all were his friends, both personal and business.

It was not until 1909 that "J. P." was called upon to make his first important decision. In the previous year was formed the Motion Pictures Patents Company. Roughly the idea was this: For nearly ten years Edison and Biograph had been in conflict against each other and everyone else.

The Edison company claimed that in its basic patent it had the control of every taking device. Patent Office officials were liberal in allowing "claims" in those days, and they were particularly generous to their wholesale client, Thomas A. Edison. In drawing up the patent papers his attorney claimed specific means for halting the film for an instant while the lens was uncovered "or any other device."

Biograph claimed that this did not apply to their beater or "dog" movement. Others did not bother to offer any alibi. They just went ahead, claiming they were using the Bianchi camera.

The Bianchi was supposed to be a non-infringing camera, since the film was not halted before the lens. Instead a battery of lenses traveled with the film. With rare good fortune a Bianchi could shoot as much as 200 feet of film before it was sent to the shop for repairs.

Several of the companies had more or less helpful devices such as the framing device for projectors invented by A. E. Smith of the Vitagraph. It was proposed to pool their patents, form a releasing organization sufficient to supply the demand, and then put the screws on the others.

Under this scheme all exhibitors were to be licensed, on payment of a fee of \$2 a week. Only licensed exhibitors were to be supplied with films by the licensed exchanges, and theoretically, if an exchange failed to live up to its contract, it lost its license and the right to do business. The exchanges were supposed to collect the exhibitor's license fees.

Detectives were hired to go about and check up. There was still some independent film being made. If licensed exhibitors used independent films, they lost their licenses. If an unlicensed house used license film, the source was traced and the exchange lost its license. Theoretically the Patents Company was in complete control. About a year later the Patents Company sought to go further. It formed the General Film Company. Either it took over existing exchanges, paying for them in stock, or it cut off the supply of film and opened its own exchange.

But meanwhile there was a fly wriggling around in the ointment and putting up a pretty vigorous kick. Carl Laemmle had both houses and exchanges. Also he had a deep-rooted dislike for the methods of the Patents Company. He declared war.

Throughout this period there existed some independent producers, and there was a certain amount of film coming in from Europe that was made by others than those in the Patents Company; the latter being Pathe Freres, Charles Urban and Charles Gaumont. Today this probably would be called "boot-

leg" film, but then it was merely "independent."

Through the open columns of MOVING PICTURE WORLD this product enjoyed practically its only contact with purchasers. "J. P." realized that a trust would stultify the business. He was convinced that the independents had the moral right to existence. His columns were open to all.

This was held as giving help and comfort to the enemy. It was diplomatically suggested that these advertisements be excluded. With slightly less diplomacy it was pointed out that with the Film Index at command the advertising columns of the World were as non-essential to the Patents Company as a hip flask to "Pussyfoot" Johnson, though that eminent prohibitionist had not yet come into the limelight and probably some other simile was used.

"J. P." admitted that the argument was plausible, but added that it was not convincing. He was running MOVING PICTURE WORLD in the interests of the motion picture business in general and not the Patents Company in particular. Whereupon the Patents Company ordered the withdrawal of all of its advertising.

One particular thorn in the side of the Patents Company was the fact that the World was carrying the message of Carl Laemmle to the exhibitors. And it was a vigorous and disquieting message. Virtually "J. P." lost the advertising of the ten components of the Patents Company because he would not shut the door on the radical Laemmle advertisements. It was with no particular thought of benefiting Carl Laemmle personally. There was the deeper set belief that in assisting Laemmle the only fighter in the independent ranks with what is inelegantly known as "guts," he was fighting the cause not only of the independents but of the motion picture. He sacrificed a considerable portion of his revenue to a belief rather than to an individual, and it was to happen presently that Carl Laemmle was richly to repay that devotion.

The Laemmle plan of campaign was very simple. He simply goaded the General Film—General Flimco, in his picturesque phrase—and the Patents Company until they simply had to sue him for libel. On the legal principle that "the greater the truth, the greater



A. J. Chalmers making the first trade paper delivery by airplane.

the libel," this was libel neither pure nor simple.

Then Laemmle shot his bomb. In his reply he charged that the Patents Company and its subordinate General Film was a trust, maintaining its own publication and performing sundry other heinous and illegal acts.

The result was all that Laemmle and his associates could ask. Had he accused them of breaking all the ten commandments their dismay could not have been greater. And one of their first moves was to seek to dispose of the incriminating Film Index.

Their own private burial ground was already overcrowded with the bodies of defunct exhibitors and exchanges. In a panic of terror they almost forced the sheet on "J. P." They let him have it at his own price and took their pay in advertising, and so it came to pass that the man who was the chief cause of the advertising being lost bought it back. MOVING PICTURE WORLD gained a double title and three new editorial writers.

The foremost of these was James L. Hoff, whose newspaper experience ranged from an undertaker's monthly known as "Sunshine" to the Billboard. The second was the Chicago correspondent James McQuade. These two men were automatically carried over to the staff as part of the agreement. The third was Epes W. Sargent, formerly of the Musical Courier, the Dramatic News and the New York Morning Telegraph.

With the Index laid to rest, with the Independents growing in power and with all three factions, not to mention the States Rights men, MOVING PICTURE WORLD entered upon its new career as practically the only film trade paper.

During the period just described the WORLD'S circulation had kept gaining steadily. Its readers admired the guts the paper and its owner had shown by fighting for a principle and by flatly refusing to be influenced or coerced by advertising.

Now that the independent market had been thrown wide open, circulation continued to increase faster than ever. Newcomers were entering the theatre business every day. They were greenhorns, most of them. They needed help. And the WORLD proceeded to extend that help generously.

Those were the days when many a theatre owner had to grind the crank of his projector as well as do the fifty-seven other varieties of work that goes with running a theatre. The average theatre owner was not a mechanic—and the machines of 1910-1911 vintage were far from the state of reliability that they are today.

It is perhaps difficult for many to imagine just how harassing those days were. But it only took a few dark shows to put wings of flight on what was intended to be a stable theatre investment!

Realizing the need that existed for really practical help in this direction and the value of a place where there could be an exchange of ideas, the WORLD opened the first Projection Department. The man whom "J. P." put in charge was F. H. Richardson. Since the day he joined the WORLD in 1910 he has been both praised and damned because he has never hesitated to come out and tell the truth—and the truth sometimes hurts. His friends far outnumber his enemies, and even those with whom he has had disagreements respect him.

The projection conditions in the theatres when Richardson took over his department in the WORLD were, to put it mildly, discouraging. It was no job for pussyfooting and the records of the department will substantiate the fact that its editor is no pussyfooter.

The WORLD through its Projection Department for over seventeen years has waged

a continuous and most effective campaign, (battle might be a better word) in the interests of better projection. That Richardson and his department has constantly filled a most pressing need in a vital part of the motion picture industry is amply proven by the thousands of letters that have come to our hands from exhibitors and the men behind the machines expressing genuine thankfulness for the practical help and inspiration which they have received from Richardson's personal letters, his Projection Department not to mention his famous Handbooks which have sold into five large editions.

Encouraged by the good work which the



The first commercial picture radioed across the Atlantic—Note No. 1 on the envelope.

written word was doing for theatre managers and projectionists, the WORLD, in 1917 sent Richardson on a lecture tour that took him all over the United States and into the most important sections of Canada. This trip was financed by the WORLD and was done entirely in the interests of the better projection of motion pictures.

The tour began February 28, 1917 at the time of President Wilson's inauguration, and lasted five months. During this time a distance of some 19,000 miles was travelled. It took Richardson into thirty-seven states and two Canadian Provinces where he addressed one hundred and forty one gatherings of projectionists, exchange men and exhibitors.

This trip established the WORLD and Richardson more strongly than ever in the favor of theatre owners and projectionists. It was the first really extended effort in the

interest of better projection ever put forth, and it still stands today as one of the most valuable services ever rendered by a trade paper to this industry.

The early years were just as fraught with exhibition handicaps as they were with projection riddles. In 1911 Epes W. Sargent began helping exhibitors to advertise and merchandise their pictures through the department "Selling The Picture To The Public."

This department, ever since its inception has filled a most important need in the busy showman's life. To thousands of exhibitors it has literally amounted to a thorough schooling in the art of exploiting and advertising motion pictures. It has furnished a common market place for the exchange of selling ideas among exhibitors themselves. It has been and still is a source of inspiration and valuable aid to countless numbers of readers, and through sheer good work it has developed a reputation among showmen all over the United States and Canada as a place to come for friendly council and able advertising and exploitation device.

There have been several attempts to copy this invaluable service of MOVING PICTURE WORLD but they have all lacked the all important "know how" and complete familiarity with the subject which so easily distinguishes a winner from an "also ran."

Showmanship in the running of motion picture theatres has been and will continue to be one of the most important phases of the motion picture business. Therefore it means something to say that for close to sixteen years MOVING PICTURE WORLD has distinguished itself and made thousands of exhibitor friends by Sargent's skillful and sympathetic direction of this outstanding department. The adoption of ideas suggested in it have given many an exhibitor a profit on a show that would otherwise have been a flop.

When an industry is in its early formative period a trade paper must endeavor to be as general in its usefulness as possible. It cannot become highly specialized. The time is not ripe for that yet. As an industry develops specialization takes place. One of the forms it assumes in the publishing business is segregation of media. We find an excellent instance of this in our own case. Actually MOVING PICTURE WORLD played a triple role in the early days. It was the general business paper for the industry, it was the fan paper, and it was the scenario writers' best bet.

One of the first deliveries of the WORLD made each week was to the news stands down town where a budding film audience eagerly sought it out to devour the stories of the pictures which had just been made. Here was the industry's first fan circulation.

As more and more producers entered the field the demand for suitable stories increased. There was a ready market for scenarios and a horde of would-be scenarioists began sending in picture story ideas in helter-skelter manner. This called for recognition in the way of practical help so the WORLD started a Scenario Department which supplied the facts about scenario construction that were so badly needed. It was conducted by Epes W. Sargent and was continued until organized scenario departments and contacts with established novelists became a regular part of production when the demand for free-lance scenarios fell off. The department was supplemented by the publication of a text book

on scenario writing called *Technique of the Photoplay* which sold into three editions.

While a scenario department in a motion picture trade paper sounds funny now, it certainly had its place in the early days, and was eagerly read. The fan circulation sounds funny also, but it too had its place and many an advertisement that was directed to exhibitors also "sold" a host of fans to search the picture out, and go and see it. At one time the *WORLD* was printing nearly twenty thousand copies—twice as much as today. As the industry grew the demand for specialization grew. It became the duty of a trade paper to concentrate its circulation upon the buying element of the business. Other magazines like *Photoplay* came along and specialized in fan circulation. The final step in this transition took place when the *WORLD* joined the Audit Bureau of Circulations as told elsewhere in this issue.

During all these years the bug-a-boo of censorship was cropping up. Against this stupid enemy of the films *MOVING PICTURE WORLD* waged relentless warfare whenever it appeared. The files of the *WORLD* are full of articles pointing out the dangers and futility of motion picture censorship as a way to keep the screen clean.

Arguments against censorship were printed in the paper itself. Pamphlets were gotten up and supplied freely to exhibitors and exhibitor organizations who were faced with the possibility of local censorship legislation. The *WORLD* literally did everything in its power to prevent censorship from forcing its withering hand upon an art-industry at a time when it would have been most disastrous to its future.

The first efforts towards exhibitor organization met the sympathetic approval of "J. P." He could see that there were many problems which could be met and more intelligently settled through organized effort than without it. In its reporting of exhibitor conventions the *WORLD* has set a record for thoroughness and accuracy. It is doubtful if a more complete story of the various exhibitor conventions during the past twenty years can be found anywhere than is to be found in the files of *MOVING PICTURE WORLD*.

It was while attending one of the first exhibitor conventions held in the National Cash Register Building in Dayton, Ohio, that "J. P." met his untimely end. This was in March, 1912. The fatal accident occurred when, in a dimly lighted hall, he opened a door and stepped into what he must have believed was a projection booth, but which actually was an elevator shaft. He never regained consciousness and died a few hours later in the hospital to which he had been taken.

With his untimely death the motion picture industry lost one of the clearest-visioned, honest, square-shooting men it has ever had. During the short time he was privileged to hold the reins "J. P." established a policy of editorial independence which has endured. The pity is that Fate decreed he should be taken just at the period when the industry entered upon the tremendous development which he had envisioned, and before being permitted the opportunity to enjoy the results of his personal sacrifices, and conscientious efforts to build a substantial publishing business.

Shortly following the tragic death of "J. P." the *WORLD* property was incorporated under the name of the Chalmers Publishing Company with the right to engage in general publishing work. This was in accordance with ideas on the future which "J. P." had often expressed.

The first step in this direction was the publication of various books. Starting in a very modest way this division of the Chalmers Publishing Company's activities has enjoyed a constant and profitable expansion. Many of the books have sold into several editions. Of later years the activities of this department have been extended into the Spanish markets where success has been immediate and where there seems to be unlimited opportunities.

In 1916 the Chalmers Publishing Company started another publication—*Cine-Mundial*. This paper, a monthly, under the immediate direction of F. G. Ortega was at first devoted in a trade way to film interests in Spanish markets. Later the editorial policy of the magazine was changed from trade appeal to national appeal. Subsequent developments have proved that this was a happy decision.



FRANK G. ORTEGA

Editor of *Cine Mundial* since its inception and now General Editorial Director of the Chalmers Publications.

The row which *Cine-Mundial* had to hoe was a hard one. It grew up amongst hard knocks, lean pickings, and in an atmosphere of general crepe-hanging—not to mention witnessing quite a few actual demises of Spanish contemporaries. Yet even when things were blackest the staff of *Cine-Mundial* and the publishers never became panicky. Always blessed with a sense of humor, a sense of proportion, a tremendous faith and an actual knowledge of the market, they successfully dealt with the many wierd situations they had to face. In the current slang of today *Cine-Mundial* was "a tough baby."

Cine-Mundial's circulation has steadily mounted up to the point where now just a few more issues will put it in the fifty thousand class. Over 90% of its circulation is newsstand sales—a purely voluntary circulation. Through *Cine-Mundial* the Chalmers Publishing Company has built up the finest distributing system of its kind in Latin-America. Its present advertisers, numbering over one hundred separate accounts, represent

the cream of America's best known manufacturers—firms whose trade-marked products are household words throughout this country and in some cases throughout the world. Last year this magazine increased its advertising revenue 33% over the year before; and what perhaps is even more gratifying it renewed 97% of its expiring advertising contracts.

When the motion picture trade papers joined the Audit Bureau of Circulations in 1920 the motion picture trade for the first time in history was given the opportunity to get a fair, unbiased, undisputable analysis of just how its papers stood in the estimation of exhibitors.

An examination of the yearly audits of the Audit Bureau will show how the *WORLD* has continued right up to the present day to merit the respect, confidence and preference of the readers in the theatre field. The exhibitors of the country have proved this by the only two methods at their command. They have given the *WORLD* the largest paid circulation. And they have given it the highest record of subscription renewals. No paper can receive a greater tribute to its editorial correctness and excellence than a vote like this from the readers of the field it serves.

In the matter of utilizing new inventions and new methods to increase its usefulness and service to the trade the *WORLD* has always taken the initiative. It was the first motion picture trade paper to use the airplane.

At the M. P. T. O. A. convention in Washington, D. C., in May 1922, following a week of business sessions, the election of officers took place very late on a Thursday. The full report of the convention including the election results was rushed to New York, printed after midnight that night and at 9 o'clock Friday morning the writer left New York for Washington by special airplane with 500 complete bound copies of *MOVING PICTURE WORLD*. Before noon every exhibitor at that convention had a copy in his hand giving a complete account of what had taken place up to the closing time of but a few hours before.

Several years ago the *WORLD* adopted the flat envelope method of mailing which is so far superior to the ordinary, cheaper, "roll 'em—crease, 'em" way. Advertisers and readers benefit materially by this service.

When it became possible to radio photographs and printed matter between continents the *WORLD* was the first trade paper to carry a photograph sent in this marvellous manner. While travelling abroad E. W. Hammons, President of Educational Films Corporation, put an English poster of *Ideal Comedies* on the air in London at 12:03 A. M., July 1, 1926. It was received in New York at 1:03 A. M. and reproduced in the issue of *MOVING PICTURE WORLD* printed that week.

In this comparatively brief, word sketch of twenty years only the high spots have been touched upon and even these rather briefly. Two decades have gone by. Twenty years of motion picture history—all of them years characterized by hectic activity are now in the background. Throughout this span of time *MOVING PICTURE WORLD* has endeavored to serve a great art-industry honestly, fairly, and to the best of its ability. It has consistently maintained and protected its right as an independent publication to present its own editorial views. It has been the nucleus around which a real publishing organization has been built. The little *MOVING PICTURE WORLD* seed which "J. P." sowed back in 1907 has grown to be the industry's largest publishing house.

The March of the Years

By Merritt Crawford



TURN back the pages of the calendar twenty years and, if you are sufficiently curious about moving picture history, delve into the musty archives where lie the records of the men who

made it—the “giants in those days . . . men of renown”—and you will find they are not greatly different, save in the cruder, more complaisant methods used by them in attaining their objectives, from the average movie magnate of today.

The future film historian will record that the genus in 1927 had rather more finesse than the 1907 variety. Possibly also the big film men of the present generation have a more lively sense of responsibility than their fore-runners. Otherwise the two are about the same.

Not so the two periods in the history of the motion picture industry. To find a common denominator for the “fillum” business of a score of years ago and the great industry today of which it was the progenitor, upon which to base a comparison, is all but impossible. The contrast between the two is almost too great to be bridged.

Yet in its human elements, intensity of competitive conditions, and showmanship requirements, each is essentially and basically the same as the other.

The year 1907 was to the moving picture industry what the year 1849 was to California. The “gold-rush” was on. Everyone was hastening to “stake a claim.” The butcher, the baker, the candlestick-maker, all swarmed into this newest of golcondas, eager to gather a share of the riches, which seemingly awaited anyone who could rent a vacant store, hire three or four dozen chairs from the nearest undertaker and arrange for a projection machine and a supply of film.

The year 1927 sees the “claims” all “staked out,” unlimited capital extracting the “pay dirt” in greater and greater quantities. Opportunity for the man operating with a “shoe-string” bankroll or the fly-by-night, “get-em-in, get-em-out” showman is gone forever.

But for brains, specialized talents or creative ability, the word “OPPORTUNITY” was never spelt so large as it is today, in the making, selling or exhibiting of moving pictures.

Nineteen seven really marked the beginning of the film’s history as an industry. Its development before that period had been largely on the mechanical or laboratory side. Improvements in the moving picture camera, crude and cumbrous as it was, in the film,

itself, and more especially in the projection machine, which took the movie out of the “peep-box” or kinetoscope, where perforce the camera had had to leave it so long, and put it where all might see the marvel of its motion, had at last made the film adaptable for general amusement purposes.

Before that era the making and marketing of film, as well as the exhibiting, was about as chaotic and uncertain a business as could well be imagined. The seller could by no means keep up with the swiftly mounting demands of his customers. The buyer could never be sure of getting a fresh supply of film when he needed it.

Every owner of a “store-show” (there was no other kind then) had to keep a few reels of “junk” on hand to serve as its “program” in the event that the regular delivery of his “show” could not be made on time.

The “exchanges” of that day were complete in themselves. They rented projection machines to their customers, furnished all the accessories, and bought anywhere they could get it, as well as made the film they distributed.

Subjects ran from 100 to 700 or 800 feet in length. Film was bought by the foot or pound and rented by the reel or program. What the subjects might be in a given “program,” whether comedies, dramas or scenics, made little difference to the exhibitor. Film was “fillum,” and as such, entertainment for the “store-show’s” patrons, who were not highly critical, so long as it “moved.”

At least fifty per cent of the film then shown was foreign made, France supplying by far the major portion of the imported article, though Italy, England, Germany and the Scandinavian countries all contributed a share.

Safety devices were just beginning to come in. In a majority of houses projection machines were still hand-operated. Such a thing as a fire-proof booth was still almost unknown and the film as it came from the machine was run loose into a bag, instead of being rewound into a metal magazine.

Such was the condition of the infant moving picture industry when James P. Chalmers brought out his first issue of *MOVING PICTURE WORLD* on March 9, 1907. It consisted of a dozen or two more or less nondescript manufacturers, half a hundred distributors, a number of agents for foreign film makers and a host of little, mushroom exhibitors, who had sprung up almost overnight everywhere a vacant store was available.

Many of the former were still conducting the business in which they had been previous to listening to the lure of the celluloid siren. For them the “fillum” business was still a side line—a casual adventure of uncertain duration.

The two most important companies in 1907 were the Biograph and Edison. Between them they claimed to hold all the basic patents to the film, the moving picture camera and the projection machines.

Early in 1907 the decision of the Federal Court established for the time the priority of the Edison camera patents. The Biograph patents, which covered the famous “Latham Loop” and other parts of the projection machine, had been previously recognized by the lower courts, and the combination of the two made possible the formation of the Motion Picture Patents Co. in December of the following year.

Its avowed purpose was the monopoly of all branches of the motion picture business by virtue of its patent rights. Its high-handed methods and onerous license conditions, however, proved in the end to be its undoing and that of the General Film Co., its distributing organization.

No attempt can be made here to tell of the spectacular struggle between the licensed companies operating under the Patents Co. and the independent groups. It need only be said that from 1909 until 1914 it was a continual legal battle between the opposing elements in the industry. In the end the government’s highest court decided against the Patents Co., as a trust, under the Sherman law, ordered its dissolution and imposed a heavy fine upon its members. The Edison and Biograph patents also were declared to be invalid, and free to all who wished to use them, a decision which worked a revolution in the film industry.

But the Motion Picture Patents Co. and the General Film Co., though they ruthlessly destroyed many small independent distributors, and threatened for a time to swallow up the whole industry, did much to stabilize it. They organized a country-wide group of exchanges, where the exhibitor could obtain an assured and consistent supply of screen material. They also did much to improve theatre conditions by cooperating with the authorities in securing the installation of safety devices and in educating the exhibitor in improving his house.

Various organizations were formed by the independents to oppose the Patents Co. in the courts and competitively, and in May, 1910, in Chicago, the Motion Picture Distributing & Sales Company was organized.

Twenty-five concerns agreed to market their product through this new distributing organization, whose officers were: Carl Laemmle, president; P. A. Powers, vice president; C. O. Baumann, treasurer, and Herbert Miles, secretary. William Steiner, William H. Swanson and J. J. Murdock formed the executive board.

The Sales Co. is mentioned not alone because of the successful fight, which it waged under Mr. Laemmle’s leadership against the attempts to monopolize the film business, but because out of this organization, which only held together about a year, grew the big independent national distributing companies, which, with the General Film Co., form the model upon which those of today are based.

Up to 1908 practically no moving picture was made over seven or eight hundred feet in length. Many did not believe that film longer than this would be practicable or popular, because of the eye-strain due to the “flicker” of the projection machine and because most could not conceive of a story which would require any more footage.

In this year, however, General Film released a number of films of longer length than one reel. Biograph, where D. W. Griffith was then located, led the procession and others in both the licensed and independent groups

quickly followed. Griffith, who had already given the "close-up" to the screen, in this year also made what I believe is the first American-made feature of more than two reels. It was a three reeler, "Judith of Bethulia," later built up to four reels from cut-outs for special distribution in 1914, and a picture which would stand up today against many modern films.

General Film could not release it, because it could not be made to fit into any of its programs, and so the Biograph officials put it on the shelf and charged it off as another of their privileged director's "experiments."

Until 1911 film manufacture had been confined to New York, Chicago and Philadelphia. In that year Francis Boggs, a director for Selig, is credited with making the first moving picture on the Pacific Coast. Adam Kessel, Jr., arriving there soon afterward with his 101 Bison Company, brought East the news of California's unique advantages for filmmaking, and thus may be said to be chiefly responsible for making it the world headquarters of the motion picture.

During all these years the film had remained in the nickelodeon class. Admissions remained five and ten cents. Most of the so-called "magnates" believed they would always remain so. Many still had doubts of the movies being more than a "craze" which would pass away overnight.

Two things, however, occurred along about 1912 to change this idea considerably. One was the improvement in projection and the beginning of the elimination of the "flicker." The other was the importation of a number of features of multiple reel length from Europe. These features, of course, had to be "roadshowed" and handled as special attractions, there being no distributing company so organized it could release them.

Adolph Zukor, with Sara Bernhardt in "Queen Elizabeth," from Films d'Art of France, was among the first of these. With Daniel Frohman and Edwin S. Porter he had formed Famous Players to handle this picture. His financial success was not great, but he demonstrated the possibilities of the feature length film and the budding State Right market.

The next year, 1913, saw a great increase in the number of pictures of more than two reel length, although this was the limit to which the regular national distributors up to that time consented to go. They still remained steadfast to the old "program" idea of four to six "reels," which ordinarily would include a comedy, a drama and a scenic or novelty film of some kind. This was a "show."

The distributing companies then were the General Film Co., handling the productions or "brands" of the licensed group forming the Motion Picture Patents Co., which released about sixty reels a week, and the companies composed of the elements originally making up the Motion Picture Distributing & Sales Co., previously mentioned.

These were the Universal, headed by Carl Laemmle, which then distributed about thirty-two reels a week, the Mutual Film Corporation, with about twenty-eight, and the Film Supply Co. with some twelve or fifteen. There were also numerous other smaller companies, who were issuing with more or less regularity programs of five or six reels for individual exchanges.

Four reels made up the usual "show" in those days, for which five or ten cents admission was charged, and inasmuch as each exhibitor changed his program daily, it will be readily seen that no theatre could buy its film entirely from any one company, other than the General Film, if they required more than four reels daily. Competition was making

them all show more and more reels to get the business.

Naturally, these showmen liked features, as the longer films were at once named, because they could get higher admission prices on the days they showed the "special" and also because it enabled them to strengthen their programs on other days in the week, with the reels they did not use on the day they showed the feature and which they had to take.

The demand for features grew rapidly. Companies were formed to produce and market features exclusively. Soon the exhibitors found that what was good business on one day a week was better on two. Before long, as the supply of features increased, they were using features every day in the week.

The "super-feature" or "big special," which then appeared, bore the same relationship to the exhibitor's feature program as the feature originally had borne to his "show" of short reel subjects. It served to bring about patronage, generally at an increased admission price.

Long before this time the industry had been gradually getting away from the "store show." Theatres had greatly improved in character and increased in size. The feature, which had taken the movie out of the nickel admission class, also led to many changes and reorganizations among the old line companies. All of them added features to their short reel programs and organized special companies to produce and distribute them.

The opening of the Strand Theatre on April 11, 1914, gave a tremendous impetus to theatre building and demonstrated that the week "run" could be made a practical reality. Griffith's "Birth of a Nation," which ran forty-four weeks at the Liberty Theatre, ending its record run for that time on January 2, 1916, also showed that an admission price of \$2 top meant little if the attraction value in the picture was there.

The feature also was responsible for bringing the screen star out of the can and making the name of the popular actor or actress known to the movie public.

Before 1909 movie fans only knew their favorites, with very few exceptions, by a description of some characteristic, but not by name. The big producers were loath to advertise their principal performers, first, because they feared they might have to increase their salaries, and second, because some other producer might thus be enabled to identify them and bid for them.

Mary Pickford, for instance, then with Biograph, was known as the "girl with the curls" or "Mary." She was then receiving something like fifty dollars a week as salary.

The feature's popularity necessitated the development of the so-called "star-system," which later brought about many changes in both the distributing and exhibiting fields.

Adolph Zukor, always a showman of the keenest vision, was among the first to realize the possibilities of a personality and a "name" to attract box office patronage. His Famous Players Co., formed, as already noted, in 1912, was originally designed to bring eminent artists of the stage to the screen.

His early association with Mary Pickford, whom he brought out largely because most of the famous stage stars he approached were unwilling to lend their talents to the then much despised movies, also must be recorded as being one of the prime factors in making the motion picture industry of today possible.

More than anything or anyone else, I think, these two brought the motion picture out of the limited and shoddy environment in which it had till then flourished, dignified it as an amusement, made possible the great movie

palaces we have today and showed the amazed world that production costs were unimportant, provided the attraction value was there for the public.

Add D. W. Griffith to these twain, and we have the triumvirate, who may fairly be said to have transformed the despised movie to the triumphant motion picture. All others must perforce take second place.

Harry Raver, with his All Star company, was another, who visioned the box office potentialities of great stage names and popular stage plays, if transferred to the screen. He also pioneered. Other companies quickly followed.

Early in 1914 Jesse L. Lasky formed his company, later to be merged with Adolph Zukor's Famous Players and again to be combined with the Paramount distributing organization, originally formed by W. W. Hodkinson.

These were the days of the industry's greatest and most rapid development, the really formative period out of which the motion picture business of today has grown. The ramifications of this period are so many, the chess board moves so lightning-like and so numerous, as to make it impossible even to touch upon them here.

It may be said, however, that the "star-system," the natural development of the feature photoplay, formed the pivotal influence of all these activities and changes in the film business. The feature produced the star, the star helped to evolve and make possible the great motion picture theatre, and the theatre demanded better and ever better film attractions.

In 1915 the Triangle Film Company was formed by Harry Aitken, president of the Mutual Film Corporation, who, with D. W. Griffith had made "The Birth of a Nation."

The Triangle Co. brought together the greatest group of stellar and directorial talent up to that time assembled in the history of the film industry. Its first picture, "The Lamb," supervised by D. W. Griffith and directed by W. Christy Cabanne, brought Douglas Fairbanks to the screen.

It was shown at the Knickerbocker Theatre, which had been taken over by the Triangle Company, early in the summer or spring of 1915, and as I recall it, the presentation was made under the direction of S. L. Rothafel, then the highly successful manager of the recently opened Mark Strand and now head of the great Roxy Theatre.

The initial success of the Triangle Company was tremendous, but it is mentioned chiefly because it accentuated the importance and value of the "star system." It bid high for artists or directors and, it is said, its competitive gesture was largely responsible for the enormous increases in stellar salaries which began to take place at that time.

It is no exaggeration to say that Harry Aitken's bold and aggressive tactics with Triangle, with its implied threat to all film producers having box office stars, helped to enable Mary Pickford to form her own company upon most advantageous terms in association with Adolph Zukor and Famous Players. It also enabled Charles Chaplin, in February, 1916, to make a contract with John R. Freuler, then president of the Mutual Film Corporation, for the then record salary of \$670,000 a year.

Probably Triangle's activities also had considerable to do with bringing about the merger between Famous Players and the Lasky company, which on June 28, 1916, announced their merger, with a capital stock issue of \$12,500,000.

The telephone numbers, in terms of which film men had been wont hitherto to discuss

deals and salaries for public consumption, had at last become real.

The development of the "star system" had meanwhile brought about distinct and important changes in the theatre situation. Exhibitors found that they must have the stars to attract their patrons, no matter at what price. They found, however, that to get the more popular ones they were forced often to buy and book other pictures of mediocre attraction value. Production and rental costs also had vastly increased.

Even the largest exhibitors found themselves entirely at the mercy of the big producer with the most popular stars, of whom there were but few, then, as now.

To offset this, First National Pictures, an alliance of a group of the leading theatre owners in the larger cities, was organized to distribute pictures for its own and other theatres, and to encourage independent production by eminent artists on their own account, by reason of the assured and advantageous outlet their features would have through the theatres allied with the company.

J. D. Williams, a veteran showman with a big record of previous successful theatre operation and salesmanship, originated the idea and organized the company.

First National's success was immediate. But it marked the active entrance for the first time of the exhibitor in the producing and distributing field and was the forerunner, if not the motivating cause, of the present overlapping and interrelationship of the sales and producing branches with the exhibition or theatre-owning end of the rapidly changing motion picture business.

It forced Mr. Zukor and his company, to cite a prominent example, to enter the theatre field, often as competitor with other houses to whom he sold his pictures, in order to assure himself of an outlet for his productions. It compelled Marcus Loew to buy

Metro and annex Goldwyn, to protect his great theatre interests.

It may be said also to be responsible in a measure for the formation of theatre chains, with which the individual exhibitor has found it hard to compete successfully and which in a larger sense have also militated against the producer, who has been forced to accept lower prices than he should for his pictures, in many instances, because of the chain theatre's concentrated buying power.

From 1916 may be said to date the beginning of the tremendous theatre building activity, which we have seen in the industry, of which the end is by no means yet in sight. The same year marked the beginning of the competitive stress and the creation of economic conditions, which have since necessitated merger after merger and combine after combine of the largest companies.

As yet no genius has come forward with a plan which will effectually solve the costly sales problem, which is now the chief concern of all the industry. Apparently, the only solution to it will be further mergers, until practically all this branch of the industry will be under one or two big tents.

Wall Street is now said to be fully in the saddle in the industry and the big financial interests which make it up are invariably insistent on the highest efficiency and economy of operation. How successful their efforts will be remains to be seen from the angle of showmanship and in maintaining and increasing the public's patronage of the motion picture.

Well-informed people predict that before the end of the year there will come a merger compared to which all previous ones have been insignificant. Whether it comes to pass or not, is important to the film business **only** in the measure of its success in attracting and continuing to attract the patronage of the American public.

Unlimited capital can build great theatres. It can bring about many economies, doubtless, in the selling and distributing of motion pictures. But money alone cannot necessarily produce motion pictures which will consistently bring the public into those theatres.

Institutionalizing the theatre will not do it alone, nor will the fine presentations we see today do it indefinitely. In the final analysis, the picture, itself, is always going to be the attraction or the dud. Poor pictures, if continued indefinitely, will drive the public to other amusements.

Right now our theatres are away ahead of the pictures, which they are showing week in, week out, with some rare exceptions. Production is the real problem, now as always, in the motion picture business and it always will be.

Future mergers will have little to do with the progress of this industry, however big they may be, provided they cannot solve this problem. The old box office holds the answer all the time.

What the next ten years will hold for this industry, who can guess?

The great Roxy Theatre, just opened, if successful, as it now seems certain of being, surely augurs many radical changes in present systems of theatre construction and operation, as well as in sales methods and production standards.

The "sound picture," with its proven possibilities, as exemplified by Warner Brothers' Vitaphone and the Fox-Case Movietone, seems to indicate that we are at the threshold of a brand new amusement industry. The natural color and third dimension picture have already demonstrated their practical possibilities. The television or radio-movie seems to be just around the corner.

Out of the "peep-box" and "store show" has come in twenty years a billion dollar industry. And we are still only at its beginning.

Pictures In Science

By Willard B. Cook
S. M. P. E.



FROM its ability to record motion, it is obvious that the motion picture can be made to illustrate, analyze, and subsequently to study any phenomenon which cannot be as thoroughly illustrated by the still picture. Most of us

are more familiar with the use of the motion picture in the applied sciences rather than in the field of pure science. In the limited space of this brief article only the most casual reference can be made to some of the more prominent uses in both fields.

In biology, the motion picture has played an important part in the study of the development of the embryo, particularly of the egg. It has also been used with great success to study the circulation of the blood and to observe the life and action of some of the largest of the microbes.

In botany, the motion picture has been used with very popular results in studying the growth of plants, through the use of an intermittent stop motion camera, making single exposures at considerable intervals, so that a period of growth covering days or even weeks is reproduced in a period of a few minutes, thus showing the entire life of a plant from the sprouting of the seed to its death due to age, in the space of a single reel of less than 1,000 feet.

In industrial chemistry, many interesting motion picture have been made by different manufacturers for the purpose of describing chemical processes as used by them. In these, the use of animated drawing has met with signal success, as it permits of much clearer analysis than is possible in the limits of straight cinematography.

For several years the motion picture has been used in a medical way, one of the best illustrations being the operation of the electro-cardiograph for recording and studying the heart action in people subject to trouble in that organ.

In modern surgery, motion pictures of operations are beginning to assume a great deal of importance, as it has been found that very excellent records of the technique are obtainable at much closer range than is possible for the average student at the clinic. These clinical motion pictures can be run over and over again at normal or slower speeds, or even with occasional stops, to study every detail or technique shown in the operation. It seems altogether probable that this method of teaching surgery will surpass all others in the comparatively near future. By the use of the motion picture, the operation of the expert can be rapidly communicated to thousands of others, with all the perfection of its originator's technique.

It has been used widely in engineering to analyze the development and changes observed in construction of all kinds. Also in destruction due to sudden strains, shocks, vibrations.

In electricity, it has been used in co-operation

with animated drawings to make clear the complicated scientific reactions, such as the functioning of the electron in radiotron tubes.

An interesting application of the high speed camera has been in the aviation service, where it was first used to observe the flight of pigeons in order to assist in the design of aeroplane wings and also of aeroplane propellers. More recently, high speed pictures have been made of airplanes crashing against concrete walls, in order to determine that point on the engine where flames first start after the crash. These records were made in order to improve on engine design to reduce the explosion hazard. The high speed camera has also been used in gunnery to trace the trajectory of projectiles and to study the recoil of the guns due to the explosion.

Among the most interesting and best known of the recent scientific applications of the motion picture, has been through the investigations of DeForest and Hoxie in the recording of sound by means of light density on the photographic emulsion and its reproduction later through suitable amplifiers, in complete synchronization with a simultaneously recorded picture image upon the same film.

Space forbids further individual mention of the applications of the motion picture as an aid to science, but it seems altogether probable that the rapid expansion in the use of the new 16 m/m narrow width film, with its very great economy as compared with the standard size film, will remendously increase the use of motion pictures by individuals in every branch of pure and applied science.

Exploitation

Its Beginning and Its Advance

By *Epes W. Sargent*



TWENTY years ago, when MOVING PICTURE WORLD made its initial sixteen page bow, the exploitation of motion pictures to the public was pretty close to being at its worst. Many intelli-

gent observers of that day credit the theatre exploitation with being responsible for the first outcry for censored pictures. It is hardly fair to make so extreme a statement, but it actually is a fact that the manner in which pictures were advertised was more responsible for the move than the pictures themselves. The first publicity for pictures was started in 1895 and it grew steadily worse until 1909. This was the single phase of the pictures that did not grow steadily better.

The earliest shows were the state rights exhibition of the Raff and Gammon licencees. The initial efforts consisted largely of painted banners across store fronts, and throwaways. And about all they had to offer was "Edison's Latest Invention" and movement. Sometimes the bills offered the vaudeville stars in the pictures, but more often they merely sold pictures of motion.

Probably the first real exploitation stunt was worked by William Holpin, who was manager of Papinta, a serpentine dancer. Holpin had a concession on the midway of the Cotton States Exposition in Atlanta, and was interested in a showing of the Armat machine. He seems to have had charge of the showmanship of the attraction, and it was up to him to do something. Somehow the people were not flocking into the picture pavilion. It cost a quarter, and in those days a quarter was pretty nearly as large as the dollar of today.

Pictures that moved sounded fishy, even if Edison's name was tacked on. The fairgoer was not going to sink a whole quarter on any magic lantern show. They knew that pictures could move. Every traveling stereopticon show had a ship that sailed over painted seas, and most of them had the old McAllister slide of a snoring sleeper into whose capacious mouth a succession of rats ran. Pictures *could* move, but they were not worth a quarter.

Holpin had a sign painted assuring the readers that the device was something new. He made the sporting proposition that they go in free. If the pictures did move, they handed out their quarters on their way out. It was the first application of the pay-as-you-leave idea to the pictures. It was last reported in use about three years ago.

Apart from this, the banner-handbill campaign was almost standard. In the larger towns the handbills were omitted. In a short time the multiplication of projectors partly eliminated the use of the Edison from the advertising, and once the novelty exhibition phase was passed, the store show went into retirement for a couple of years.

Jean Leroy, who is a walking encyclopedia of cinematic facts, says that there existed a store show on Chatham Square, in New York City, from the earliest days, known as The Chatham, which was presently followed by the opening of two others, but for a time these were the only store shows in New York. Mostly the pictures had passed over to the vaudeville houses.

Out in California, however, the Biograph theatre came into being. It did not matter what type of machine was used. It was a Biograph theatre. We do not now have reference to the Talley enterprise in Los Angeles, but to actual theatres up and down the Pacific coast where pictures and perhaps a little cheap vaudeville formed the program of a "sit down" show.

Railroad fares were costly and the "Coast Defenders," as the purely Western acts were called, largely hung around San Francisco. The Biograph theatres were able to supply a form of cheap amusement in the small towns where a full vaudeville bill was impractical.

Meanwhile Hale's Tours had come out of Kansas City. This really was an adaptation of a summer park device. In the original form an old street car was mounted on a roller base. When a crowd had been assembled, the door was closed, the motor started and as the car bumped up and down a panorama was shown back of the windows on either side. The effect was so realistic that more than one child fled from the car fearful that he would be carried too far from home.

Captain Hale (he got his title in the Kansas City Fire Department), had toured the country with Hale's Fire Fighters and Fighting the Flames; exhibitions by his highly trained men. He was looking for something new and found it in the pictures.

Securing a location, he would build up what seemed to be the rear of a Pullman car. You purchased a ticket, entered the car and took your place on one of the wooden benches. When the car filled there was a deal of whistling and puff-puffing as the vibrator mechanism was turned on. Suddenly the far end of the car seemed to open up and you apparently whizzed through the open country. In this device the only films used were those taken from a flat car in front of the engine. This was a favorite shot in those days, for the railroads were glad to get the free advertising.

Sidestepping the story for a moment it might be mentioned that several years later the Canadian Pacific sought to interest the Keith Circuit in a proposition. The railroad was to supply a sleeper, diner, laboratory car, a flat car and an engine without cost. These were to be at the command of the Keith cameraman with a free run over the entire line. All the railroad asked in return for three months' use was that the road be mentioned on all the titles.

But let's climb aboard the Hale car again.



A. M. Botsford, Advertising Manager,
Publix Theatres

The show lasted only a few minutes; perhaps three or four, and then the passengers were ejected to make room for new fares.

This probably was the first lobby display ever made for the pictures. It was the first ballyhoo, as well, for the tooting and puffing that launched one carload on its way served as the sound attractor for the next lot of tourists.

Precisely the same style of lobby was used on "Excuse Me" in many instances. It has been used on many other railroad plays.

Close on the heels of the Tours came the store show. At first only banners were used, but it was soon found that a mechanical piano helped to attract the crowd, and these were put in, being stopped only for the illustrated songs.

About the first authentic record of an exploitation stunt came around 1911 or 1912. This was the cutout, and it was limited to a cutout of Charlie Chaplin. Someone discovered that a Turkish cigarette, given a fair start, would smoulder until it burned away. And the further interesting discovery was made that if you chewed the tip a little, you could stick it onto the cutout and apparently Chaplin would enjoy the smoke.

The first perambulator other than a truck with an A board was also connected with Chaplin. An exhibitor fitted an old buggy with shafts in the rear and a steering wheel to control the front wheels. A Chaplin impersonator sat at the wheel, and the machine was christened the Autogobile. After it had grown stale in the home town the exhibitor offered to pass it along to anyone who would pay the freight.

and each temporary owner would be recorded in the pages of the exploitation department of *MOVING PICTURE WORLD*, that other applications might be made. Two or three years ago an effort was made to locate the old contraption and Joe Hewitt, of Robison, Ill., recalled he had last seen it somewhere in his section, for he and Steve Farrar, of Harrisburg, were among the last to use it.

Exploitation was rather sporadic in those days. Most exhibitors thought that a house program or a small newspaper ad was about enough. They could not afford to do more, but here and there a real exploiter could be found.

One of these was J. W. Llewellyn, of West Point, Ga. Llewellyn was the originator of the "one-piece coat and suit hanger." He used to do a lot of lobby work in those days, long before lobbies became a science. For one railroad picture he built tracks across the sidewalk, got a large semaphore from the railroad and used pretty nearly everything but an engine.

He built up a splendid business; so good indeed, that it proved his Waterloo. One of the local politicians wanted the theatre for a relative. He had the city council boost the license fee to a prohibitive price, and when Llewellyn quit took over the house and had the license reduced.

Another fine exploiter in those days was Frank Montgomery. He had been a showman in the Mississippi Valley for years, but somehow he drifted over to Florida and decided to build in Jacksonville. In those days Mabel Paige was the dramatic idol of the orange growers. She played Florida, Georgia and Alabama for years, and in local esteem no second-rate actress from New York was regarded as fit to be placed in comparison.

Montgomery's first bow to Florida was an enormous ad in the daily paper in which he expressed his appreciation of Miss Paige's work. He agreed with Florida that she was a star of the first magnitude, and complimented them upon the good judgment they displayed in flocking to her standard. Quite casually he added that he felt that a town that could give Mabel Paige her proper rating was competent to enjoy the silent drama, so he was going to open a picture theatre.

Jacksonville repaid the compliment. If Montgomery could appreciate their local idol, he was a good judge. Consequently he would have good shows.

Montgomery opened his first house in the Summer, and to stress the efficacy of his cooling system offered to provide a darkey to fan any patron who complained of the heat. Two or three jokers actually did complain, and Montgomery made good.

He later invented the idea of the treat. He announced that he had a show so good that he wanted everyone in town to see it. Anyone who could not afford admission merely told the doorman that he was Mr. Montgomery's guest, and entered without payment.

He also was the first to use commercial space. He invariably contracted for the run of the paper, at about half the theatrical rate, and made his spaces so large that they could not be overlooked. Half and full pages were frequently used in a day when five or six inches as a liberal limit the country over, where newspaper space was used at all.

Unless we are mistaken Montgomery also



Lemuel L. Stewart, past master of exhibitor advertising.

was the first man to stage a popularity voting contest with an automobile as first prize. He ran the contest for something like three months. In connection with this he devised the advance booklet sale. If you wanted more votes you bought ticket books, good any time within the next six months, and he sold hundreds of these.

Before he got through Montgomery had run a single house into four in Jacksonville and one in Atlanta. But each house meant more capital and his own holdings were eventually attenuated to the point where he lost control. He was like Barnum—more of an advertiser than a showman, and he lacked a James A. Bailey.

He came to New York, but his schemes were far too small town. One idea, expounded while he was still in Jacksonville, was to hire an open carriage and drive "to the mill district," where at the noon hour he would distribute one dollar bills, with the remark that it was with the compliments of Frank Montgomery, who was about to open a new theatre.

"I'll have the New York papers ringing with my name," he said in conclusion.

His listener only laughed. "What you would get," he said, "would be a three-line item telling that a person giving his name as Frank Montgomery was arrested for obstructing traffic by giving away dollar bills and was taken to Bellevue Psychopathic Ward for observation."

He never gave out his dollar bills, but he did try to get an opening in New York, compromised on a job in New Haven, but shortly went back to Memphis, where he presently died. He was a splendid small town man, but he could not tackle the cities.

Another natural born advertiser, who also was a showman, was Ralph R. Ruffner, who died last December. "Ruff," who had been a railroad man, went into the theatre business in Vancouver, Washington. He first won attention through giving a free matinee to the inmates of an asylum for deaf mutes. They enjoyed the show so much that the following day he sent each one a season pass.

This and some similar stunts attracted the attention of Jensen and Von Herberg,

and he was with them many years in Seattle and Portland. During the war he ran the American theatre in Butte, and following the Armistice he made an effort to get one of the sirens that were installed on the Atlantic seaboard as warnings. The fire house was half a block up the side street, on a hill, and it was his idea to mount the siren on the roof of the theatre and blow it as a warning when the engines dashed into the business street.

It was at the same house that he first used the fire department to give an exhibition of life saving in connection with a fire picture. Several other managers used the same idea, but he seems to have been the first.

In San Francisco he invented the clock lobby, in which he filled his lobby with a couple of hundred Big Bens, all timed to go off at close intervals. This was used on King Vidor's "Better Times" and was a sensation. Even more startling was his use of an airplane, with wings demounted, in front of his house. In "demonstrating" the machine the propellers nearly bowled the passers-by into the gutter.

For a few months he was connected with First National's home office writing press books, but he was too much a westerner to be happy here and soon went back to Jensen and Von Herberg and presently took over the Capitol theatre, Vancouver, B. C., for the Canadian Paramount interests. He was still at the Capitol when he died.

In Vancouver he could not work many of the trick stunts he was so fertile in devising, for the temper of the town was too conservative, but he did achieve "trick time" as a synonym for Daylight Saving, and now and then the old humor would creep into his advertisements, one of his best being a large space for "Grandma's Boy." This showed Lloyd standing in the foreground with a cottage background. In the smoke from the chimney he explained "Grandma's inside frying doughnuts."

For consistently good work another Jensen and Von Herberg manager has few equals. This is J. W. Sayre. An old newspaper man, he has a genius for unique layouts, and for several years he produced a house organ for the united Seattle houses that had a fine news stand sale at five cents a copy. It was more of a fan weekly than a house organ and brilliantly edited. He is now booker for the circuit, which was taken over by the organization headed by Harry C. Arthur, Jr.

Hay and Nicholas, of Fairbault, Minn., were among the early originators. They did some splendid work in the old days, but have figured only occasionally. Another old time management was the Hardwicke Brothers, of Clovis, N. M., who originated, or at least developed the personally guaranteed show. When they gave a personal guarantee, you got your money back if you felt your confidence had been misplaced.

Steve Farrar and Joe Hewitt, already mentioned, were among the old time stars, and no record of the early days would be complete without reference to George A. Bleich, of Owensboro, Ky.

Bleich was the first man to admit that he occasionally had a poor show. He would write a chatty advertisement in which he would honestly admit that some shows were

not as good as others. Once when a bad egg crept in, he took space for an apology, explaining that he had not seen the picture in advance, and promising that it would not happen again. However his star stunt was the advertisement he wrote on Caruso in "My Cousin." "They say this is not very good," he admitted, "but you've heard him on the phonograph. Now come and see what he looks like." On that basis he sold the atrocity without any comeback.

J. M. Blanchard, of Sunbury, Pa., was a hustler back in those days. He still flourishes, but he does not report as often as he used to. He has won such a civic position in the town that he does not have to hustle as he did back in 1910-1912 to sell his seats.

Another old time Jensen and Von Herberg man to come to mind is A. C. Raleigh, who got into the hall of fame by being the first woman sign painter. Raleigh's marquee was so low that he did not dare work from its roof, so he had himself lowered from the roof of the building. His bloomer suit was made from an old box drape and he hired a wig. The "lady" sign painter, thus launched, has been a clean-up every now and then right down to date. Raleigh is now managing the Coliseum, Seattle.

One other name looms large for those times. This is James C. Quinn, now in Los Angeles. He was managing a house in El Paso that was off the main street, and Jimquin induced the merchants to erect their own "White Way" for the half block from the corner to his house. He also is the inventor of the "Park your cares at the—"

These men all flourished before what might be termed the exploitation era, which came in with "The Miracle Man" about 1915. Paramount felt that this picture should command better than usual prices, and to give the managers a chance to get the breaks on an advanced rental, put out a staff of dramatic press agents, many of whom had had picture experience with "Cabiria," "Quo Vadis" and other roadshow films of those early days.

One man was assigned to each exchange, and he was loaned to managers who booked the picture. This was the first effort to make a drive on publicity for other than a road showing, and in many towns the idea was brand new. "The Miracle Man" made money for both Paramount and its renters, and the idea was so well appreciated that Sidney Kent decided to make it a permanency, putting Claud Saunders in charge.

Saunders reorganized the already scattered staff, and began a campaign of education that included managers, editors, merchants and others. He did not confine his efforts solely to Paramount pictures, and often his men would give hints on other pictures while they were putting over their own. The basic idea was that if the manager was taught how to exploit, he would prosper, and if he prospered, Paramount would get its share in better rentals and good will.

Saunders located many of the stars of the business including Eli M. Orowitz, now a radio announcer and consulting exploiter; Oscar Kantner, now head of the depart-

Exploitation Can

*Fill Your Empty Seats or
Empty Your Filled Seats
—It All Depends*

ment; Leon J. Bamberger, his present assistant; Harry Swift, Max Doolittle, Russell Moon and a score of others. Saunders first assistant was John Rosenfield, now of the Dallas News, who coined the word "exploiter," and later Walter F. Eberhardt, now of First National and president of the N. A. M. P. A.

Swift was a specialist in window grabbing, but the habit grew on him so that he would dress a window, have it photographed, replace the original dressing, pay the storekeeper and photographer and go on his way without remembering to tell the exhibitor what he had done.

Presently the exhibitor would see in the trade papers that he had had a wonderful window. When Swift got back with Paramount again, he became more conservative.

It was a Paramounter who first used the mystery stunt in which a suit of clothes and a farewell message on a bridge or a river bank would eventually be hooked-up to a Paramount title. One Paramounter, who was the cause of a Chief of Police personally dragging a river all one hot Iowa day (and it's hot in Iowa in the Summertime), has not been back in that state since, for the Chief is still watching.

One of the most fertile of the Paramounters was Fred V. Greene, Jr., until recently with the Schine Circuit, in Central New York. Fred was in France for a time. His best bet was the development of the birthday remembrance idea, but he has many other original stunts to his credit.

For a time the exploitation men went in heavily for lobbies and this was developed to a point where it became almost an obsession. In many towns unless the Saturday feature carried an ornate lobby the rural patrons would stay away in the belief that the picture could not be much good. The craze reached the point where even the drama shows had to dress the lobby to compete.

Some of these lobbies were beautiful things, the entire front being built in to suggest a castle, a prison, a coal mine, and in the case of Gloria Swanson's "Her Gilded Cage" a huge birdcage. More than once the structure has been built clear out to the curb line.

Many of these structures were dangerous in that they clogged the exits. No fire ever originated in a house so dressed, but the hazzard was heavy and most cities now have a law or a fire regulation against any impeding structure.

Another form of lobby display was the animated exhibit. Automobile dramas and racing plays were advertised by cars or horses on an endless belt, concealed by a ground row and often backed by a panorama. In some of these displays the cars or horses were on separate bands, each differently geared, so that the position of the contestants was changed.

The bannered trolley car was a product of this period, either masked in with a 24-sheet, bannered below the windows with star cutouts pasted against the glass, or even with an actual impersonator.

All of the other big production companies followed Paramount in the establishment of an exploitation service, but none of them ever achieved the organization first collected by Saunders. Today there are exploitation men in many exchanges, with Universal doing the most and best work, but the exploitation man has joined the Indian as a vanishing race. He has served his turn and today any exhibitor has only to copy the stunts he has been taught, improving them with each repetition.

The present home office trend is more toward a supply of novelty accessory and national hook-ups. The individual manager looks after his own stunts.

In the Publix organization the exploitation man has been replaced by a home office organization in which A. M. Bottsford looks after the general newspaper publicity and Lem L. Stewart attends to the exploitation with the assistance of George E. Planck, E. R. Roberts and Cliff Lewis, all of whom have served their terms as theatre managers.

Mr. Stewart, himself, was publicity man for the old Triangle Films, and went south when Lynch, head of Triangle, formed the Southern Enterprises. He is not only a genius at planning exploitation, but he can convey his enthusiasm to the managers who receive his "booking letters," and the Publix leads the line in consistent exploitation.

Stewart is probably the best informed man on exploitation and advertising in the business, and about the only one who derives his knowledge both from actual experience and the study of authorities. It is this background of practise and theory that enables him to obtain such striking results.

Of course no story on exploitation would be complete without mention of Harry Reichenbach. He was one of the pioneers in the pictures and the first man to stretch a picture banner across Broadway. He engineered the famous "T. R. Zann" stunt, in which the Belleclaire Hotel reported to the police that one of its guests had a live lion in his room, bringing it in under cover of a piano box. The reporters fell and fell hard, just in time to help put over "Tarzan of the Apes." Harry is popularly supposed to have "drowned" a Japanese princess in one of the lakes in Central Park, but he told the District Attorney that he didn't, so we may as well take his word for it, since he probably won't do it again. He knows all the ropes and made not a few of them.

Some of the modern day hustlers are as good as any that the producers ever sent out. Take Edgar Hart, of the Colonial theatre, Portsmouth, N. H., for example. Edgar did some of his best work in El Paso before he landed in New Hampshire by way of San Diego. Washington is reputed to have thrown a silver dollar across the Patomac, at Mount Vernon, but Edgar can make a dollar go further than that. He uses brains rather than money and he can cook up a wonderful stunt for \$1.98 and pack the house at an outlay of \$3.50.

Another star is John J. Scanlon, of Torrington, Conn., who can paint his own lobbies, or did until they put in a new marble front. Now he can't daub the shiny stone, so he has to work on other things. One of his best stunts is getting some local mer-

(continued on page 430)

Cinematic Beginnings

A Monograph by Charles Edward Hastings

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IN their history, motion pictures, as we know them, trace their origin to the photographic art, dating from 1802, although scientific treatises on, and allusions to, "the persistence of vision" and kindred thoughts ante-

date photographic processes by many centuries.

China, Japan and Siam had their shadow-plays several thousand years ago, when, with the sun by day and fires by night the skilled pantomimists threw their shadows on a translucent silk curtain. Complete "stories" were told in these shadowplays, including the beheading of the villain and "the clinch" (or kiss) at the fadeout.

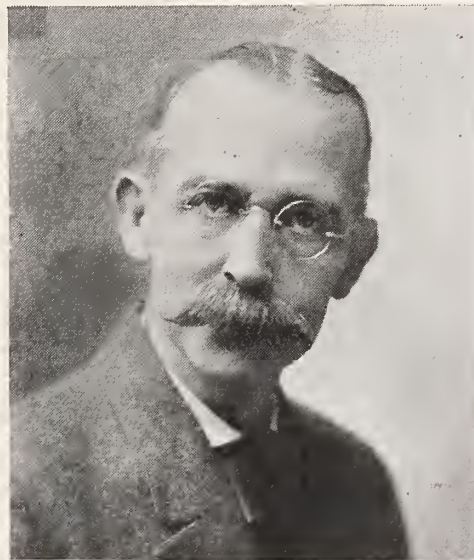
The first record by ancient writers, is, perhaps, that of Titus Lucretius Carus, about 65 B.C., in his "De Rerum Natura." The poet and philosopher wrote:

"Do not thou moreover wonder that the images appear to move,
"And appear in one order and time their legs and arms to use;
"For one disappears, and instead appears another
"Arranged in another way. And now appears each gesture to alter,
"For you must understand that this takes place in the quickest time."

From the copy of "Ptolemy's Optics," in the Bodleian Library, Oxford, England (but two copies of this work are known), we find that a disc, partly colored, will appear wholly colored, when rapidly revolved. He refers, here, to the persistence of vision.

Alhazan, the Arabian philosopher, mentions (1100 A.D.) the matter of persistence of vision in his works.

Leonardo da Vinci, Italian artist and philosopher of the Renaissance, also mentions (1472) the persistence of vision. The "camera ob-



JEAN A. LE ROY

Pioneer photographer and inventor, to whom the writer of this article is deeply indebted for access to his records relating to motion picture subjects. This collection includes personal memorabilia of the pioneers, books, documents, motion picture films and other invaluable items.

scura" was first recorded when da Vinci in 1482, brought it to the attention of the scientists of that day.

Battista Porta, a hundred years later, ex-

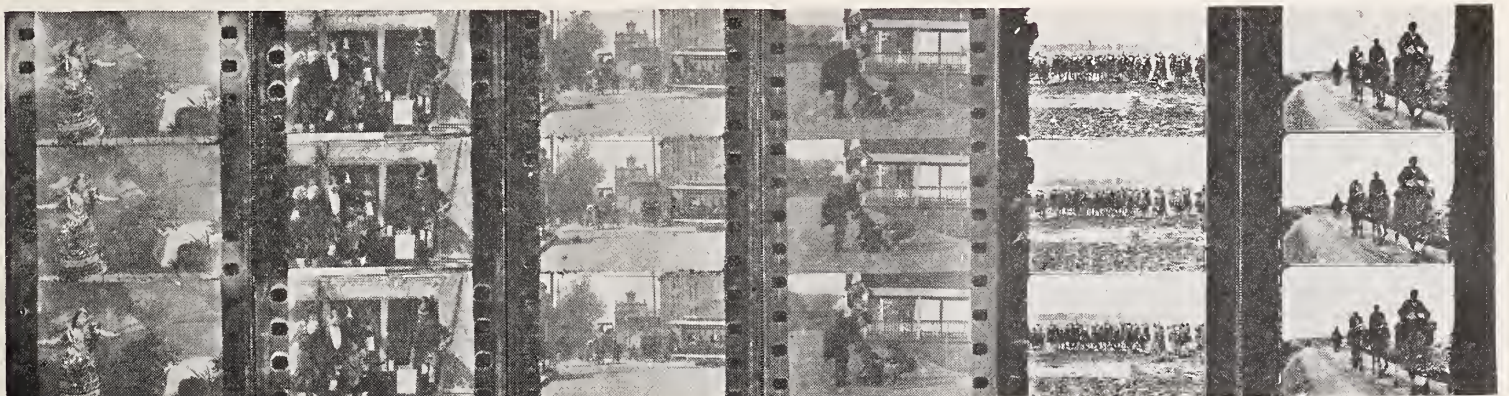
hibited the "camera obscura," having used a room in his house with a small aperture in a window shutter. In the years that followed this simple method of picture visualization was brought to a high degree of perfection, the device having been in use as recently as 1870.

Nollet (1765), in "Lecons Physique," says: "When an object moves very rapidly before our eyes, we often attribute to it, size and shape, which it does not possess "(Visual deception)."

Residents of Paris, France, in 1798, were amazed by the eerie presentations, with a lantern, by Robertson, the Conjuror, and his "Phantoscope," with which he projected skeletons, ghosts, demons and other fantastical figures.

The art of photography, it has been observed, is based upon chemical processes, in which studies Scheele, the Swedish chemist, was engrossed (1772) when he disclosed the action of the sun's rays on pure chloride of silver. Ritter, following Scheele (1801), made an exhaustive study of the sun's rays on various chemical salts.

Dr. Wollaston continued along this general line of research, but no attempt was made to trace natural objects by means of light reflected from them, until Wedgwood, the celebrated potter of Etruria (1802), and Sir Humphrey Davy, about the same time, took up the subject. Wedgwood, and Davy, produced profiles, and traces of objects, on surfaces prepared with nitrate or chloride of silver, but they did not succeed, in their first experiments, in making their pictures permanent. Various writers credit Wedgwood with "the invention of photography."



Examples of early film hits: Left to right, "The Original Fatima" (1894), "Dewar's Scotch, Advertising" (1898), "Street Scene in Brooklyn" (1897), W. T. ("Pop") Rock at the Empire Race Track (1896), "Charge of the French Dragoons" (1896), shown at Keith's Theatre on the initial program (June 25, 1896), and the "Camel Train" (1895).



One of the early Dioramas, popular in England from 1790 until as late as 1875. Courtesy of Robert William Doidge.

Sir David Brewster produced, in 1818, and patented the following year, the "Kaleidoscope," an optical instrument, which had an indirect bearing on motion and its attributes, as well as on the studies of Sir. J. W. F. Herschel, James Watts, and many other scientists of the early nineteenth century.

Sir David also is credited with the invention of the stereoscope, which, as in the case of the "Kaleidoscope," is in use today.

Granville Penn, a scientific writer, described the Bioscope, otherwise referred to as the Dial of Life, about this time, for many investigators obtained sudden impetus after viewing Brewster's invention.

Roget mentions optical deception in 1825 in the appearance of the spokes of a wheel, seen through vertical apertures, an illusion in which the wheel spokes appear curved, and quite often seen at this late date in motion pictures, in the passing of a wagon wheel at the rate of speed in time with the projector. This phenomenon was commented on in the *Philosophical Transcript*, No. 131, the same year.

Dr. Paris (1826) accomplished the effect illustrating the persistence of vision. It consists of a round card having a cage drawn on one side of the card. On the other side of the card a bird is drawn, inverted in respect to the drawing of the cage. When the card was rapidly devolved, by means of cords fastened to the center of the disc, the effect was that the bird was in the cage, a practical illustration of the persistence of vision. This was called "The Optic Wonder," or "Thaumatrope."

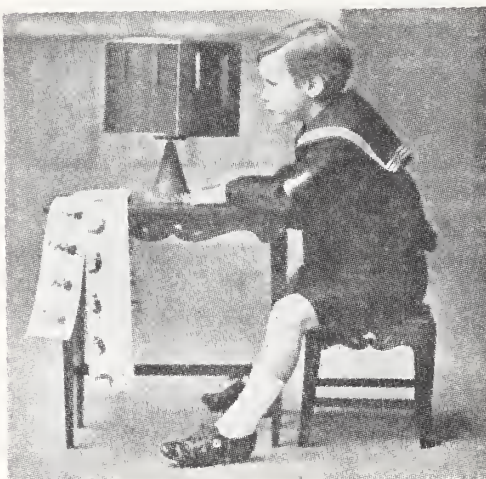
In the same year, Herschel, the famous astronomer and scientist, at a dinner, asked the philosopher and scientist, Charles Babbage, how he would show both sides of a shilling at once. Babbage replied by taking a shilling from his pocket and holding it to a mirror.

This did not satisfy the astronomer, who set the coin spinning on the table, at the same time

pointing out that if the eye is placed on the same level with the coin both sides of the rotating shilling can be seen at once. Babbage was so struck by the experiment that the next day he described it to Dr. Fitton, a friend, who immediately made a model, based on the thaumatrope. Fitton's model, and the Paris model, show the persistence of vision, upon which all motion pictures depend for their effect. The eye retains the image of the object seen for a fraction of a second after the object has been removed.

Departing, for a moment, from the field of "motion," we find, traversing the path of "still" photography, a French investigator. Louis Jacques Maude Daguerre, whose name, forever, will be associated with the photographic process of which he was the discoverer, was favorably known to the world prior to the announcement of his discovery of the Daguerreotype, because of his efforts to improve panoramic and cycloramic paintings and the production of dioramic effects. He met with great success in both of these fields.

Daguerre experimented with his photographic process over many years. In this interval, Joseph Nicephore Niepce (1814) in Paris was engaged in experiments to determine the possibility of fixing the images obtained in the "camera obscura." It was not until 1827,



Devignes' Zoetrope, 1860; looked upon as a forerunner of motion pictures.

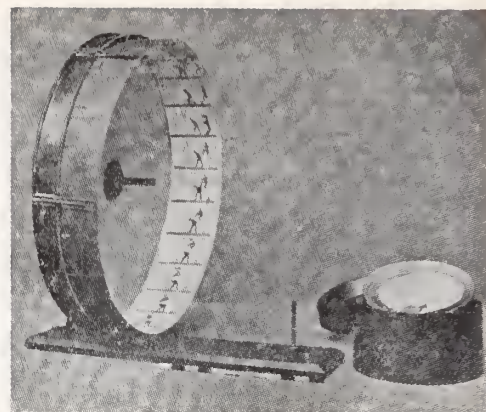
when Niepce, in England then, discussed his discovery in letters to his son Isidore.

Daguerre (1824) began his researches at the point where Wedgwood left the process. But Daguerre quickly dropped the nitrate and chloride of silver experiments and went on, using silvered plates of copper, and glass, to receive his sensitive coatings.

M. Vincent Chevalier, in 1829, brought Daguerre and Niepce together, when they entered a partnership to pursue their studies together. But Niepce died (1833), and his son continued the partnership (1837) with Daguerre. In January, 1839, the Daguerreotype pictures were first shown to the scientific and artistic public in Paris. The French Government bought the process.

It is established that both Niepce and Daguerre used iodine in their process, but the latter, alone, is said to have employed it with any degree of success. The discovery of the use of mercurial vapor to produce the positive image, clearly belongs to Daguerre. He died, July 10, 1851, in Paris.

Prof. Draper, of New York City, is credited with applying the Daguerre process to the taking of portraits from life, shortly after the



An early model of the Anschutz Tachyscope, showing the band form.

basic principles were disclosed in the United States.

Coincident with the experiments of Daguerre and Niepce, in Paris, H. F. Talbot (Fox-Talbot), in London (1834), discovered the principles of photography on paper, and also made experiments on metal plates. Fox-Talbot knew nothing of the French experiments, or the experimenters. But he desisted (1838) from his studies in plates of iodized silver, and devoted himself exclusively to his "photogenic drawing paper." A photograph taken on paper (1839) remains to this day a little gem of perfection.

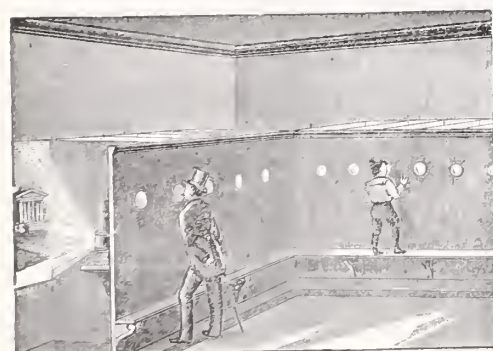
After noting the experiments of Wedgwood, Davy, Niepce, Fox-Talbot, Draper, etc., in "still" photography, we turn again to "motion," and find Farraday (1831) in England, writing on a peculiar class of optical deception similar to Roget, and Stampher (1834), in Austria, furnishing a description of the "Stroboscope," suggestive of band, or strip, pictures.

Snell described an instrument (1835) for exhibiting an optical deception (described first by Roget, 1825); he also mentions the Stroboscope; also the Phantoscope, or Kaleidorama.

Miller, a scientist, employed a disc appliance (1846) to illustrate wave motion, the waves, or any object, being viewed through successive stages, momentarily, through slots in the appliance, by means of a mirror. This instrument was called the Kaleidorama.

Plateau, of Ghent, presented (1849) his Phenakistoscope, a device for illustrating persistence of vision in relation to a series of pictures of an object in motion. His first design, drawn under his instruction after he had been stricken with blindness, was a series of pictures showing the "devil blowing up a fire."

Franz Uchatius invented (1851-59) an instrument, later manufactured by the optical house of Fritsch, in Vienna, and shown in the Vienna



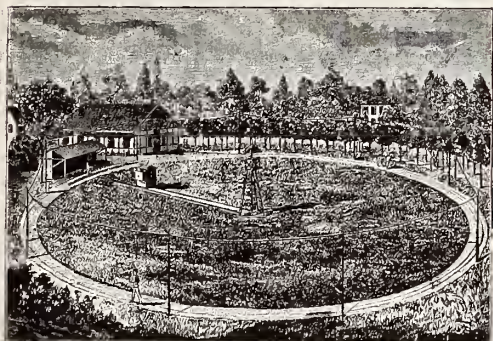
The Cosmorama, from an old advertisement. This was an early form of picture entertainment.



Muybridge's studio in California, where the first experiments of this inventor were conducted

Academy of Science (1853), which is interesting, because it appears to be the first suggestion of projection through *more than one* optical system. In the Ucharitus system the lime-light (or calcium light) was *revolved* behind the *stationary* series diagrama, with separate lenses for each diagram. This produced in effect a picture in motion on a wall (or screen).

Du Boscq, a Frenchman, employed, in 1852, a method of presenting lantern slides in series, (presumably drawn) which were shown to the public in a peep-box equipped with an eye-piece. No details of this novel apparatus are obtainable today.

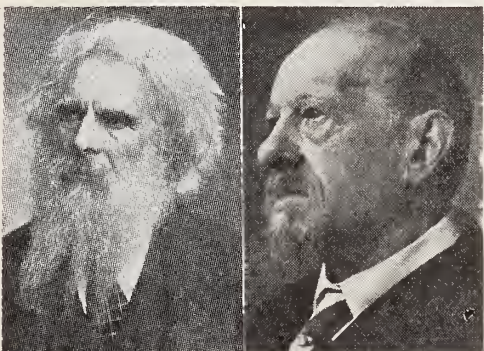


The Physiological Station, designed and used by Dr. E. J. Marey in his early experiments in step-photography.

A form of entertainment popular for many years was that afforded by the Dioramas and the Cosmoramas, penny peep-boxes, carried about the streets in London, and shown at the country fairs. The Dioramas go back to about 1790, maintaining their popularity for more than forty years, although the humble little peep-boxes did not actually pass out of use until as late as 1875, when the sporadic reappearance of the Diorama ceased to be noted.

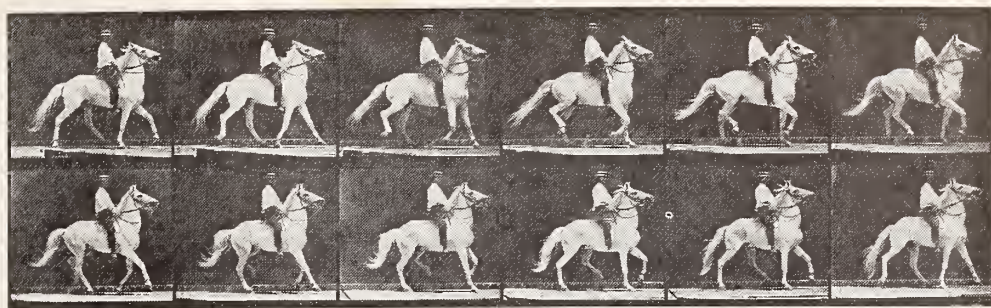
These peep-boxes contained paintings, drawings, etc., copies, in some instances of famous canvasses hung in the great art galleries. They were classified as among the "outside attractions" at the fairs, and the owner generally had some trifling form of "added attraction," a dog that could do tricks, etc., for an extra penny. The peep-boxes had "light openings" at the time; were equipped with two, four and more apertures for "viewing" and a double convex lens brought out the best in the pictures.

The larger or moving, Dioramas, included



Eadweard J. Muybridge (left) and E. Lauste, inventor of talking pictures, combining sound and action on a film.

great paintings, such as the "Irish Diorama," a painting on canvas (or muslin), sometimes two hundred feet long, and about six feet high, for showing on a stage with a lecture. The canvas was "reeled" by a boy from one large "spool" to another, being held stationary on a signal from the lecturer, while the latter proceeded to describe the beauties of the Lakes

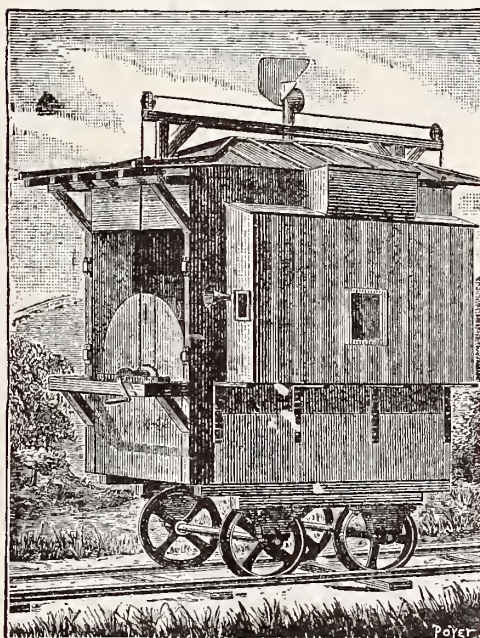


An example of Muybridge's studies in the analysis of motion, from 1872 to 1887.

of Killarney, or some charming spot in Erin's lovely isle.

The Cosmoramas operated with, perhaps, less popularity than the Dioramas, although there was not a great deal of difference in their general make-up.

Beale, of Greenwich, England, devised (1854, approximately) a method whereby a face could be shown in motion by means of sixteen pictures intermittently illuminated by *flashes of light*. It consisted of a painting, a head and bust, of a human being, on a screen. The face, however, was replaced by a hole, behind which could be brought into view the sixteen views of a face in various stages of expression, by the means of a disc. On the circumference of the disc faces were painted. A 16-hole shutter admitted



Marey's Dark Chamber on Wheels: the First Moving Picture Studio.

a flash of light to illuminate the painting for the instant the face on the disc appeared in its proper position, the light being cut off for a moment during the change of expression on the painted disc. This gave the illusion that the features of the painting were apparently in life motion.

Beale also was the inventor of the "Dancing Skeleton," a disc being used in front of a lantern condenser. This disc was formed of thin sheet metal, in which the figures in various attitudes of motion were cut, stencil fashion, on the margin of the disc. The various stenciled images of the skeleton being projected on the screen, interrupted by a shutter, gave the impression of the skeleton doing a dance. This arrangement was called "The Choreutoscope," and was in use in 1866.

Devignes produced the "Zoetrope," a well known device and a popular toy, in 1860. It is still being sold today.

Coleman Sellers, of Philadelphia, disclosed and patented an apparatus called the Kine-matascope, in 1861. To briefly describe this invention, let us refer back to Sir David Brewster, who, in 1819, perfected the stereoscope. This appliance is a picture holder, with an eyepiece containing two lenses, through which a person views two photographs of the same subject side by side, and they appear as one to the observer. Sellers' invention consisted of placing the stereoscope in a peep-box, and for convenience linked his pictures together in an endless band. Sellers must be given credit for the actual disclosure of an endless band of pictures viewed through an eye-piece.

Dumont, in his patent specification of June 8, 1861, says:

"Nowadays, photographers are enabled to reproduce on surfaces of great sensibility to the light what they term instantaneous images: they photograph a moving object, such as a running horse, etc., but they have never thought of obtaining but a single image of the same object, and didn't even wish to reproduce several successive ones, or the successive phases produced by motion."

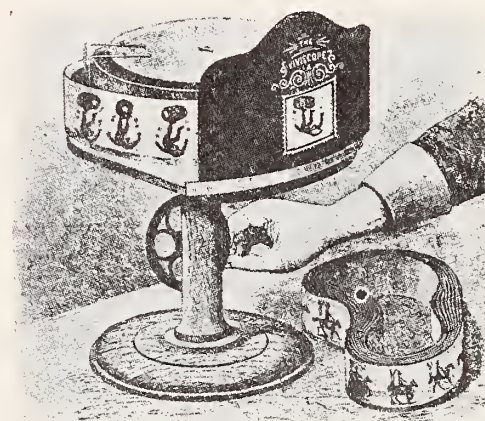
This is the *first* suggestion as to the possibility of photographs to be taken in *series*."

One of the early examples of chronophotography is credited to Gedderson, who, in 1862 flashed the image of an electric spark across a sensitized plate by means of a lens and a revolving mirror. In this way he succeeded in securing photographs.

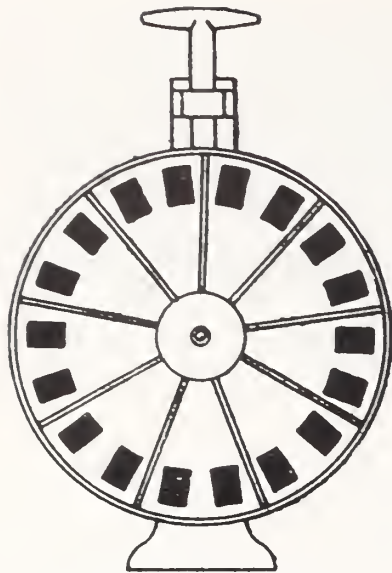
Ducos du Hauron, in his French patent (1864), describes "an apparatus for the photographic reproduction of any scene whatever, with all the changes which it has undergone during a specified time." This is the *first* printed mention in a patent relating to chronophotographic reproduction of a moving scene.

Edwards suggested, in 1867, taking successive separate pictures on one plate.

In the same year, Hubert Lincoln, of Providence, R. I., developed a device similar to that perfected by Devignes, a slotted cylinder and



The Vivascope bears the date of 1889, a period when "disclosures" were rapidly being made.

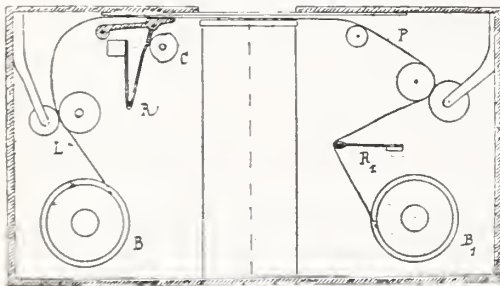


Huyl's Phasmatrope, shown in Philadelphia, 1870.

drawings in series on a strip, or paper, band.

The Brothers Hyatt are credited by Hopwood with the invention of celluloid in 1869. It was used only in "solid" form for nearly twenty years, when Goodwin, Blair, and others, experimented with celluloid and succeeded in obtaining "thin ribbons" of film, as it is known today.

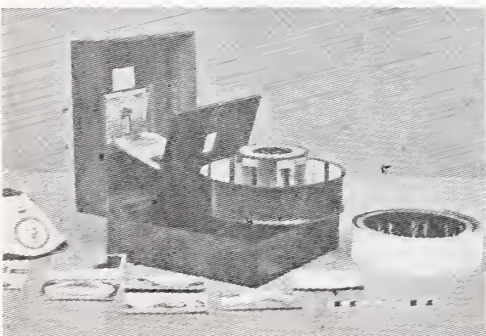
A. B. Brown, in 1869, patented an optical lantern (U. S. Pat. No. 93,594), employing a Maltese cross action, a series of drawings on a glass disc, with a winged shutter as an obscurator during the picture changes. This device is of prime interest, because it was a projector showing motion pictures, and employed intermittent motion, a shutter, and a



The Marey Mechanism.

light (illuminant), three of the elements in use today in all motion picture projectors.

Huyl, of Philadelphia, devised (1870), a projection apparatus employing a disc, using a series of posed photographic slides, and projected them on a screen. On February 5, that year, he gave a public exhibition at the Academy



Reynaud's Praxinoscope, 1877.

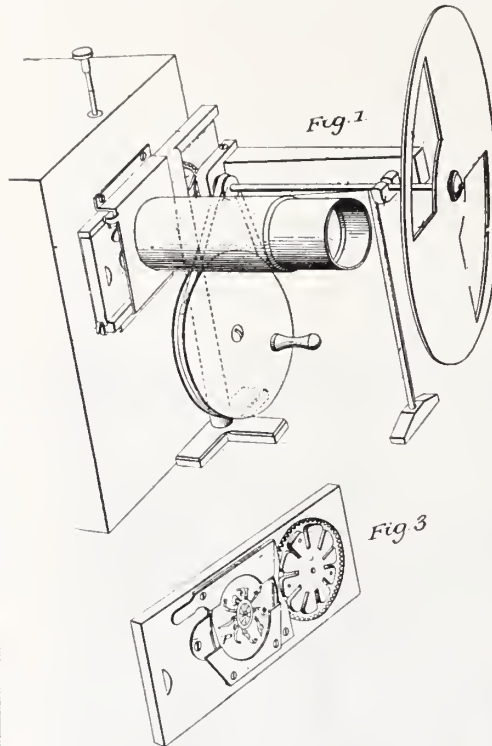
of Music, in Philadelphia, with his device, which he called the Phasmatrope.

Dr. E. J. Marcy, in Paris, France, disclosed in 1870 a method of series of momentary exposures on a photographic negative plate by means of one lens.

Eadweard J. Muybridge began (1872) his experiments in photographing successive views of an object as it passed before a series of cameras.

Cornu, in 1873, presented the French Academy of Sciences with four photographs, taken on the same plate, of the transit of Venus across the sun's disk.

A sad commentary on the rewards of genius must be made at this point. William Dietrichsen, formerly chief chemical man for E. and H. T. Anthony Company, photographic supply dealers, invented a dry plate formula, and also



A. B. Brown's Patent Drawing for an Optical Lantern Embodying the Principles of Modern Projectors, Dated 1869.

an emulsion for photo-paper, in 1873-1874. During his active life, Dietrichsen also invented an ammonia process for making ice; also a breech-loading shot-gun, acquired by a Bridgeport, Conn., manufacturer of firearms, and, among other inventions, a railway safety-gate. But his experiments in step-photography, coupled with his sensitized paper, of 1873-1874, constitute his outstanding contribution to the cinematographic art. Dietrichsen was with the Anthony Company from 1862 to 1868, and later entered the photographic field, remaining until his death in 1888. He was taken ill, on the streets in New York City; removed to Bellevue Hospital for treatment, and died in that institution. His body, unclaimed, was buried in Potter's Field.

Janssen, in 1874, invented a photographic revolver, using glass plate negatives.

Wordsworth Donisthorpe, in London, England disclosed (1876) an apparatus called the "Kinensigraph." In this, he combined the phonograph, producing *talking pictures*, using photographs, or a series of images on a band, or strip (as suggested by Dumont in 1861).

Jean A. LeRoy, in New York City, projected, in 1876, a posed series of lantern slides, operated mechanically in connection with the lantern. This gave the illusion of motion upon the wall (or screen). First shown, late August, 1876.



Reynaud's Theatre Optique, 1883.

Among those who devoted their time to experiments on fixed plates, about this period, were Colonel Sebert and Ross, whose "wheel of life" was a novelty.

Reynaud, in Paris, France, on November 13, 1877, produced the Praxinoscope, a viewing device consisting of a glass with a painted proscenium of a stage, the opening of the stage being clear; a drum of mirrors reflecting drawings on a strip, or painted pictures in series, reflected in the mirror when viewed through the openings when in motion, gave the impression of subjects in animation.

Patents issued to Eadweard J. Muybridge, in the United States, in 1879, were numbered 212,864, and 212,865, for a method and improvements for photographing objects in motion; also, in 1883, U. S. Patent No. 279,878, for changing, or "moving" objects.

Dr. Marey, in 1882, introduced the photographic gun, similar to Janssen's revolver.

Tissander brought out the projecting Praxinoscope, in 1882, similar to the Reynaud device, but using light to project the pictures, not "peep-sight."

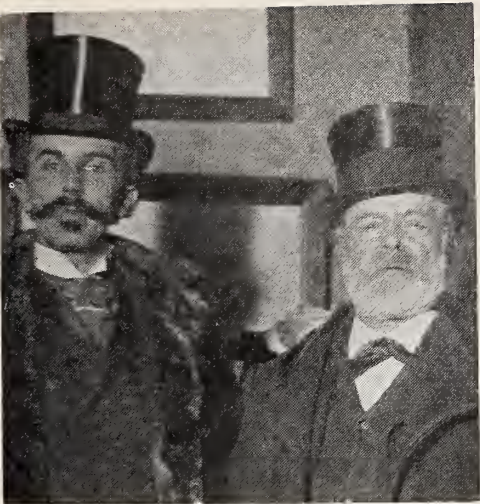
J. B. Moscrop obtained, in 1882, U. S. Patent, No. 253,745. This is not a motion picture device, but it bears on the general subject be-



One of the first examples of step photography, by Marey, in Paris, 1886.

cause of the fact that it discloses a tape, or band, with perforations on the edge of the band; an intermittent advancing means, feed and take-up sprockets, elements found today in motion picture projectors. This patent was cited in litigation regarding perforation of motion picture film.

Reynaud produced his Theatre Optique in 1883. In this theatre he used an improved apparatus (begun in 1877), by means of which he showed a series of pictures on a band, or strip. With a lantern slide in connection he produced motion pictures apparently on a stage seen on a screen by the audience. This was a form of amusement regularly shown in Paris during the greater part of 1883, and is the first motion picture theatre, of record, in the world.



William Kennedy Laurie Dickson, at left, and Dr. E. J. Marey

Muybridge, in 1883, disclosed an apparatus and method for presenting the attitude of animals in motion. This was the result of more than eleven years of experimental work in the analysis of motion, or step-photography. Muybridge used glass plates to make his series pictures from various points of view.

Rev. Hannibal Goodwin, in 1887, disclosed a process for making a sensitized film, on which he applied for a patent. The patent (No. 610,861), was granted in 1898. Goodwin is credited with having solved "the greatest problem in the evolution of motion pictures." His film is now in general use.

LePrince, in 1888, took out British patent No. 423, on October 10, following his United States patent, No. 376,247, on January 10, that year, for "a method and apparatus for producing Animated Pictures."

Dr. Marey produced excellent examples of step-photography, in 1886, that is, a series of



Le Prince's picture of his mother-in-law, by step-photography, dated prior to October, 1888. One of the first examples of step-photography, two years after Marey. (Actual size.)

pictures taken from one point of vision, with one lens. These "motion pictures" was shown at the Paris Exposition in 1889. Dr. Marey showed a street scene in Paris, including a man riding a bicycle in the Champs Elysees. Dr. Marey explained his method to Thomas A. Edison, at the exposition in Paris, in 1889. Marey, continuing his experiments, perfected, in 1888, a photo-chronograph apparatus, using band form pictures, a view apparatus with a clockwork spring motor to operate the mechanism employing a feed reel. He also used a form of cam to intermittantly stop the band by gripping (or pressure) at proper intervals, together with a take-up reel, governed so as to

take up the proper amount of the picture strip after it was disclosed in a sight opening.

Levinson, in 1888, disclosed a projection apparatus, employing glass slides in series of twelve in one second. On June 13, 1888, he demonstrated before the Brooklyn Academy of Photography, that a continuous negative or positive in series could be made on a roll of sensitized material.

John Carbutt, of the Keystone Dry Plate and Film Company, of Philadelphia, produced, in 1888, a sensitized celluloid used later by Dickson for his experiments at the Edison laboratories.

Adams disclosed a crude form of a device for a lantern (British patent, No. 16,785; November 19, 1888). The film was gripped between rollers and a brake-block and the feed advanced by a spring roller. This is interesting, from the fact that it is one form of a device to show motion pictures by projection. Adams used *no perforation* on the film band.



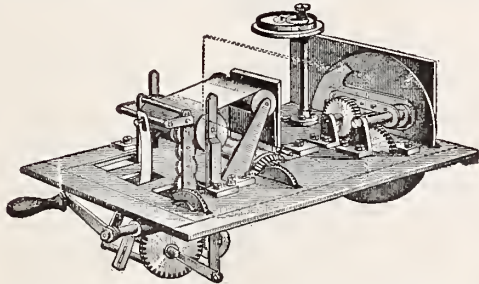
N° 10,131 **A.D. 1889**

Date of Application, 21st June, 1889
Complete Specification Left, 13th Mar., 1890—Accepted, 10th May, 1890

PROVISIONAL SPECIFICATION.
Improved Apparatus for Taking Photographs in Rapid Series.
We, WILLIAM FRIESE-GREENE, Photographer, of 92, Piccadilly, in the County of London, and MORTIMER EVANS, Civil Engineer, of Savile Club, Piccadilly, aforesaid, do hereby declare the nature of this invention to be as follows—

Friese-Greene's preamble to his English patent papers, 1889.

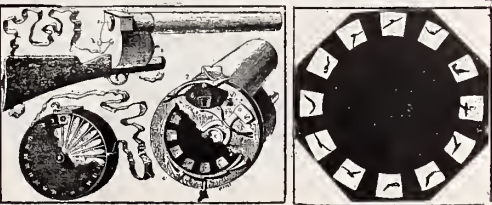
William Friese-Greene on June 21, 1889, disclosed a practical camera to produce step-photographs, or series, on unperforated film. In May, of that year, Friese-Greene made a negative of a scene on the Strand (or Esplanade), at Brighton, England, where his labora-



Chronophotographic camera, perfected by Friese-Greene (1888) for step-photography.

tory was located. He used a paper negative, 2½ inches wide by 1½ inches deep. This was the wide film, used later by others. Another instance of Friese-Green's activities was the photographing of a scene at Hyde Park Corner, London, in early October, 1889. This was projected, by the inventor, at the Photographic Convention held in the Town Hall, Chester, the following year.

Friese-Greene, upon whom the highest



Marey's Photographic Gun and Plate



William Friese-Greene, English inventor, with his twin film camera.

tribunal in the United States conferred the honor of "Father of the Motion Picture" in relation to step-photography, had earlier (1885) shown an apparatus for taking and producing animated movement by merely turning a handle of his machine, employing glass plates.

In 1887 he progressed to a point where he exhibited some pictures taken on glass, in his window, in Piccadilly, London, causing quite a stir. These pictures were animated. The police asked Friese-Greene to desist, owing to the crowds, and he stopped. He used celluloid film in 1889, the celluloid replacing his paper bands used earlier in that year. Many other patents were issued to this inventor, and his co-worker, Mortimer Evans.

Anschutz, of Lissa, disclosed the Tachyscope in 1889. This was commonly called "The Electrical Wonder."

Mortimer Evans, of London, co-worker with Wm. Friese-Greene, perfected in 1890, a camera for taking ten pictures a second.

Marey, in 1890, disclosed his first film apparatus with a mechanical compressor. This



Friese-Greene's first motion picture "shot," taken at Brighton, England, 1889. (Actual size.)

was a friction method of advancing the film for inspection.

Londe, in 1890, gave a summary and description of "La Chronophotographie."

Thomas A. Edison disclosed a film with one row of perforations in 1890. No general use was made of this film by Mr. Edison, so far as the records show.

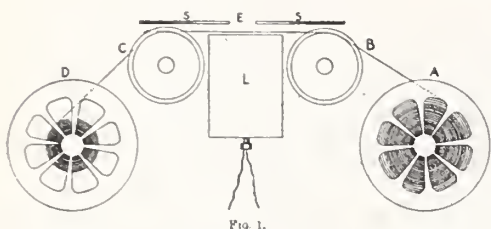
Friese-Greene in 1890 obtained a patent on a double projector, using two films, and referred to as the di-optic projector, showing on the sheet what the eye misses during blinking.

Varley obtained a British patent on a camera, in 1890. The film was steadied by the action of two spring pawls which gripped it against two rollers. The revolution of a cam, periodically thrown forward against the film was

sufficient to draw an exact picture-length down. The came also operated a double shutter, by he means of levers.

Edison filed application for patents, on August 24, 1891, for his Kinetoscope, and for his Kinetograph Camera. The patent on the Kinetoscope issued to him as of date of March 14, 1893 (No. 493,426). The patent on the camera issued as of date of August 31, 1897 (No. 589,168).

In June, 1891, Edison disclosed the facts relating to his Kinetograph. This was a peep-sight, viewing apparatus. "The Kinetograph reproducer," says a writer of the day, "now in use at Edison's laboratory, Lewellyn Park, Orange, N. J., is regarded only as the basis for still further development. Photographs are taken first from a living person in active motion—dancing, gesticulating, bowing, taking off his hat, grimacing, or flinging his arms about. This is done with a camera regulated by



Exposure detail of the Edison Kinetograph.

electricity, having a mechanism and other details of preparation specially devised for the purpose. At the time of the present writing it is impossible to give any illustration of the recording apparatus.

"But it may be said here that photographic impressions are received through it on a thin gelatine band which takes 46 impressions in a second. The band, or strip, runs along with prodigious rapidity behind the lens. Taking 46 pictures in a second, it would take in one minute 2,760, and in one hour 165,600. With the pictures an inch wide, and spaces of an inch between, it must travel $7\frac{2}{3}$ feet every second. . . . A point of the utmost importance is this: Only *one forty-sixth of a second* can be allowed for the whole process of taking a photograph *and for also moving the band along a certain distance*, so that it will be ready for the next impression. . . . To give it such exposure to obtain a distinct image, yet carry it forward quickly enough to receive



Edison's second studio, "The Black Maria," at the West Orange, N. J., plant.

another and another, up to the number of forty-six, was perhaps the greatest difficulty which the inventor had to overcome. He solved it, though, and now gets on the gelatine



Thomas A. Edison at the period when he was active in motion picture experiments.

strip with ease the required number of negative images, each one of them being half an inch in diameter. . . ."

So much for this detailed description of the taking of the picture on the gelatine band. As to the reproducer, or peep-box, we read:

"The continuous strip containing these photo-impressions is, it will be understood, merely a negative. It can be used in the reproducer,*



A strip of the original Edison Kinetograph, with the pictures running horizontally.

and a good telling effect can be got from it. But the intention is always to print from the negative a positive strip. The positive strip, then, on being put into the 'reproducing' box, or cabinet, is deftly borne along very fast under a very small aperture, in which there is a disc of slightly magnifying glass.

"A miniature incandescent lamp placed below the translucent band illuminates the figures on it, making them very vivid, and so, as they fly past, while we are gazing through the disc, they mingle on the retina of the eye, and we see the little man wave his arm without hitch or pause as naturally and as flexibly as though he were made of nerve and muscle."

The gelatine band, or positive, was fed from one reel to another, under the sighting aperture, with a revolving shutter having four openings. The shutter was synchronized to put each opening directly over the image, so that a person looking into the box would see the images pass in succession as they mingle.

While on this subject, it will be of interest to note that William Kennedy Laurie Dickson, the English mechanical engineer, was associated with Edison in the latter's laboratories, and developed the devices, including the photographic microscopic images (1886-1887) on a cylinder in connection with the phonograph. His next development was the "peep-box" for Edison, known throughout the world

* Commonly called a Kinetoscope.

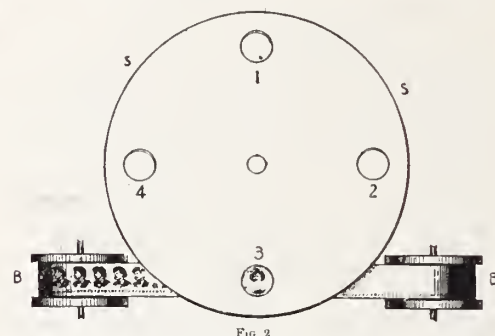
as the Kinetoscope. Dickson remained with Edison for a number of years after the Kinetoscope was in use. After quitting the United States, Dickson went to Paris, where he was associated with Dr. Marey in the College de France. Mr. Dickson now resides in Boulogne, France.

Twenty years ago, the London correspondent of a French scientific publication interviewed Dickson.

This most important and enlightening contribution to the literature of the motion picture art, translated from the French, with Mr. Dickson's rather freehand sketches, follows:

"The events which have taken place at present in the cinematographic world of the United States have brought forward the eminent personality of Edison.

"It is known that the wizard of applied electricity has just received from the U. S. Patent Office the confirmation of his rights to the industrial ownership of the kinetoscope.



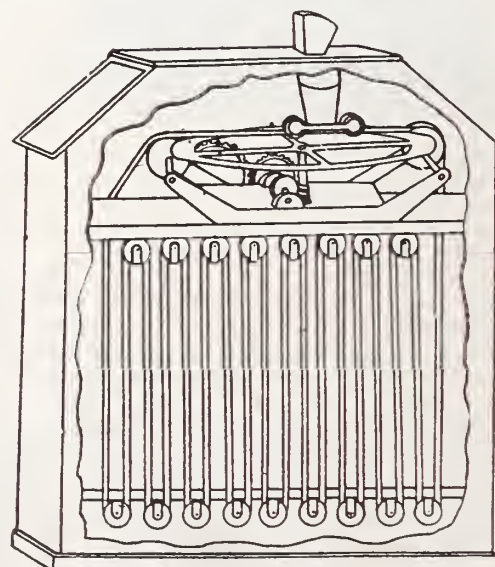
The mechanism of the shutter of the original Edison Kinetoscope

That marks the end of lengthy law suits brought by him against different manufacturers, and the final adjudication of his rights.

"But can the kinetoscope, the invention of which no one denies, be considered as the only type of the moving picture machines in exploitation?

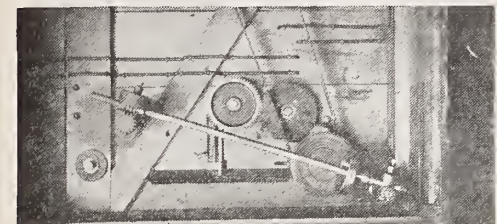
"The American courts have also had to take into consideration another model, known as the Biograph, which Edison claimed also as one of his inventions. But it was found that this patent was absolutely original.

"This official recognition of the two forms of machines compels us to take notice of the man who was associated with the experiments that made possible the manufacture of



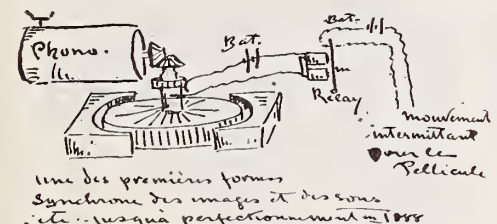
The Kinetoscope: commercial model, perfected at the West Orange, N. J., laboratories.

the Kinetoscope and the Biograph. This was the inventor, W. K. L. Dickson, who, for eighteen years, was Edison's collaborator, and one of those whom the illustrious savant held in highest esteem. We have thought it, therefore, fitting to visit Mr. Dickson in his laboratory, in London at this time.



Mechanism of the early Biograph camera

"We met Mr. Dickson in his laboratory, in the Strand, and he consented to tell us about his first years of collaboration with Edison. Dickson had undertaken electrical, mechanical, optical, and photographic enterprises on his own, and in the service of several firms, and



Sketch by Dickson of the phonograph coupled with microscopic photographs (1886-1887), the first idea of the synchronized register of images and sounds, of Edison. As pictures were flashed at 40 per second, a shutter was scarcely necessary.

could point with pride to his achievements when he returned to his labor as a fertile inventor. It is not surprising that Mr. Dickson speaks of Edison with admiration.

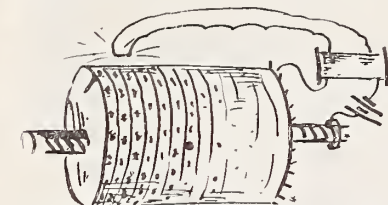
"Let us in a few words recall the milestones of Dickson and Edison in the investigation of the motion picture.

"In 1880 we find them both occupied in problems relating to electric light. In 1882, at the age of 28 years, Mr. Dickson was general director of the electric plant in the great factory in New York, and undertook the responsibility of laying the underground telephone wires of that city. In 1886, Edison

asked his collaborator to help him in his private laboratory in the perfection of an important system for the electrical separation of minerals.

"It was while working together, during that year, that Edison said to Dickson: 'Find me an apparatus, somewhat like the zoetrope, which may reproduce a great number of photographs and images in combination with my phonograph.'

"Edison did not refer to the matter again for quite some time. We continued, therefore, working," Mr. Dickson went on, in the solution of problems relating to the magnetic separation of minerals, night and day.

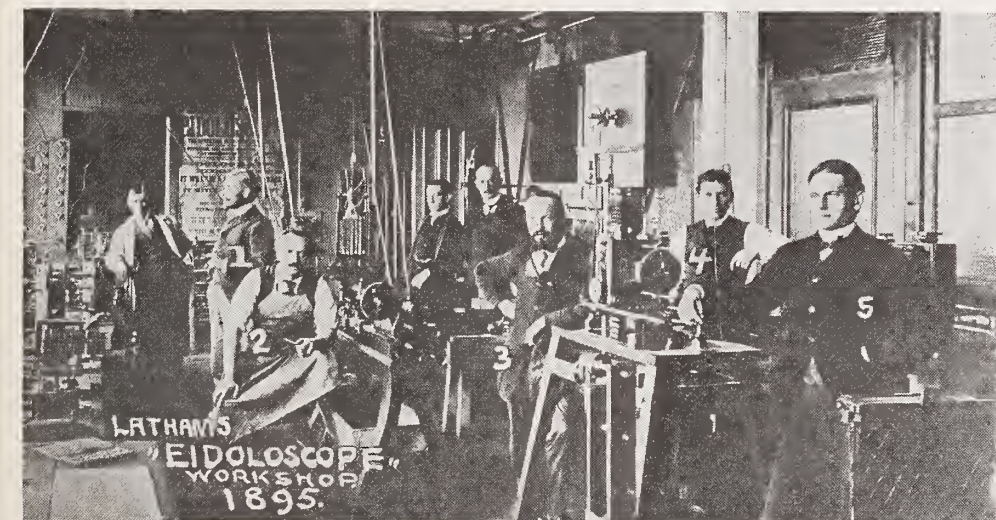


Xambour très léger - prise intermittant
8 à 10 par sec. - reproduit par étincelle
électrique - Pellicule Carbutt large format
1866-1907 -

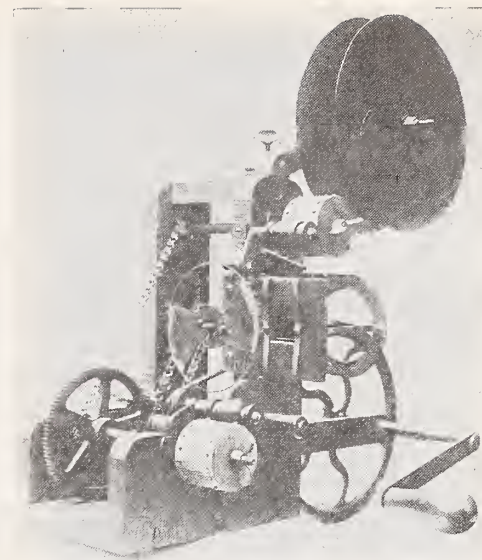
Dickson's sketch of one of the first visions of images per second; reproduction by Geissler electric tube spark, employing Carbutt film.

“It was in 1887 when we brought to light the first appliance of the kind suggested by Edison. I cannot give you the complete details of this apparatus, which was then in its rudimentary stage. It is enough to state that the photographs were taken on *glass cylinders*, which had previously been emulsionized and provided with a motion in time with that of the phonograph cylinder record. We used by turns, Carbutt film, and strips of paper or oilcloth. It is useless to tell you that the results were not brilliant, and that we had to condemn our tests many times.

"It was at that moment that Mr. Eastman intervened, at our request, to furnish the sensitized celluloid strips, or bands, suitable for instantaneous photography. After further investigations, Mr. Eastman showed me a sample, which I joyfully brought from the Rochester plant. It was a strip of film, of which we expected marvels. It was true that we found this film still inferior, but it had qualities that gave us hopes for the future.



Latham's Eidoloscope Workshop, in Beekman Street, New York City, 1895. Woodville Latham is "No. 1" and Eugene Lauste is "No. 3." Orville and Gray Latham, sons of Woodville, are "Nos. 4 and 5."



The LeRoy Cinematographe projector, exhibited Feburary 5, 1894.

“Our work began again, and this time we concentrated in the mechanism of ‘stop and go,’ and then in a plan to perfect them.

"We used, at first, non-perforated film, with a serrated edge, and a cog wheel geared itself in the serrations. Later, we found it necessary to make a perforation in the film, first tried on one side, and then on both sides."

"While talking, Mr. Dickson drew several



Phonographe - Photographies
microscopiques
Première idée d'enregistrement
Synchrone Edison des images et sons.
1888 27117-

Dickson's sketch of one of the first visions of the synchronization of images and sounds.

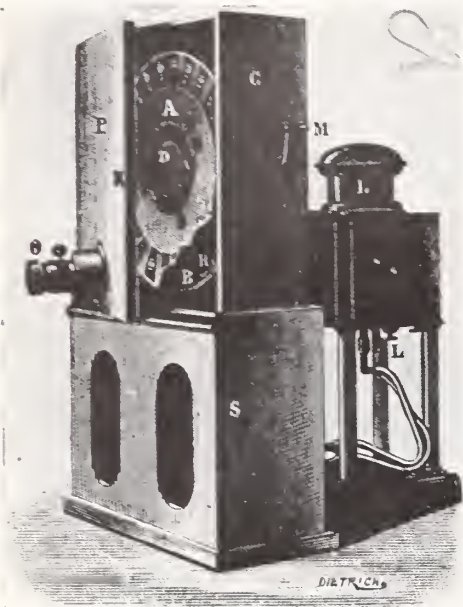
sketches which illustrated the hesitating beginning of his experiments.

“But investigations, undertaken by me, resulted, in 1888, in the creation of an apparatus which combined a photographic camera and a phonographic recorder. This machine was called later, the Phonokinetograph.’

"This was fully described in a book written



Dickson has here sketched his first tests in his efforts to achieve a form of perforation on the edge of his film band. The thick film of Carbutt was used, with a gear wheel to advance the film. Then follows the watch movement (Geneva, star and cam) inter-gearred, after which experiment Dickson shows he tried a single line of perforation. This did not work out satisfactorily, and Dickson tried the double line of perforation.

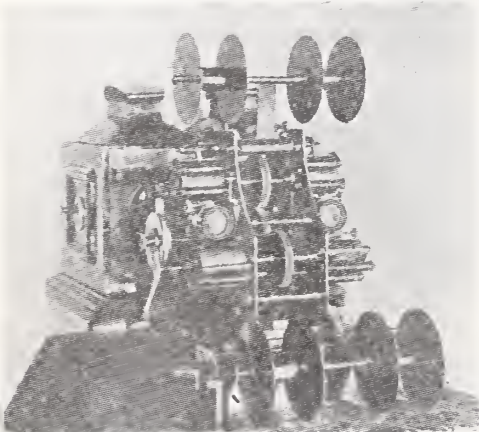


Demeny's Phonoscope (1892) screened "the talking picture." This was a combination of a series of lantern slides, lantern projector and records. Demeny was associated with Dr. Marey in the latter's laboratory in Paris.

by Dickson in collaboration with his sister, Antonia, and which was offered to Edison as a farewell from Mr. Dickson.

"At this time Mr. Dickson left Edison's laboratory to become the creator and manager of the Portable Electric Company, abandoning all the investigations he had undertaken in regard to animated photography.

"However, he spoke of the latter to his friends, and one of them, H. N. Marvin, asked him to produce an original machine for animated images different from the Kinetoscope. It was then that Mr. Dickson built, in collaboration with Mr. Marvin and Herman



Haines' flickerless projector, equipped for two film records to alternately occupy the screen.

Casler, the apparatus known later as the Mutoscope, using the images taken with the Biograph camera, made by the same group of collaborators, and which the American courts have just declared to be original and independent of the Edison patents.

"A firm was established to commercialize it, the directors of which were E. B. Koopman, Mr. Marvin, Mr. Casler, and Mr. Dickson.

"Edison, poorly advised by his lawyers, planned to bring suit against the Biograph. He could not expect to win, because it was evident that their model was original, and

had nothing to do with his patents. The proof lies in the terms of the decision of the court, which established for all time a very definite distinction between the Kinetoscope and the Biograph. Let us add that the apparatus of Messrs. Dickson and Casler has undergone improvements."

Demeny, in 1892, disclosed his Phonoscope, a combination of a series of lantern slides, lantern projector and record. In other words, voice and picture combined. The talking picture screened.

Anschutz exhibited, on December 14, 1892, his "Electrical Wonder" in the Brooklyn Institute, Brooklyn, N. Y.

C. H. Davey combined a music box with the Zoetrope in 1893.

LeRoy disclosed, in February, 1893, a projector using unperforated film with a friction

COMING!!

CLINTON N. J.
OPERA HOUSE
Washington's Birthday
Friday, February 22, 1895.

THE
Cinematographe
Novelty Co.

PRESENTING
LE ROY'S
MARVELOUS CINEMATOGAPHE
SHOWING
WONDERFUL & ASTOUNDING
Pictures in Life Motion

ONCE SEEN NEVER TO BE FORGOTTEN

GEO. WOOD The Minstrel Man
Comedian and Singer

NEW YORK The Metropolis
100 VIEWS OF THE WONDER CITY

Mlle BINA The Second Sight Queen

DEXTER The Mystifying Australian
and other Features of Interest and Amusement.

Prices: 15c., 25c. and 35c.

Handbill for LeRoy's Cinematographe. This was the first roadshow of motion pictures and vaudeville combined.

roller feed; intermittent clutch; friction roller take-up, in ratio eight to one. To illustrate: the feed roller advanced eight pictures to one revolution constant, while intermittent clutch roller made eight revolutions to one of the feed roller. The take-up roller had the same speed as the feed roller, using an upper and lower loop.

Demeny, in October, 1893, disclosed the Biographe, in which the film was fed from one reel to another, being steadied by a pressure frame on the aperture plate. The take-up, however, was mounted *eccentrically*. This, on its downward path (or pull) gave an intermittent advance to the film, and rolled up the film previously pulled down through the pressure plate and aperture. The amount of film

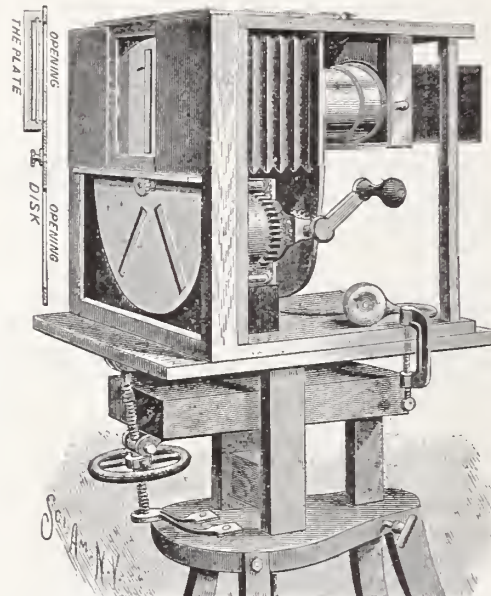


The Spiragraph, the original form of crank machine, using round glass discs, with spiral set.

rolled up on the take-up reel, therefore, increased during the working of the apparatus, and varied the amount of film pulled down at each revolution. This caused a *constant misframing* of the picture, and the apparatus, with its main feature of the intermittent take-up roller, was called "the unworkable roller." It was not a successful projector.

Marey, in June, 1893, disclosed a non-reversible chronophotographic apparatus.

Friese-Greene filed an application in 1893 for a patent on a camera. This device was

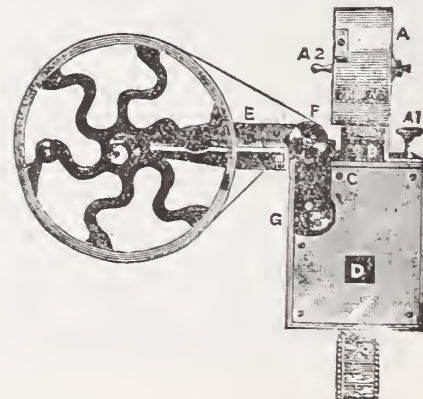


Dr. Marey's chrono-photographic camera (1893).

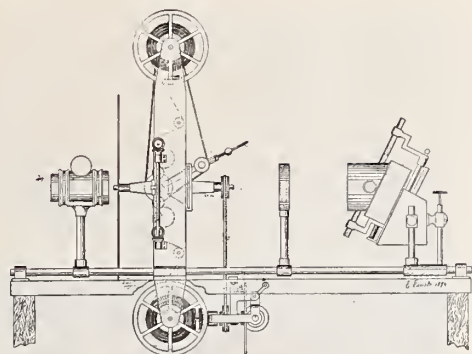
not unlike that disclosed by Varley in 1890.

LeRoy, in February, 1894, disclosed and used a projector employing perforated film of the type used in Kinetoscopes, and projected the pictures on a screen, using the sprocket feed, and "pitman" to advance the film intermittently and a take-up sprocket.

The LeRoy projector of February 5, 1894, was not patented, although the projector, "LeRoy's Marvelous Cinematographe," was used for road shows, from February 5, 1894, to July 6, 1897.



Riley's Kineoptoscope, developed in Bradford, England, 1895; commercialized in U. S., 1896. An attachment for the stereopticon.



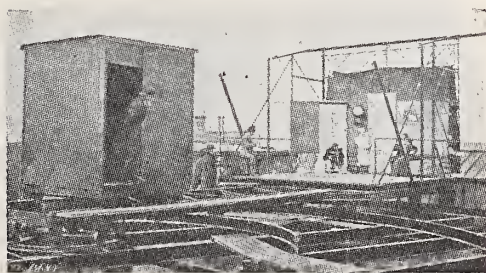
Latham's Eidoloscope, which bears the date of 1894

Woodville Latham, a college professor, although not of a mechanical turn of mind, had an idea, and in 1894 he secured the services of a competent mechanic, who for a number of years was in the employ of the Edison laboratories, named Eugene Lauste. The latter successfully produced the "Eidoloscope," as well as perforators, printers, cameras, etc. The patent on the so-called "Latham loop," which appeared with his Eidoloscope, was not sustained in patent litigation. Many other earlier inventors used the "loop." This "loop" (or "slack") indicates part of the film, being fed through the projector, flowing free at the top of the mechanism, after passing from the "feed" roller, down past the illumination, to prevent "breaking."



First picture taken with the Eidoloscope camera (1894)

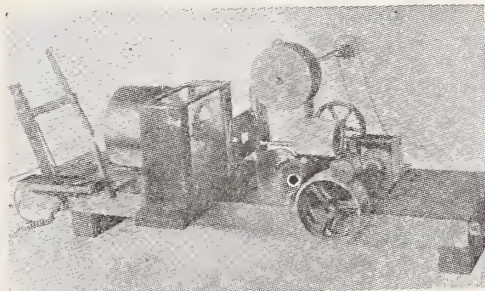
Thomas Armat and C. F. Jenkins, joint inventors of record, filed an application (Serial No. 560,793) on August 28, 1895, on a projector, called the Phantoscope. A patent issued later. Sometime thereafter in the same year, Armat purchased Jenkins' interest, and entered into an agreement with T. A. Edison, under which the latter produced what is known



The Biograph adaptation of the Edison "Black Maria," a movable stage erected on the roof of the Carhart Building, Broadway at Thirteenth Street, New York City.

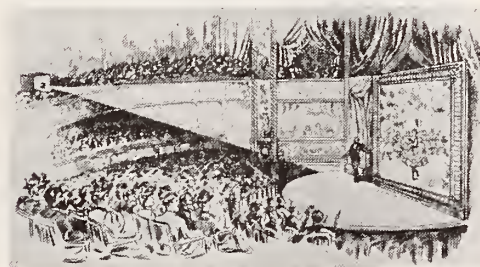
as "the Edison Vitascope." Three patents were issued to Jenkins, at other times, including one for a "peep machine," with an interrupted illumination, using perforated film. The Cinematograph was developed in May,

1895, by the Lumiere Brothers, Auguste and Louis, in Lyons, France, and used in Keith's Union Square Theatre, June 29, 1896. The "Charge of the Dragoons" was the picture first time shown by the Cinematograph. It was also used for one month in the Eden Musee, opening day and date with the Union Square. Legal entanglements removed this projector from the Eden Musee for a brief period, and after adjudication, it resumed its



The Jenkins-Armat projector (1895).

run in the Eden Musee for a time. Lumiere's Cinematograph (French Patent No. 7187, April 8, 1895), did much to popularize motion picture entertainment throughout the world, in the early days, owing to its excellent quality and workmanship.



Reproduction of woodcut used (1896) to advertise the Vitascope.

The Biograph projector, and Biograph pictures followed the Cinematograph in Keith's. This company was able to produce "local" shots quickly, and one of the most popular of the early pictures was "Dead Man's Curve," a bit of Broadway, just outside the theatre.



The late Harry Houdini and Mrs. (Bessie) Houdini, who were among the early exhibitors. Houdini was also an actor, producer and laboratory owner. Mrs. Houdini was the first woman to ballyhoo a "picture show." She often "put the show on," when a projectionist would "walk out."

C. F. Jenkins, in 1895, disclosed the photo-chronographic camera, called the Phantoscope camera. This employed a continuous moving film, a disc with sixteen lenses, working in



This is an example of the photography attained by the Biograph, a "shot" taken in England, about 1902. The whole world was stirred, at that time, by the remarkable record achieved by this dog. Attached to a life-saving station, this dog, over a period of a few years, saved more than one hundred lives.

time with a picture length. When in optical union, the exposure was made. Interest centers in the similarity of this device with that of Uchatius' arrangement (1853). No comparison is recorded as to efficiency.



Eberhard Schneider (left), and T. H. Blair, inventors of projectors.

T. H. Blair, inventor of a sensitized celluloid film stock, patented his projector, the Vivontoscope, in England and the United States, 1895-1898. The sale to the Eastman Kodak Company of the various companies founded by Blair, coupled with an agreement



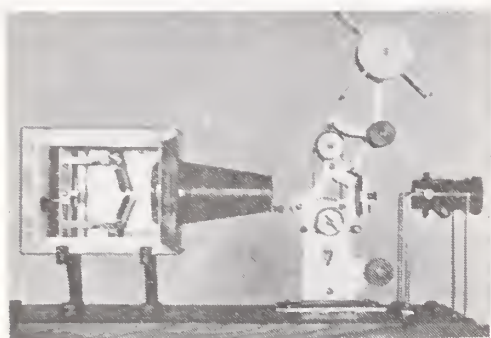
Battery of Biograph cameras, in London, about 1898. The cameras on the right used standard film; the others took the wide film.

that the latter remain out of all business connected with photography for a term of years, prevented the exploitation of this projector at that time.

Gray showed a projector, June 4, 1895, using light at right angle to film. A beam of light was thrown through film intermittently by means of a revolving mirror. The film was advanced intermittently by means of a claw movement.

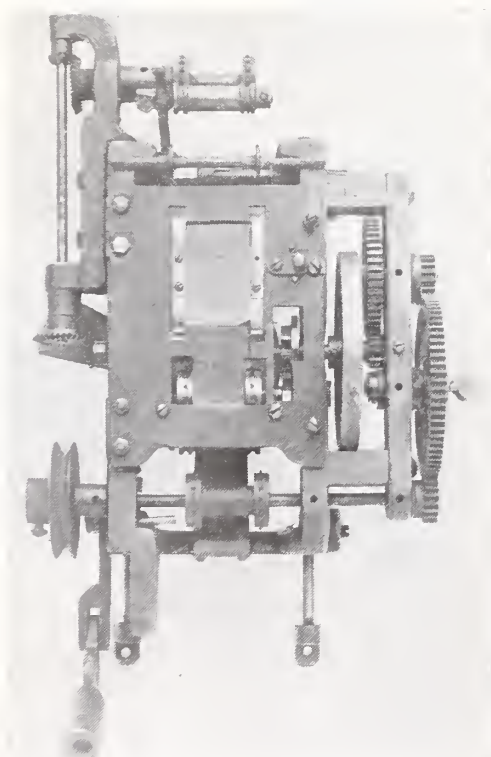
Riley Brothers, of Bradford, England, late in 1895, developed the Kineoptoscope. This projector, using a claw movement, was an attachment to be placed in front of the stereopticon, was marketed in the United States in 1896, and was stopped, by court order, as an alleged infringement on existing patents.

Eberhardt Schneider, in July, 1894, when employed by the Krupps Works, Essen, Germany, conceived and proceeded to construct a projector. This was finished in the United States, late in the following year, and was used by him in 1896 when he was employed as an operator in the Eden Musee. This projector was called the Wonderoscope, and was



Kuhn's Projectograph, 1895.

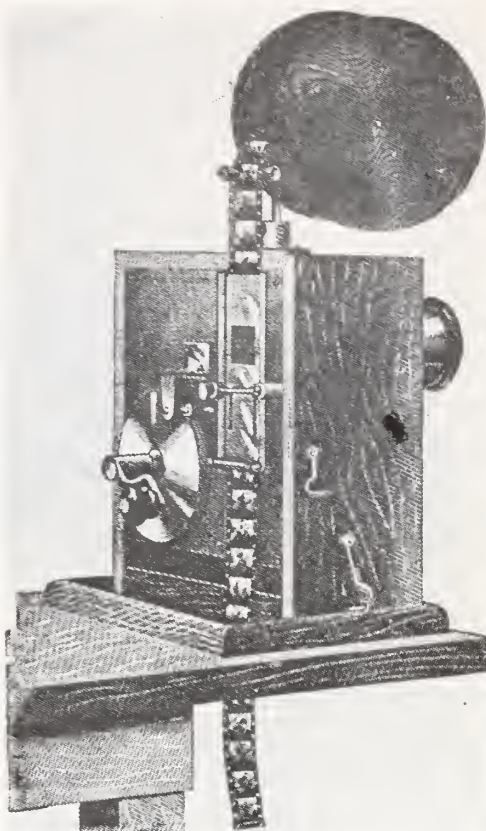
first used in a regular theatre in the Empire, Brooklyn, 1896. It was the basis of his later, commercial projector, the German-American Cinematograph. Schneider produced, during a period of approximately twenty-three years (1896-1919), fifty inventions, thirty-eight of which were covered by patents, and at his death, many patents were pending, some of which issued following his demise. Schneider was the first motion picture projectionist in the Eden Musee. This famous establishment was under the management and direction of Rich G. Hollaman, during its whole career. The latter was an outstanding patron of the best in motion pictures, in the early days, making



The Power's No. 1 Projector.

many trips to Europe to purchase subjects for his program. He stood squarely with the inventors, in the early days, and often aided them materially.

R. W. Paul, in London, in 1895-6, perfected his Theatrograph projector, which was used extensively in a number of large music halls



The Eureka moving picture attachment, 1896.

and theatres in the English capital. Paul also produced many interesting film subjects, for slot machines as well as for projectors. One of these subjects, "Queen Victoria's Jubilee" (1896.) was shown in Carnegie Hall, February 28, 1927, after thirty-one years.

James H. White, in the Edison laboratories, disclosed and used, in 1896, magazine boxes for "daylight loading" of motion picture cameras.

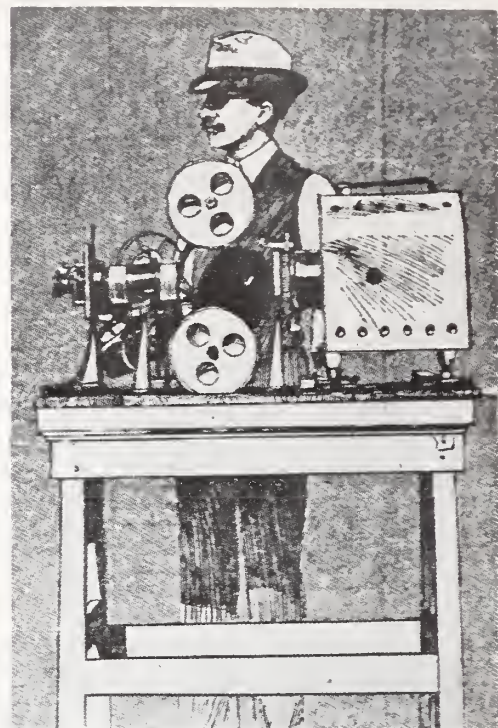
A projector, called the "Kinetograph," was patented on October 13, 1896, by Newman and Guardia, that contained several unusual features. First, it did not employ a shutter. Second, the period of rest of the film was 90% and the intermittent advance of the film was but 10%, thereby doing away with the shutter. This high rate of advance of the film resulted in a flickerless picture, but the strain of the film was terrific. Another patent issued to these inventors, on further improvements, one year later.

Amet's Magniscope, a claw movement projector, acquired considerable popularity during 1896-1897.

E. J. Rector's Veriscope (1897), a projector using special wide film, owes its renown to the fact that the projector was used as a camera to photograph the Fitzsimmons-Corbett fight, in Carson City, Nev., March 17, 1897. In August of that year the Veriscope was used as a projector at the Academy of Music in New York City to project the Carson City fight. There were approximately twenty of these projectors built and used to show this fight throughout the United States, and elsewhere.

Herman Casler, of Canastota, N. Y., invented the Mutograph camera, which made the pictures for the Biograph projector. He experimented for several years, making his devices public in 1896-1897, and the Mutoscope, a coin operated peep-box, is now in use in penny-arcades throughout the world.

In 1896, Unger and Krug invented a projector which was later acquired by the J. B. Colt Company, and marketed in 1897 as the Colt Criterioscope. This was a splendid projector, sturdily built and capable of producing an almost flickerless picture. When fire destroyed the Colt factory, in New York City, several years later, it was found that all the jigs, dies and patterns had been destroyed. The cost of replacing these requisites



"Farmer" Dunn's projector, the Excellograph.

would have been enormous, and business in those days did not warrant the Colt Company continuing the manufacture of this projector.

The International Film Company, of New York City, one of the first manufacturers and distributors of film for "peep box" and projecting machines late in 1895, developed the Projectograph, made by Edmond Kuhn, closely following the lines of the Armat Vitascope in operation but not in structure. The sale of this projector was extensive during



The original Fatima from the Columbian Exposition; a famous "clean-up" picture for the early exhibitors (1896).

its life, which was short, owing to the closing of the International plant in 1898.

The intermittent movement was a rocking arm, with a roller, to bring the film down; a hand wheel and belt drive was used to operate the machine. The facts show that one



Biograph's Empire State Express (1896); its earliest sensation.

hundred projectors were made and sold, the first bringing \$1,000, to a South American buyer, and the last machine was disposed of at \$100. The Spanish-American war disrupted the business, and owing to the scarcity of money, the projector was taken off the market.

Early in 1897 a projector was developed in the Edison works, which became nationally known as Edison's Projection Kinetoscope. This projector was an efficient instrument and remained in use for many years, and until it lost its appeal under the influx of more modern projectors.

Elias B. ("Farmer") Dunn, widely known as "the weather man," official U. S. Forecaster for the U. S. Government, in New York City, became famous through his use of the Excellograph, experiments on which were begun in 1894 and completed in the latter part of



A group of producers and trade paper men at the Willat Studios, Fort Lee, New Jersey, about 1912. Top row, left to right: Tom Ince, Mack Sennett, Harry Palmer, Charles O. Bauman, E. J. Mock, Charles Kessel, Harry Ennis, Doc Willat. Bottom row: Irvin Willat, Wendell Milligan, W. Butts, Adam Kessel, Jr., J. V. Richey, W. A. Johnson, Elmer McGovern, Fred Beecroft and George Blaisdell.

the Micagraph, a number of which were marketed. Cannock brought his projector to a high standard of efficiency, which in later years developed into the Simplex.

* * *

Thus we find cameras and projectors constantly refined during the onward march of the years; raw film stock passing through various stages of refinement from the early paper and gelatine band processes to the sensitized celluloid film, and in the field of projection we see pictures, first put into the viewing boxes, then taken out and put on the screen.

The origin of the lens, the eye of the camera, is lost in obscurity. In the Assyrian Department of the British Museum, London, a lens, discovered on the site of ancient Ninevah, of the period of about 1,000 years



The Mutoscope-Biograph machine shop.

B. C., is on view. Archaeologists do not attempt to classify this particular lens, as to its use. It is a known fact that the Chinese used round lenses of ground glass in the earliest ages, for sight or reading, and as a burning glass. It is a fact that Nero, the Roman Emperor, 37-68 A. D., used a lens ground from an emerald as an eye-glass. Proceeding from this period, we find astronomers using lenses to examine infinite space. The first use of the lens for photographic purposes was by Joseph Nicephore Niepce, who, in 1831, used



Ida Fuller, sister of La Loie, in her Fire Dance; an early Kinetoscope picture.

a lens taken from his grandfather's telescope. The camera was made from a cigar box.

It is not, perhaps, unreasonable to suggest that the lens was developed by the priests for use in their mysteries. It is known that the Egyptians and Greeks utilized the concave mirror to project pictures on the screen formed by smoke from the altars, the first hint of the "magic lantern."

The pioneers who experimented in the field of the camera included Muybridge (on the

multiple principle), LePrince, Marey, Friese-Greene, Edison and Dickson, Kuhn, Schneider, Casler and others.

Goodwin, Blair and Carbutt, and Allen and Rowell, were among the early developers of sensitized raw film stock, and later, the Eastman Kodak Company, the DuPont Company, Agfa, Gaevaert, came into the field.

It was inevitable, that the pioneers who developed the camera would be among the first to search about for some means of "viewing" that which they had photographed on plates, paper bands, gelatine bands or sensitized celluloid film as the years wrought this evolution. The first "viewing" was done in boxes, or cabinets, until Demeny, LeRoy, Armat, Latham, Kuhn, Casler, following the earlier experiments of Muybridge, Marey and others, took the pictures out of the box and put them on the screen.

Muybridge, it will be observed on looking back over the changes in those years, had no thought to the commercial aspects of his studies. In 1881, in Paris, he discussed the whole subject of step-photography with Dr. Marey, whose work was along purely scientific lines, and they chatted, as Dr. Marey later wrote, regarding the possibility of turning the pictures, in a viewing apparatus, to public use, with some financial returns. But neither of these men cared to pause in their labors to capitalize any phase of the subject.



An early Mutoscope Comedy, 1897-98.

On February 27, 1888, Muybridge, in an interview with Edison, urged a combination of the phonograph with the Zoopraxiscope, explaining how pictures might be made for the machine. In 1889, Edison, in London en route to the Paris Exposition, visited the laboratory of Friese-Greene, later paying Dr. Marey, in Paris, a visit. Edison, on his return to the United States, became more deeply interested in the commercial possibilities of pictures than before, and he diverted Dickson to experiments that resulted in the Kinetograph, and to the later development of the Kinetoscopes.

Edison, after perfecting the Kinetoscope, disliked the notion that pictures could be projected on a screen, and inveighed against at every opportunity. He said he could see "the end of the Kinetoscope" with the development of a projector.

James H. White, famous Edison cameraman and producer, who beginning in 1894, took many of the earliest Kinetoscope pictures, had "dug up" Armat in Washington, D. C., in 1895, and brought the inventor together in a meeting with Norman T. Raff and Frank R. Gammon, agents and distributors in the United States for Kinetoscopes and for Kinetoscope films. The latter believed the Armat projector solved the projection problem to their

1897. His projector was rather generally used in parts of the United States and Europe for several years. About twenty of these projectors were built, and used by "Farmer" Dunn in exhibitions controlled by him.

In 1899, Francis B. Cannock, a skilled mechanic formerly employed by the Vitagraph Company, was employed by Rich. G. Hollaman, of the Eden Musee, as chief projectionist. During Cannock's employment he developed, in his spare time, a projector which became nationally known as the Edengraph, financed by Mr. Hollaman. Cannock remained nine years as chief projectionist in the Eden Musee, with Michael Berkowitz as his assistant. The latter also developed a projector,

satisfaction, and entered into an agreement with Armat to manufacture his projector, calling it the Vitascope. The Armat projector was delivered to Raff and Gammon, in their offices in the Postal Telegraph Building, No. 253 Broadway, in December, 1895, and installed.

Edison, at first protesting against the waste of his valuable time looking at the device, finally, after several days, consented to give

it his attention. The projector had been set up in a room. Holes made in a wall permitted the pictures (Kinetoscope films!) to be shown on a screen on the wall in the adjoining room, where Edison sat! Messrs. Raff, Gammon and White sat with him.

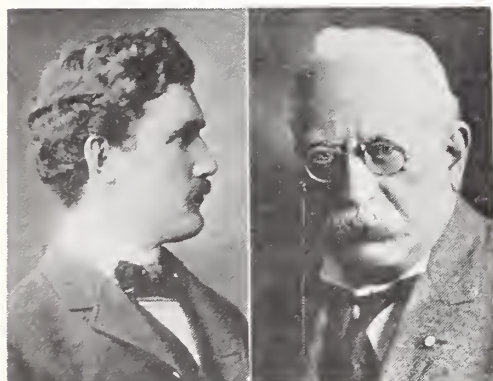
Edison then admitted that "it could be done," and a ten-year contract was entered into with Raff and Gammon. However, in 1897, Edi-

son decided to produce the Projecting Kinetoscope, and the Vitascope, based on the Armat projector, died a lingering death. The Biograph projector followed.

Due credit must be given to Edison, who, with the aid of his financial and business connections, and an extensive advertising campaign, was able to put motion pictures before the world as a commercial proposition.



Louis Lumiere, of Lumiere Brothers, Lyons, France (left), one of the inventors of the Lumiere Cinematograph, whose activities have been spread over thirty-two years. The Lumiere Cinematograph achieved world fame. The late Gaston Melies (right), brother of George Melies, father of Paul Melies, American representative of the House of Melies, Paris, France. In or about the year 1902, the clever productions from the Melies studios began the work of reviving a dying industry. "Fairyland," "Trip to the Moon" and "Impossible Voyage" will never be forgotten by those who saw them.



James H. White (left), cameraman, author, globe-trotter and inventor, as he appeared in 1897. Mr. White was associated with Thomas A. Edison for many years, beginning in 1894. He wrote and directed "Jack and the Beanstalk," "The Great Train Robbery," "The Life of an American Fireman," and many other early "thrillers." Rich. G. Hollaman (right), director and proprietor of the famous Eden Musee, in West Twenty-third street, New York City. For many years this amusement enterprise was world-famous. Mr. Hollaman's proud boast was: "Only the best, and cleanest, in pictures, are on my program." He often visited Europe to acquire films, always making his own selection.



GEORGE EASTMAN

The motion picture is greatly indebted to Mr. Eastman, who, through the medium of his great research laboratories in Rochester, N. Y., has developed the production of raw film stock to the highest standard, and remains, after more than forty years, a leader in photographic supplies. Mr. Eastman has contributed greatly, by his energetic efforts, in placing motion pictures on a higher plane, from the photo-chemical standpoint. His laboratories are never closed to those who wish for betterment and progress in the industry. He is one of the patrons of the art of motion pictures; has endowed The Kodak City with one of the most beautiful edifices devoted to the projection of pictures, and has made it possible for future generations to acquire a training in every line of the cinema art.



Frank R. Gammon (left) and Norman T. Raff (right) constituted the firm of Raff and Gammon, famous in the pioneer days as energetic and capable business men. They were the distributors in the United States of Edison's Kinetoscopes and films. In 1895 they acquired the rights of distribution of the Vitascope, the first commercial projector. They retired in 1897. For many years prior to the demise of these far-seeing pioneers, they occupied a high plane in American business and financial circles, where they acquired a reputation for sterling worth and honesty. They were among the founders of the industry as we know it today.



Eugene Elmore (left), of New York City, one of the early projectionists, who, in the International Film Company days, cranked the machine on many a roof where animated display advertising was shown with film was a free public attraction. Later, he became Chief Projectionist in the Eden Musee, with Ed. S. Porter as the assistant. He is still connected with the industry. Edmond Kuhn (right), cameraman in 1894 for Thomas A. Edison. In 1895, he started the International Film Co., in association with Charles Webster (Webster & Kuhn). He was a cameraman, producer, director, distributor, chemist and mechanic. He is not now active in the industry.

A HISTORY OF MOTION PICTURE ADVERTISING

By *P. A. Parsons*

Advertising Manager of Pathe



IN the days when newspapers and the best magazines welcomed patent medicine advertising, the "Before and After" style of copy was highly popular with the Adsmiths of the time.

At the top of a remedy ad would be placed the likeness of a cadaverous individual obviously about to breathe his last. Flanking him to the right would be the cut of another but vastly different person. Smiling, cheeks filled out, head erect, shoulders squared, could this Hercules of Health be one and the same as the famine victim to the left? Even so. An individualistic moustache, goatee or burnside, carefully planted on both countenances, made the identification complete. These wonders had, of course, been wrought by a few bottles of the sarsaparilla or malt whiskey, or what not.

To one who goes back through the bound volumes of *MOVING PICTURE WORLD*, motion picture advertising of the early days seems just as anaemic and lifeless as the "horrible example" of those ancient patent medicine advertisements. Our modern advertising furnishes contrast not only in quality but in quantity.

When the motion picture first started to take hold a condition was created whereby control of essential patents brought about a practical monopoly, vested in a few concerns. Advertising is stifled in such an atmosphere. If the men who are your outlet have to take just what you are willing to sell them, incentive for advertising is almost wholly lacking.

The first number of the *MOVING PICTURE WORLD* was dated March 9, 1907. It is without cover and printed on a cheap stock. The only full page advertisement is that of Miles Bros. Renting Service, type set and without art. There are half page ads of Biograph and Power's Cameragraph, the latter illustrated with a cut of a very primitive looking projector. There are ten other advertisements, varying from two or three inches single column to two or three inches double. There are only four film advertisements. What others there are, are devoted to slides and projectors.

Skimming through those early pages of the *WORLD*, we find Edison advertising in December, 1907, "the latest feature subject, Parsifal, 1,975 feet in length," at the "special price" of \$335.75. A large percentage of the films offered were for outright sale.

Typical of this early advertising is an ad of Essanay's on "Where Is My Hair?" The text of the advertisement is worthy of repetition, illustrating as it does the amount of water that has run under the bridge during the last twenty years, both in production and advertising. "This new subject is too funny

for words. Imagine the humor that can be derived from a crabbed old man who is entirely bald, and lays his precious wig out on a window sill for an airing, only to have it stolen by another bald headed man. Such was the case, and every man who had the misfortune to have a wealth of hair had to undergo the painful experience of having it severely pulled. While 'baldy' was out scouring for his lost treasure, everyone who came in his path got it, and got it good, until finally a copper who chanced to have his head sticking around a corner gets a yank which starts him 'hot-foot' after the hair-puller, and behold, a fellow who chances to be wearing a wig comes his way, the wig is snatched off, and 'baldy' laughs with delight, thinking he has recovered his hair. The poor fellow who is left bald-headed is grabbed by the cop, as minus his hair he resembles the one who did pull the officer's locks." We are told that the length of this far-off predecessor of the brilliant Harold Lloyds of today was 400 feet, and that the price was 12 cents per foot.

Early advertisers seemed to consider a synopsis of the story the main thing to advertise. The names of the stars and directors meant nothing, for they were never mentioned.

For several years after 1907 motion picture advertising was primitive indeed. As one studies it during the days of its infancy, the conclusion is inevitable that it was decidedly inferior to advertising outside the business.

This is not strange, for the first experienced man to be hired by any film company to handle press work was Epes W. Sargent, who was engaged by J. Stuart Blackton, of the Vitagraph, in the Summer of 1909 to get out five or six publicity items each week, which were sent to the two trade papers. Every second week he wrote the semi-monthly Bulletin, which supplemented the trade paper advertising. This, however, was only a part time task, consuming about two hours a week and for which Sargent received \$10 a week. He was with Vitagraph about eight weeks

when he resigned to go to the Lubin Company, and was succeeded by Sam S. Spedon, formerly editor of "Talent," who was the first man to be hired by any film company to give his entire attention to advertising and publicity.

Another thing, too, was responsible for a certain timorous quality in the advertising. The business had as yet created no standards. It was feeling its way, creating precedents, not following them. Its groping is the better understood when one remembers that it was thought by almost all in the business to be the fad of a moment, from which every possible dollar should be extracted as quickly as possible with the least possible expenditure.

During this period the advertising of the film concerns was written by almost anyone in the home offices who could be gotten to write it. It was a by-product, looked upon as somewhat of a nuisance. Hopp Hadley, still in the business, recalls that in those days the scenario editor was usually picked upon to write the copy. In 1910 he was hired by Harry Aitken as Scenario Editor of Majestic Pictures, with an office in their studio on 21st street, New York, near 11th Avenue. During the brief interludes in the writing of stories for the big single reel features he performed as Advertising Manager without title as such. The manager of the company would come into his office, a trade paper representative at his heels, and say "I've taken an eighth of a page in the *WORLD*. Get up some kind of an ad." The solicitors went to the managers as the only recognized source of advertising revenue. Hopp goes on to say that after the manager had left, the trade paper man would beg him to write some publicity. In those days it was so difficult to fill the editorial pages that the demand for house publicity exceeded the supply.

Nineteen hundred and ten closed what may be termed the Formative Period of Motion Picture Advertising and was the beginning of

(Continued on page 304)



Hopp Hadley

Victor M. Shapiro

Nat Rothstein

Arthur G. Pearson

KEYSTONE FILMS

COMEDY REEL EVERY MONDAY

A SPLIT REEL ON MONDAY, NOV. 4

"Mabel's Lovers"

Mabel arrives at the bathing room and her maids enter. Dismayed, it takes her longer the attempt to get into the room, and when determined that before she can get through, it is necessary to get her trunk out of the room, she is obliged to wait the maid's order. When the key is turned, she enters, and when she is alone, she goes to the trunk and takes out a package. Mabel was going to get some assistance in her bathing suit, finding the package was for her, she is surprised to find it is a package for her maid who has been found out.

"AT IT AGAIN"

When Mabel goes to the bathroom, she finds her maids waiting for her. She is surprised to find that they are waiting for her to get into the bathtub. She is then shown a series of scenes where she is being attended to by her maids, and she is finally shown in the bathtub, where she is being attended to by her maids. The film is a comedy, and it is a very funny film. It is a very good film, and it is a very interesting film. It is a very good film, and it is a very interesting film. It is a very good film, and it is a very interesting film.

When Mabel goes to the bathroom, she finds her maids waiting for her. She is surprised to find that they are waiting for her to get into the bathtub. She is then shown a series of scenes where she is being attended to by her maids, and she is finally shown in the bathtub, where she is being attended to by her maids. The film is a comedy, and it is a very funny film. It is a very good film, and it is a very interesting film. It is a very good film, and it is a very interesting film.

KEYSTONE FILM CO.

150 East 14th St.
NEW YORK CITY

WUTAL FILM CORPORATION 60 West 40th St.
Safe Deposit for the U. S. and Canada

When First National
was a lusty infant
World, April 26, 1919.



By Order of the Board of Directors

Positively No Bookings

of

MARY PICKFORD'S

Forthcoming "First National" Release

"DADDY LONG LEGS"

will be accepted by this
Company's Exchanges

Until Further Notice

The First National Exhibitors Circuit, Inc.
6 and 8 West 46th St., New York City

is assured! We face 1913 with courage and confidence! We have planned yesterday for tomorrow! Today becomes the past mighty fast, and although the future is eternal, tomorrow becomes today almost before we are through anticipating it. We have prepared for 1913—and 1913 is nearly here! The following list of masterpieces, to be presented to the public in 1913, substantiates our enthusiasm and will transfer some of it to you—the promising hopes to be fulfilled in the coming cheerful year!

SARAH BERNHARDT in her latest and greatest triumph, "Queen Elizabeth".
 James HACKETT in his original role in the "Prisoner of Zenda". Elaborate.
 JAMES O'NEILL as Dante in his most dramatic role in "January".
 MINNIE MADDERN FISKE in selections from her "Monte Cristo".
 greatest and most dramatic character in the world.
 MRS. LESLIE CARTER in several of the greatest characters in her dramatic success.
 HENRY E. DIXEY in several of her noted dramatic roles.
 WEDDIE L. CARLTON in several of her noted dramatic roles.
 WEBER & FIELDS in a characteristic comedy, "A Trip Around the World".
 LILLIAN LANGTRY in one of her dramatic plays.
 WILLIAM FAVERHAM in "Julius Caesar", one of the greatest edifying
 plays in the history of the stage.
 JULIE OPP in "Diana Greaves", one of the greatest comedies
 of the stage.

And to be announced later, other famous stars now being arranged with, whose names have lent dignity and distinction to the contemporary stage, and whose artistic genius will thus be immortalized for the great benefit of posterity

For Booking and Territorial Rights, and
a Successful Year, Communicate with
FAMOUS PLAYERS FILM CO.
TIMES BLDG., NEW YORK CITY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director

The first annual announcement, one page, one color. Note the corporation name. Dec. 21, 1912.

FIVE-A-WEEK S/SAMMY

The QUALITY of ESSANAY PHOTOPLAY EXCELLENCE!

"The Letter" "The Moving Finger" "The Mother of the Ranch"

FEATURES OF THIS WEEK'S PROGRAM DE LUXE!

Released Tuesday, Oct. 19th.

"Miss Bimkins' Summer Boarder"

A full-page portrait of Betty is one of the highlights in our new book, "Betty: The Story of Betty White." It's a hardcover, 160 pages, \$19.95.

Estimated Wednesday, Oct. 26th.

"The Letter"

A gripping, powerful political drama in the process of showing the swiftness of the great modern "machine" from a North Star Center led by a group of men, including Harry Calman, Frank Dayton and Bjarne.

Released Thursday, October 31st.

Unquestionably the latest fish story on record. The amazing account of a fish and his daughter in the bargain. Howard M. Simon, John Sieppel, E. H. Southwelling, eds.

Released Friday, Nov. 18

"The Moving Finger"

A dramatic masterpiece. Just like the real thing, it's a new and great woman—and the behavior of Rogers—the girl who has been in the past and present of the world.

Released Under E.O. 14176

The Mother of the Nation
A sensational Western, depicting how a young girl, orphaned by a pioneer and his wife, grows up to become the president's daughter. The present-day struggle of the nation is shown through the eyes of the young girl.

WATCH FOR IT'S COMING!

"THE FALL OF MONTEZUMA"

WHY?

M. ANDERSON, THE WORLD'S MOST POPULAR PHOTOPLAY STAR, AND THE "ALKALI" TIE WESTERN COMEDIES WITH AUGUSTUS CARRIE, INCREASE THEIR BOX OFFICE RECEIPTS FROM 25% TO 30% IN A SINGLE DAY!

FIND OUT FOR YOURSELF!
Get Three Beautiful 2-Color Posters of All Easway Sales (ay Sales, in Full Four Colors. Price 35c. Each. Order Direct from Your Nearest or from Hargis Lithograph Co., Cleveland, O. Order Photos of All Easway Players. Size 4

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

ESSANAY FILM MANUFACTURING CO.
521 First National Bank Bldg. Chicago, Ill.

31 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1323 Argyle Street, Chicago
Branch Office, 1, London, Bank, Berlin, Barcelona

RECEIVED OCTOBER 21 1995

DATE	IN	OUT	IN	OUT	IN	OUT	IN	OUT
10/1/80	100.00		100.00		100.00		100.00	
10/2/80		100.00		100.00		100.00		100.00
10/3/80	100.00		100.00		100.00		100.00	
10/4/80		100.00		100.00		100.00		100.00
10/5/80	100.00		100.00		100.00		100.00	
10/6/80		100.00		100.00		100.00		100.00
10/7/80	100.00		100.00		100.00		100.00	
10/8/80		100.00		100.00		100.00		100.00
10/9/80	100.00		100.00		100.00		100.00	
10/10/80		100.00		100.00		100.00		100.00
10/11/80	100.00		100.00		100.00		100.00	
10/12/80		100.00		100.00		100.00		100.00
10/13/80	100.00		100.00		100.00		100.00	
10/14/80		100.00		100.00		100.00		100.00
10/15/80	100.00		100.00		100.00		100.00	
10/16/80		100.00		100.00		100.00		100.00
10/17/80	100.00		100.00		100.00		100.00	
10/18/80		100.00		100.00		100.00		100.00
10/19/80	100.00		100.00		100.00		100.00	
10/20/80		100.00		100.00		100.00		100.00
10/21/80	100.00		100.00		100.00		100.00	
10/22/80		100.00		100.00		100.00		100.00
10/23/80	100.00		100.00		100.00		100.00	
10/24/80		100.00		100.00		100.00		100.00
10/25/80	100.00		100.00		100.00		100.00	
10/26/80		100.00		100.00		100.00		100.00
10/27/80	100.00		100.00		100.00		100.00	
10/28/80		100.00		100.00		100.00		100.00
10/29/80	100.00		100.00		100.00		100.00	
10/30/80		100.00		100.00		100.00		100.00
10/31/80	100.00		100.00		100.00		100.00	
11/1/80		100.00		100.00		100.00		100.00
11/2/80	100.00		100.00		100.00		100.00	
11/3/80		100.00		100.00		100.00		100.00
11/4/80	100.00		100.00		100.00		100.00	
11/5/80		100.00		100.00		100.00		100.00
11/6/80	100.00		100.00		100.00		100.00	
11/7/80		100.00		100.00		100.00		100.00
11/8/80	100.00		100.00		100.00		100.00	
11/9/80		100.00		100.00		100.00		100.00
11/10/80	100.00		100.00		100.00		100.00	
11/11/80		100.00		100.00		100.00		100.00
11/12/80	100.00		100.00		100.00		100.00	
11/13/80		100.00		100.00		100.00		100.00
11/14/80	100.00		100.00		100.00		100.00	
11/15/80								

Typical. World, Nov. 2

ANOTHER GREAT MIX PRODUCTION

YOUR CHANCE TO CLEAN-UP

A WILLIAM FOX
PICTURE

VICTORY PICTURES
FOX
FILM CORPORATION



Tom Mix
in
FIGHTING *for* **GOLD**

When Fox was building Mix and Mix was building Fox. Moving Picture World, April 5, 1919.

Typical. World, Nov. 2(1912.

of trade paper early, trans- lopment periods

P. A. Parson's first
Advt. as Mgr. of
Pathe's adv'g.



TWO PART **PATHEPLAY** Released
Oct. 16th
A GREAT BIG THRILLING DRAMA
IN THE **Haunts of Fear**
Featuring Miss Woodruff and the late Joseph Graybill in the Best Picture They've Done

One of the early
Straight from the
Shoulder Talks,
World, Oct. 18, 1913.



Join the order of
money-makers!
PATHE DISTRIBUTORS
"They're growing more popular with each subject."
says the Liberty Amusement Co. of Spokane of the inimitable
HAROLD LLOYD COMEDIES
These comedies are now playing the best theatres of the country.
They have found their way in an one thing only—sheer merit. Every
theatre that shows them agrees that they are
The Best One Reel Comedies Made
Produced by Robin
One Reel Every Week

Recalling the days
when Harold Lloyd
was a one reel star,

Quit showing rotten films!

You can't succeed in the
film business with half-
stewed, weak-spined, warmed-
over methods. You can't sit in
your swivel chair and expect the nickels
to roll into your jeans in spite of
because you've succeeded in the future just
your laziness in the past. The man who hustles, the
man who watches the market like a keen-eyed hawk,
the man who demands the best and sees that he gets it
is the man who is going to survive in this exhibition
business. Today the Universal exhibitor is the only one who is using
his brains. **USE THE BRAINS GOD GAVE YOU!**

I will admit that the Univer-
sal has had some rotten pic-
tures on its program. But so
has every other program. We
fought and bled and almost died to reach
the point where we could shelve poor
productions instead of releasing them.
And we've reached that point. Those of you who are
NOT using Universal films are showing several rotten
pictures every week, mixed in with your good ones.
That's why you have to go out and book the so-called state-right stuff
and give away profits that rightfully belong in your own bank
account. **USE THE BRAINS GOD GAVE YOU!**



This gorgeous film has already been booked in advance by most States. If you
do not want to miss your opportunity
YOU MUST WIRE AT ONCE
GAUMONT CO.
140 West 40th Street, New York City

First page of first colored
insert, four pages, World,
Nov. 29, 1913.

THE SQUAW MAN

WITH
DUSTIN FARNUM

AMERICA'S MOST GRIPPING DRAMA
THE STAGE'S MOST POPULAR ACTOR
THE BEST CAST EVER ASSEMBLED
STAGED BY TWO MASTER CRAFTSMEN
PRODUCED BY THE WORLD'S MOST ARTISTIC PRODUCER
STATES PURCHASED BY THE LEADING DISTRIBUTORS

EVERY DETAIL SPELLS CLASS

REEL OF SUPER DRAMA CYCLO-
CLIMAX, SWEET HUMOR, AND THE
FINEST NATURAL SCENE EQUIPMENTS

IN PREPARATION THE FAMOUS PLAY AND SUCCESSFUL NOVEL

"BREWSTER'S MILLIONS"

WITH
EDWARD ABELES

IN THE PART HE ORIGINATED AND PLAYED 1000 TIMES

SOME EXCELLENT TERRITORY STILL UNSOLD IF RESPONSIBLE-
WRITE: WIRE CALL!

JESSE L. LASKY FEATURE PLAY COMPANY
LONGACRE THEATRE WEST 18th STREET NEW YORK CITY

James L. Lasky, Pres. Samuel Goldfish, Treas. & Gen. Mgr. Carol De Mille, Dir. Gen.

First release of Jesse L.
Lasky Feature Play Co.,
Oct. 11, 1913.

Bait

ONCE upon a time a man went fishing. The man's name was Bill.
Bill didn't know anything about fishing, but his intentions were
excellent. He studied the advertisements of the fishing tackle
makers. Then he purchased an equipment of the finest rod, reel,
line, hooks and sinker. Taking these with him, Bill put out in
a brand new skiff to the fishing grounds. But when everything was ready
for the first cast, Bill found that he had entirely overlooked a most essential
item, BAIT. Bait had not been mentioned in the fishing tackle ads. Bill
knew nothing at all about Bait. But his confidence in his equipment was such
that he went right ahead fishing with bare hooks. With a patience born of
ignorance Bill kept at his work until the day was done, and then started to
reel up to go home. There was something heavy on his line. It proved to
be an old leather satchel. It was filled with paper money—slimy and soft,
but still negotiable.

Bill's story soon spread throughout the country—people everywhere le-
gan reading the fishing tackle ads and investing their money in good equip-
ments and taking their time from regular business to go fishing for money
with bare hooks. Needless to say, there were no more money bags caught,
and many a man who had been well to do became well done and ended his
days in a county poor house. But the lesson was valuable. Thousands of
other fishermen discovered their folly in time. They set aside their equip-
ments for a while and studied BAIT. Then they experimented a little, and
found that, while an occasional fish could be tempted with cheap, dead bait,
the big and frequent catches could be made only with LIVE, FRESH, SELECTED
BAIT. And thereafter these men waved prosperous, and were known as suc-
cessful fishermen.

The Moving Picture game is like fishing on shore.

Bill is the Exhibitor. The tackle and boat are the equipment and line,
theatre. The good Bait is the good picture. Occasionally there is a Bill who
catches money with bad pictures. He uses bare hooks. There are hundreds
of other exhibitors who have heard of Bill's blind luck. They have read the
fishing tackle advertisements of the manufacturers and purchased the finest
equipment, only to find that the public will not bite. These men should
study the Bait Question Now. They should learn the positive truth, that
no matter how fine the theatre or how happy the location, it is the Picture
that draws and holds the crowds. The exhibitors who learn this lesson will
wax prosperous. They will be known as SUCCESSFUL exhibitors. Here's
the answer to the Bait Question—

A SELECTION of the finest pictures in the world, made by the ten man-
ufacturers whose films have long been acknowledged as incomparably su-
perior to all others, on one program. ON ONE PROGRAM!

General Film Company (Inc.)
200 Fifth Avenue, New York

Chester Beecroft's ad
"Bait." World, Nov. 1,
1913.



Bert Ennis



John C. Flinn



Russell Holman



J. Irving Greene



Silas F. Seadler

a period of rapid branching out, of heightened activity in advertising—a period which lasted for three years and saw the organization of advertising and publicity departments which, if crude, at least represented a long step in the right direction. We may call this period the Transitional Period, for it was the link between the dark ages of the business and the Renaissance which began in 1913.

During this period H. C. Hoagland came into the business as Advertising Manager of Pathe Freres, as Pathe was then called. Hoagland was a clever man with true advertising instinct and a gift for saying a thing in terse phrases. Though his title was Advertising Manager, like most of the tribe of those days he had to do a little of everything. He hated to write publicity—a part of every advertising man's duties in those days, and had a strong leaning toward sales and production, which resulted in the fall of 1913 of his being made Assistant General Manager. It was his promotion which resulted in the writer's coming into the Pathe organization at that time. When the United States entered the war in 1917 Hoagland went abroad for the Committee on Public Information and did not return. After a time spent with an Italian film company he became General Manager of Stoll of London, a position he occupied I understand up to about a year ago. In this period Joe Farnham also entered the business as an advertising man. Farnham is now on the Coast associated with production. Joe Brandt, now President of Columbia Pictures became advertising manager of Universal somewhere along the close of the period, succeeding R. H. Cochrane who had been doing the advertising for Imp, one of the Laemmle companies. It is only proper to recognize here Mr. Cochrane's splendid talents as an advertising man. He brought to his position a wide experience in agency advertising, a brilliant mind, and a gift for writing strong sales copy that has never been surpassed in the business. I think I am right in saying that of the earlier advertising men in the business he was the best qualified for his position by reason of training, instinct and talent. During the years when he personally wrote the advertising for the Laemmle interests, his copy shone like a beam from a lighthouse, illuminating the dark wastes of pages where the average was mediocre, to say the least. The Universal of today owes much to that early advertising of "Bob" Cochrane. Others who came into pictures as advertising men during this period were Lee Dougherty of Biograph, Frank Bannon of Edison, Hugh D'Arcy of Lubin, Phil Lang of Kalem, Chester Beecroft of the General Film, Bert Ennis as assistant to Spedon at Vitagraph, and Hopp Hadley of Reliance. Another was Don Meaney of Essanay. Hugh

D'Arcy of Lubin was celebrated not so much as an advertising man as he was as a poet, and his latter fame rested upon one poem, "The Face on the Floor," highly popular with vaudevillians of a bygone generation. D'Arcy died not long ago. With the coming of these men advertising stepped forward. It could not develop as it might have owing to the fact that every advertising manager was also expected to write publicity as part of his duties, a diversion of effort that benumbed originality and made proper concentration impossible. But ideas and practices emerged from chaos and advertising could be recognized as such. Beecroft was one of the outstanding figures of this period. He knew how to write, he had ideas, and as long as he was advertising manager of General Film they were well served. One of his ads under the heading of "Bait" was much commented upon, appearing in the issue of the MOVING PICTURE WORLD of November 1, 1913. It is too long to quote here.

As long as the General Film Co. ruled supreme there was little encouragement for advance in the quality of film advertising. The tendency of monopoly is to stifle initiative through lack of incentive. The various companies making up the General—Pathe, Vitagraph, Selig, Essanay, Kalem, Lubin, Kleine, Biograph, Edison and Melies, took about the same amount of advertising in the trade papers each week, and such advertising as there was does not strike one as competitive. It was not until the "independents" came into the field, full-armed for battle, Universal, Famous, Fox and Mutual, and the General started to crumble, that motion picture trade paper advertising became competitive and blossomed out. The period which was to follow, that from 1913 to 1923, showed the widest expansion in advertising, not only in quantity but in quality. It accompanied, and to a large extent resulted from, a wide open market and a fight for supremacy. Its evident recent decline is undoubtedly due to the removal of the condition which gave it its stimulus.

During the Transitional Period an advertising man was apt to be evolved by conditions rather than by the usual advertising experience. Hopp Hadley tells how he got his start in pictures back in 1898. He was then a freshman in New York University. Anxious to earn some money during the summer vacation, with another man he picked up a foreign picture called "The Passion Play," and another called "Fighting in the Philippines." This latter production was 500 feet long and depicted some twenty colored men in scanty clothing and armed with spears, clambering over a stone wall. Hopp says none of these men were killed but the producers should have been. With a two pole tent he and his associate

toured through Pennsylvania and Ohio, a week to a town. Hopp was the advertising man. With a can of black paint and some large sheets of wrapping paper he made some crude three sheets which were hung up in front of the tent. The slogan used in this pioneer film advertising was "The characters actually move on the screen." Hopp took in the dimes at the door, played a violin between reels, sang "The Palms" and "Oh Holy Night" to give proper atmosphere to "The Passion Play," and piled Pelion on Ossa by the means of gorgeously tinted slides showing angels and cherubs. On the conclusion of this primitive road show he sought well-earned repose in a hammock strung between two side poles. The performance was frequently varied by the exhibition of a strip of film with a brief lecture on what made the characters move in the photographs. It is not strange that on his graduation from college he went into the show business.

Bert Ennis is another active figure in today's motion picture business who dates back to 1910. He came from a piano act in vaudeville, where he was teamed with the late Harry Ennis. The two were also in the music publishing business in New York's original "tin-pan alley" down on 28th street, between Broadway and 6th Avenue. He had the show business in his blood and saw in the crude motion pictures of the day a coming rival to the show business as then known. In 1910 he joined Vitagraph at their old studios in Flatbush, in Sam Spedon's department. At that time Vitagraph was one of the most powerful of the General Film group, and was still under the active management of the late "Pop" Rock, J. Stuart Blackton and Albert E. Smith. On the same publicity staff was Ray Gallagher now of the Motion Picture News. Ennis provided the first music cue sheets for pictures, running them in the house organ, the Vitagraph Bulletin. He recalls that Spedon sponsored what was probably the first propaganda film, "How Vitagraph Films Are Made," a reel showing Maurice Costello, John Bunny, Flora Finch, Earl Williams, Ralph Ince, Norma Talmadge, Lillian Walker, Anita Stewart and others in action, shots of the studio, tank for the "water stuff," printing room, projection room, publicity department, executive offices, etc. Charlie Fuller, one of the industry's first personal representatives in sales matters, took this film on the road, and showed it at conventions, sales gatherings, etc. Spedon also inaugurated personal appearances of stars, going to the dingy houses of the period, giving an introductory talk, and introducing Costello, Bunny, Finch, et. al., who drew down \$5 or \$10 a night for the effort.

Bert recalls the House Organs of the day, published by all the leading film companies,

and which were considered valuable advertising media. About the only survivor, to the best of my knowledge, is the Universal Weekly, so ably edited by Paul Gulick since 1914.

Advertising men of today in looking over the advertising of this time will be struck by the almost absolute lack of emphasis upon star names and those of directors. Hadley relates that when he became advertising and publicity manager of Reliance that company had just taken over D. W. Griffith and most of the galaxy of stars which had made Biograph famous. The Biograph had never allowed the names of its players and directors to be used in advertising and publicity. The theory was that if they became famous it would be necessary to pay larger salaries or else lose them to competitors. Reliance lifted the lid of secrecy that had hidden these people. With their faces known to millions their names were practically unknown. The public was hungry for all the interesting facts. Newspapers and magazines were phoning in all day long begging for stories. It was not a question of how or where to place the publicity but how to satisfy the demand.

Bert Ennis had a similar experience. In 1912-1913 he went with Kessell and Baumann of the N. Y. Motion Picture Co., originators of the famous Keystone, Broncho, Kay Bee and Domino brands. Under the Keystone banner were gathered stars who were destined to write their history large in motion pictures; Charlie Chaplin, Mack Sennett, Mabel Normand, Ben Turpin, Charlie Murray, Roscoe Arbuckle and Ford Sterling. There is magic in these names today, fourteen years later. Under the other brands were Thomas H. Ince, Charles Ray, Dorothy Dalton, Louise Glaum and William S. Hart. It is hard to realize that with such remarkable personalities to publicize, Ennis was the recipient of written rebukes from both Ince and Sennett because he played up the players rather than the brands. Both Ince and Sennett came to realize the value of star publicity and rode to fame with the aid of the same weapon which they had once turned aside.

The trade paper field of those days differed greatly from that of today. Of those which sprang into being between 1910 and 1913 and challenged the WORLD, none are left today. "Motography," published by the late Ed Mcck, was absorbed by "The Exhibitors Herald." No one thinks of the "Nickoledeon" any more. "The Exhibitor's Times" is likewise gone. Alfred Saunders "Moving Picture News" was the lineal ancestor of the present "Motion Picture News." The "Film Index," published by the Patents Co. because of the need of a trade paper, was the first of all and became merged into the WORLD in 1911. It was started by W. T. Rock, of Vitagraph and J. A. Berst, then General Manager of Pathe Freres, and was afterward taken over by the Patents Co. Mr. Berst is now Manager of Pathex, Inc., a Pathe corporation.

Outside the straight trade papers were several magazines which at one time received a lot of film advertising. The "Clipper" was one, and for a time had all the leading film companies on its books. But being a vaudeville and show paper, and not much in sympathy with the motion picture infant which was growing at such a tremendous pace, it didn't play the game in the matter of co-operation and publishing news of the industry, and eventually lost all its picture accounts. It has since been absorbed by "Variety." The "Clipper" was still getting film advertising at the time I came into the business in 1913, and some of my early copy was placed in



Top Row—Jerome Beatty, Vivian M. Moses, Paul Lazarus. Bottom Row—George W. Harvey, C. L. Yearsley.

it. The "Billboard" was another paper that for a while got a lot of picture advertising. That paper lost its big chance so far as pictures were concerned through frequent changes in the personnel of its local office. After Wen Milligan left, having created a record for tenure of service as advertising manager of the motion picture section, a different representative solicited advertising almost every week. It didn't take many weeks of this to cause a complete fade-out of film company advertising. The "Dramatic Mirror," of which Bob Welsh was once Editor, is another that has passed.

In the autumn of 1913 there was a ferment in the industry. The rapid changes, expansion of some companies and fading of others, the entrance into the field of many new companies eager to establish a foothold, and prepared to gain it with aggressiveness, new methods, new ideas and a new personnel, mark the beginning of the Third or Expansion Period. This lasted from 1913 to 1923. Those ten years were the true boom years of advertising in the industry, and it is improbable that their like will ever be seen again. The General Film was fading fast. The field was wide open. Old line companies that had the will to live had to change their methods to survive, not merely in sales and distribution, but in advertising. The trade papers swelled to unheard of proportions. From single and double page advertising the larger companies leaped to four, six, eight, twelve and even sixteen pages in single issues, and this on current, not season's product.

Selecting one year, 1919, as typical of this era of expansion, I picked at random one number in the MOVING PICTURE WORLD, that dated May 24, and analyzed the advertising. This particular number carried the first announcement of United Artists, a four page insert. Hodkinson had seven pages of which four were in insert form. Metro had four; Triangle Distributing Corporation 1; Spoor-Thompson Laboratories 1; Universal eleven, of which four were insert; Famous 6; Arrow 1; Goldwyn 6; Johnny Dooley Films 1; Vita-

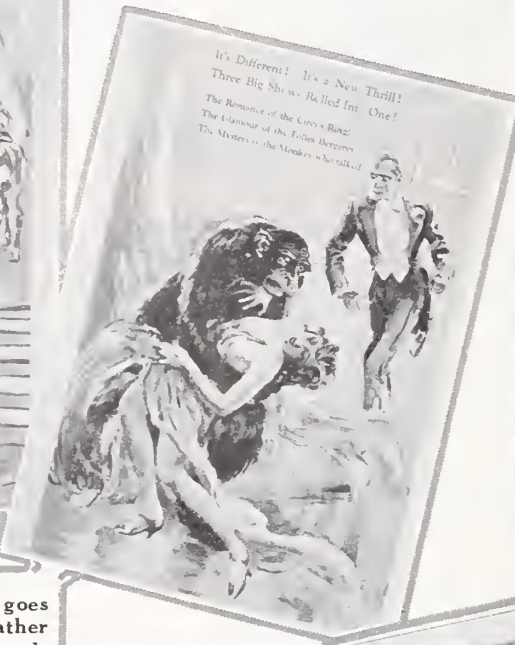
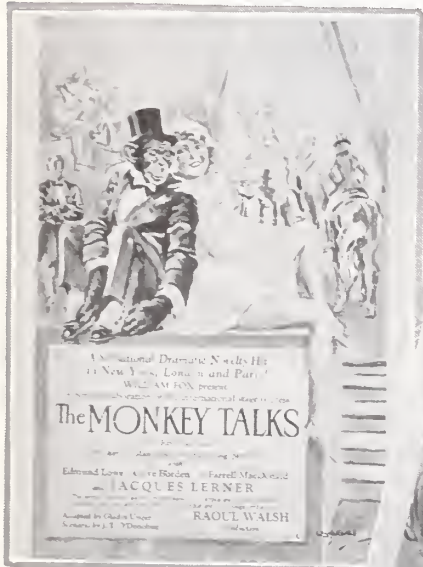
graph 2; Capellani Productions 1; Select 4; Selznick a four page insert; Robertson-Cole 3, of which two were insert; Pathe a 2 page insert; (the Pathe schedule was light that week. Our average was 4-6) Film Clearing House an eight page insert; First National 5; Fox 2; Sawyer-Lubin 1; World Pictures 1; Continental Pictures 1; Tower Films 1; Inter-Ocean 2; Export & Import Films 1; Apollo Trading Corporation 1; E. S. Manheimer 1. This made a total of 83 pages of picture advertising alone, to say nothing of a number of pages of accessory advertising. Nineteen of these corporations are now defunct, or have been merged.

At the start of this period we find Bert Ennis advertising manager of "Eclair;" Joe Brandt, who had been private secretary of Carl Laemmle, was now advertising manager of Universal. Brandt had been an advertising man before he joined Laemmle, having been for four or five years connected with the Ben Hampton advertising agency, where he had organized a new department, and also having been the advertising manager of the "Dramatic Mirror," now defunct. Brandt functioned ably in his new position for about four years, when he was promoted to the position of general manager of Universal. He was with Universal until 1921. Phil Mindil was advertising manager of Mutual; Ben Schulberg of Famous Players; Len McChesney of Edison; Julian Solomon of Morosco-Bosworth; Joe Farnham of Lubin; Don Meaney of Essanay; Chester Beecroft of General Film; Fred Warren of Fox; Bert Adler of Thanouser; Sam Spedon of Vitagraph; Elmer McGovern of Kessell and Baumann, and the writer of Pathe Freres. There were a number of other advertising managers of this period whose names escape me.

Up to the time I went with Pathe in 1913, it was the practice in the business to have the posters made from "stills," which were selected and captioned in the advertising department, and then handed on to the lithographer to work up into posters. The litho-

(Continued on page 308)

Some examples motion picture advertising



Color, plenty of white space, insert—all characteristic of Pathe advertising, which strives to give the quality atmosphere to short subjects. Original in three color process.

Fox, while a large advertiser, goes in for sporadic smashes rather than steady week by week advertising. This in color is from the 1926-7 annual announcement.

WHY I INVITE YOU TO JOIN THE UNIVERSAL

(No. 519 Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Pictures Corporation.)

IT MAY NOT BE IN GOOD TASTE FOR ME TO PRINT THE FOLLOWING extract from a personal letter written to me by an exhibitor, but I'll take a chance on being criticised for it. He wrote:

"I BELIEVE IN YOU AND TRUST YOU WITH THE SAME CONFIDENCE that I would feel if I had been personal friends all our lives. You are the only man who has ever really had the interest of the small exhibitor at heart enough to give him a second thought and devise a way to benefit him. Your Complete Service Contract is certainly having an influence on other producers."

I CANNOT RECEIVE A LETTER CONTAINING THAT SORT OF SENTIMENT without being profoundly impressed—and with my own virtues or imperfections, but with my responsibility to all exhibitors, large and small.

SUCH A FRANK EXPRESSION FROM AN EXHIBITOR NOT ONLY SENDS my spirits soaring into the clouds, but it gives me renewed determination to make good.

THERE IS ONE MORE SENTENCE IN THIS EXHIBITOR'S LETTER WHICH I want you to see. He says:—"I have been running Universal pictures EXCLUSIVELY for four years."

THERE ARE THREE LESSONS YOU CAN DRAW FROM THIS:

FIRST, IN DEALING WITH UNIVERSAL YOU ARE DEALING WITH A concern which always has and always will lean over backward in an effort to play the game and right every wrong wherever possible.

SECOND, THE UNIVERSAL COMPLETE SERVICE CONTRACT IS SOMETHING you should look upon if you are not completely familiar with it now. We were the first to introduce such a plan. Attempts have been made to imitate it, but without any success so far.

THIRD, YOU CAN LIVE ON UNIVERSAL PICTURES EXCLUSIVELY AND really like it. Our files are full of letters from exhibitors who have used Universal ever since the company was formed. Many of them have used it almost exclusively to the exclusion of all other pictures. Our business relationship with these exhibitors, and theirs with us, has been one of the happiest experiences in my life—and I believe in their lives, too.

UNIVERSAL IS BASED ON RIGHT PRINCIPLES AND IS THEREFORE bound to be a source of strength. Universal's financial strength is great, but its moral strength is even greater. We have never indulged in trade tricks for an immediate gain, but have always built for the future and for all time!

THAT IS THE KIND OF AN INSTITUTION I NOW INVITE YOU TO associate with, either through one of our Complete Service Contracts or otherwise.

The most characteristic advertising in the industry,—Carl Laemmle's "Straight From the Shoulder Talks." This is the 519th, and "still going strong."



Modern style in trade paper advertising from Warner Bros. Three colors, two pages facing.

of modern trade paper

Metro - Goldwyn - Mayer uses inserts largely,—and successfully. Here's one typical page out of a sixteen, in three colors.



F. B. O.'s advertising is designed to grab the eye with mass effect. A 24 sheet in miniature. Original in two colors.

THE GROWTH OF A GREAT ORGANIZATION

THE METRO Goldwyn-Mayer company with only eighteen months of merged existence has done wonders.

The talk of the industry is exactly right.

How did they do it?

When you come right down to it, the answer is:

Good product.

Eighteen months ago Metro and Goldwyn and Louis B. Mayer merged their vast resources into one big company.

What mighty producing power is represented there!

WE SET out to fill a crying need. Exhibitors needed a dependable source of picture supply.

A company that could be relied on to give you the best picture work in and week-end box-office product week in and week out.

Isn't that the important thing in your business?

—To keep the crowd coming until it becomes a habit.

—To assure them of good entertainment whenever they come. That's the need we set out to fill. And we've succeeded.

EXHIBITORS HAVE made money with our pictures.

Our releases, one after another, have each written a new page in box-office history.

—Here's a company — exhibitors said, — that doesn't hand you a big one followed by a lot of flops.

Steady profits week after week.

Bravely.

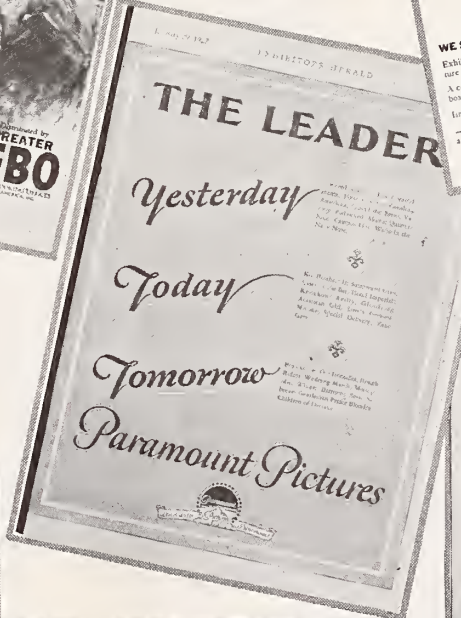
Good product is the explanation of the amazing growth of Metro-Goldwyn-Mayer within its short period of eighteen months.

Behind the product are showmen.

Marcel L'Her, one of the world's greatest showmen, is sponsor for the business career of the organization.

He visioned a producing source that exhibitor could rely on for the stuff they unhesitatingly know is box-office.

A good example of institutional advertising from



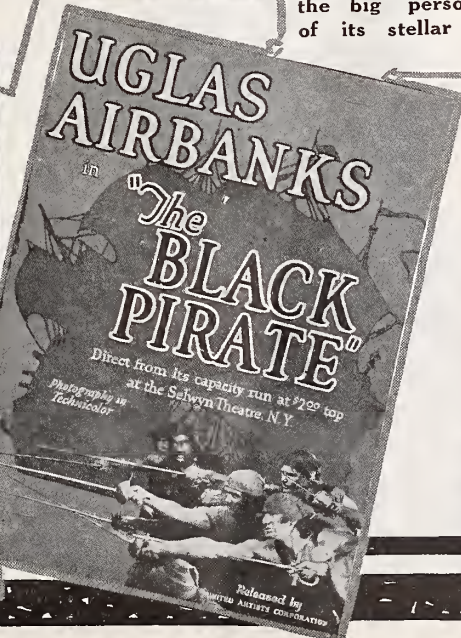
Educational's advertising, like Pathe's, seeks to build proper recognition for all short subjects.

United Artists builds its advertising around the big personalities of its stellar group.

Not just once in a while but week by week every week. FIRST NATIONAL delivers The Biggest Hits in the Industry!

Institutional advertising. An advertisement of First National.

Color, brevity, mass effect. A typical P. D. C. advertisement.



graphers were supposed to have their artists work over these stills and put in a dramatic touch, but they never did, at least for us. In consequence the posters were lifeless. Advertising men of today have frequent occasion to complain about the quality of stills, viewed from the standpoint of their own particular needs, but they are perfection compared to those which we early laborers in the advertising field had to contend with. Kicks from the "front office" over the paper, multiplied. I took several afternoons off and went over to New York (at that time our offices were at 1 Congress street, Jersey City, on the top of the Palisades) hunting for an artist who could do poster sketches. By a lucky chance the late George W. Peters was located and hired. Peters was a master. He would sit with me in the projection room and we would agree upon the situations best adapted to one, three and six sheet posters. He wouldn't bother with stills. I would get for him some film cuttings, showing the scenes selected, and he would refresh his memory at his drawing board, with the microscope. His sketches were so good that I conceived the idea of using them in my trade paper advertising. The October 11th issue of the MOVING PICTURE WORLD of 1913, shows our ad on "The House of Fear," and so far as a rather careful search shows, this was the first instance of an ad in the trade papers "laid out" in modern style, with art instead of reproductions of still pictures. At that time it was the custom to use stills entirely for illustration. All the large companies came to feel the need for Art Departments, which began to be organized about 1915. The Pathe art department was practically started in 1913 with one man, Manuel Regalado, who I hired to act as retoucher, special photographer, hand letterer and layout man. Regalado was with Pathe up to last summer, when he went to Spain to study. Today we have a large department, with Harry Lewis as director, which does our poster, trade paper, and all other forms of art work. Trade paper advertising stumbled until the artist was called in. Then it ran.

Nineteen hundred fourteen saw the start of general advertising in the business. Pathe had

produced "The Perils of Pauline," the first of the many serials with the Pathe trademark. A hook-up had been arranged with the Hearst papers through Eddie McManus, who had been with the "Ladies' World," and by means of that medium had been in touch with the film business. He had put on a successful circulation building stunt called "What Happened to Mary," with a tie up to a series of Edison pictures in which Mary Fuller had starred. Pathe put on a huge national advertising campaign in the Hearst newspapers. The story of the picture was serialized by Hearst writers and was run daily in the various papers. "The Perils of Pauline" in consequence became so well known that it passed into a figure of speech. A very popular song called "Poor Pauline" was voluntarily composed by a music publishing house, and could be heard in almost any vaudeville theatre. This serial with its huge publicity made Pearl White, before unknown, a big money star, and gave an impetus to Pathe serials which still lasts.

Kleine followed with "Gloria's Romance," a "polite" serial starring Billie Burke. Burnett-Kuhn of Chicago, an advertising agency, handled the advertising which was on a mammoth scale. "Gloria's Romance" got off to a big start, but failed to live up to early expectations. It was too tame.

Thanhouser, too, at this time put out "The Million Dollar Mystery," which was released through Mutual. This serial was also nationally advertised and did a great business. Mutual followed with "Our Mutual Girl," by George Randolph Chester, which was advertised in the "Saturday Evening Post," probably the first motion picture to be so advertised. Hopp Hadley, who was with Mutual at the time, tells of the difficulty which he and Bert Adler had in giving the agency men the picture viewpoint. Weekly conferences were held with the agency at which the advertising managers of the various Mutual producing companies pointed out how and why advertising pictures differed materially with the advertising of soaps and toothpastes.

Paramount began its general magazine advertising in 1916, and its newspaper advertising a year later. Their policy in general advertising has been more consistent than that

of any other picture company. Their straight-to-the-public advertising has been continued year after year, and without doubt has been of material aid in bringing them to the position they now occupy.

During this period, also, enterprising exhibitors began to use the newspapers to advertise their shows. Epes W. Sargent of the MOVING PICTURE WORLD is beyond all doubt the man who has had more to do with making exhibitors realize the necessity for advertising, and how to go about it, than any in the business. For a long time his voice was that of one in the wilderness and his page the only constructive force. About 1916 S. Barrett McCormick became manager of Robert Lieber's Circle Theatre in Indianapolis, and it was not long before the trade realized that the Circle had a man who knew his onions. McCormick's striking newspaper copy, his presentations and his other innovations came to be watched and copied. I well remember the weight which I attached to a letter from McCormick praising a Pathe picture. He made exhibition history for about four years, and by the time he left there were many exhibitors who were making liberal use of printer's ink. For some time, however, Indianapolis and Seattle were the bright spots of the whole country from an advertising standpoint. Seattle was the first city to have solid pages devoted to picture theatre advertising.

Because of the multiplication of duties of the advertising manager, in most instances the advertising department of the distributor became divorced from publicity and exploitation. While all three are publicity in the abstract the methods pursued to attain the desired end are so different that specialization is desirable.

There has been a difference of opinion among advertising men as to who was the first in the business to make use of a colored insert in the trade papers. I have heard my friends Arthur James and Nat Rothstein claim the honor, and have felt all the time that to Pathe went the credit. To settle the question I have made a search of the back files of the trade papers thinking thereby to establish our own claim and to slay all other claimants with the truth. But candor compels the confession that to none of us goes the palm. Gaumont came out with a 2 page three colored insert on Nov. 29th, 1913 on the "Fall of Constantinople." Pathe and Universal may lay claim to be the second, for Pathe broke with a four page two color insert on "The Perils of Pauline" in March, 1914, at the same time with Universal's four page color insert on "Samson." Who the hero was who made the daring innovation for Gaumont is not known by me. His insert suffered from either bad plates or poor printing, for it was pretty lifeless. At any event it took us four months to venture along the trail which he had blazed.

For mass, brilliancy, daring effects, and diversity of treatment the trade paper advertising during the eleven years of this period has doubtless never been equalled in any business. The various distributors got the best men they could and demanded the best they could give. Advertising was mostly concentrated upon the individual pictures. It was in the years immediately following the world war that it reached its height, and it was continually being stimulated by the competition of new companies seeking to establish a foothold in the field. Mr. Zukor, with his keen insight, had seen away back in 1912 the box office value of distinguished names, and the policy which he had then adopted was now followed by all. Trade



Top Row—Ben H. Grimm, C. F. Chandler, Howard Dietz. Bottom Row—Arthur James and Hyatt Daab.

paper advertising sought to build up that box office draw. Advertising pages were a Babel in which each separate advertisement sought to make more noise than its fellows.

Along toward the end of the period, in 1920-1921, we find the following: Fred Baer, Advertising Manager of Kineto; Jerome Beatty Advertising and Publicity Director of Famous Players-Lasky; A. M. Botsford Advertising Manager of Famous Players-Lasky; Paul B. Dana, Advertising Manager of Arrow; Howard Dietz, holding the same position with the then unmerged Goldwyn; Al Feinman with Inter-Ocean; J. Irving Greene, with Associated Exhibitors; Louis F. Guimond, with Realart; Paul Lazarus, with United Artists; Jack Meador, with the old Metro; Edward S. Moffatt, with Universal; Vivian Moses, with Fox; Maj. J. W. O'Mahoney, with Educational; P. A. Parsons, with Pathe; Nat Rothstein, with Equity Pictures; Silas Seadler, now assistant to Howard Dietz, with Arthur S. Kane Pictures Corp.; Randall White, with Selznick; and C. L. Yearsley, with First National. Though only six years ago, of the above list only Dietz, Moses and the writer are today holding the same positions. Only when one

checks up the list is it possible to realize the corporation mortality in this business, and the shifting of its personnel.

The founding of the Associated Motion Picture Advertisers in 1916 was the natural outgrowth of this boom period of the business. There was need for common voice with the authority of a powerful homogeneous organization behind it. Economies could be effected by a group where the individual was almost powerless. We find, therefore, that in its early days the A. M. P. A. was quite as much a business organization as social, active in promoting the common good, seeking to eliminate wastes, and militant in fighting for cleanliness in all motion picture advertising. There can be no question but what the A. M. P. A. has been a potent factor in dignifying the advertising profession in pictures.

The advertising manager of these days little realizes the diversity and the extent of the duties of most of the advertising men of those days before the rapid expansion of business and multiplication of interests made specialization necessary. For instance, up to about 1917 I as the Pathe advertising manager not only wrote and placed all trade paper and general advertising copy, but wrote all the publicity, edited the House Organ for a while, and for

some time wrote all the campaign books. This was done with but one assistant.

With the growth of the Producer-Distributor-Exhibitor chains, the business has now entered upon another period, which we may call the Modern. The trend has been reflected upon the advertising. Though the new policy was becoming apparent as early as six or seven years ago, it was not until about 1924 that its fullest weight was felt. Advertising of today seems to go back to the institution idea that dominated it during the days of the General Film. It seeks to assure the exhibitor of security and profits if he plays all of a distributor's product. The laws of evolution apply just as much to the film business as to mankind in general, and our advertising pictures that evolution.

Advertising has made development of the picture business possible. To the many brilliant and hard-working advertising men who have been so potent a factor in creating the huge structure of the business as we know it today, has been at least one thing in common,—they loved their work and they loved the business. Because of that they have never spared themselves.

For what they have done, they have too frequently received little credit.

What *The* Companies Have Done

EDUCATIONAL

R. E. Pritchard, Advertising and Publicity Manager, 1919-1921.

Maj. J. W. O'Mahoney, the same, 1921-Jan. 1, 1923. O'Mahoney is now General Manager of the Tao Tea Co.

Gordon S. White, 1923—.

The backbone of Educational's advertising has always been in the trade papers.

The policy has been one of consistent, steady advertising, rather than big splashes followed by lapses. Except for annual announcements Educational has made but little use of colored inserts.

General advertising began with the season of 1921-1922, and has been consistent ever since. At the beginning the *Saturday Evening Post* and the *Ladies' Home Journal* were the magazines used. Recently Educational advertising has also gone into the fan magazines. The present campaign embraces twenty-five full page advertisements, supplemented by a number of pages on Christie comedies placed by the producers.

Educational was probably the first company to consistently advertise short product through the national magazines.

FAMOUS PLAYERS-LASKY

First trade paper advertisement appeared in *Moving Picture World* December 21, 1912. It was a single page, plain type-set statement headed, "A Happy New Year Is Assured." It goes on to say, "We face 1913 with courage and confidence. We have planned yesterday for tomorrow!" This simple statement contained a truth which the great growth of the Famous organization during the fourteen years has amply substantiated. The advertisement announces Sarah Bernhardt in "Queen Elizabeth"; James K. Hackett in "The Prisoner of Zenda"; James O'Neill in "Monte Christo"; Minnie Maddern Fiske in "selections from her repertoire"; Viola Allen in several of her successes; Mrs. Leslie Carter in "one of her noted dramatic impersonations"; Henry E. Dixey in "Seven Ages"; Weber and Fields in "A Trip Around the World"; Lillian Langtry in "one of

her dramatic plays"; William Faversham and Julie Opp in "Julius Caesar"; and "The Clansman," Thomas B. Dixon's "greatest success." Thus early did Adolph Zukor embark upon a policy of famous players in famous plays that has changed the entire course of the business, and has been largely responsible for its great development. The advertisement closes with the following: "For booking and territorial rights and a successful year, communicate with Famous Players Film Co., Times Building, New York City. Adolph Zukor, President; Daniel Frohman, Managing Director." This was probably the first "annual announcement."

First Advertising Manager B. P. Schulberg, now Associate Producer at the Famous Players West Coast Studios.

He was followed by John Flinn, 1916-1920.

1920-1922—Jerome Beatty.

1922-1925—A. M. Botsford.

1925—Russell Holman.

General magazine advertising began 1916. General newspaper advertising, 1917. Famous has undoubtedly been the largest and most consistent national advertiser in the business.

FIRST NATIONAL

First trade paper advertisement, August, 1917.

First general magazine advertising, fall 1922. This continues in *Saturday Evening Post*, fan magazines and other publications, doing no newspaper advertising.

First Advertising Manager, C. L. Yearsley, 1917-1923.

Robert Dexter, June 1923-January 1, 1924.

Born in Sydney Australia. Editorial department of Sydney newspapers for several years, leaving to join C. L. Yearsley, then Advertising and Publicity Manager of the Union Theatres Ltd. After Yearsley left Australia to return to the United States, Dexter assumed his position. Joined First National August, 1920, taking charge of Accessory Department. Succeeded Yearsley as Advertising Manager. After resigning devoted his time entirely to writing for various well-known American magazines. Did special work for First National subsequently until July, 1926, when he

returned to Australia. Now doing special work for First National in Melbourne, Australia.

Mark Kellogg, Jan. 1, 1924-Sept. 1, 1925.

Born in Illinois. With the Burroughs Adding Machine for fourteen years, and at time of leaving was in charge of foreign advertising. Now in real estate business at Pelham, N. Y.

C. F. Chandler, Sept. 1, 1925—.

FOX

John H. A. Goldfrap.

Fred Warren (dates lacking). This statement is made on hearsay, and may not be correct.

Ewan Justice (dates lacking).

Charles E. MacBride.

Arthur James, 1919-June, 1920.

Vivian Moses, Advertising and Publicity Manager, 1920—.

General advertising: in 1919 Fox inaugurated a campaign in 28 nationally circulated media, and augmented trade paper advertising in the United States with other trade paper advertising in England, France, Italy, South America and the Far East. Data lacking as to present national advertising.

F. B. O.

Nat Rothstein to 1925.

Hyatt Daab 1925.

Data lacking as to beginning of trade paper advertising, or as to general advertising.

METRO-GOLDWYN-MAYER

As M-G-M is a merger of the old Metro and Goldwyn companies, a separate history is given of each.

Goldwyn

Fred Warren 1916-1917; was a Philadelphia newspaper man.

Kenneth McGowan 1917-1918; a New York dramatic critic.

Charles D. Isaacson 1918-1919; from an advertising agency.

Nat Olds 1919-1920; had been advertising manager of a neckwear company.

Howard Dietz 1920-1924.

Metro

Arthur James to 1920.

J. E. D. Meador 1920-1924.

On the merger in 1924 Howard Dietz became Advertising and Publicity Manager.

First trade paper advertisement about 1916.

First general and magazine advertising also 1916. This is continued.

Dietz has given to the M-G-M advertising a distinct individuality.

PATHE

First trade paper advertising in Film Index, predecessor of *Moving Picture World*, before 1907. Became regular in the *World* from the start in March, 1907.

First newspaper advertising on "The Perils of Pauline" in early 1914. For a number of years averaged approximately \$100,000.00 per year in newspaper advertising only.

First magazine advertising in *Saturday Evening Post* in 1916. Now using fan magazines only. Pathe was the motion picture pioneer in the use of farm papers and used a large list for three years.

From the very first Pathe has been one of the heaviest trade paper advertisers in the business, and in 1926 stood second in total number of trade paper advertising pages used.

First Advertising Manager H. C. Hoagland, 1910-Oct. 1, 1913.

Second Advertising Manager P. A. Parsons, Oct. 1, 1913.

PRODUCERS DISTRIBUTING CORP'N.

First trade paper advertisement under name of P. D. C. in *Moving Picture World* June 28th, 1924.

First general advertising in 1925 with innovation of announcing the yearly program with full page advertisements in the newspapers of more than 40 key cities throughout the country.

P. D. C. represents a reorganization of the W. W. Hodkinson Corp'n. Fred Warren, Gerald Mygatt, Foster Gilroy and Geo. B. Gallup, Jr., were Advertising Managers in succession of the last mentioned company. Gallup resigned to go with First National in September, 1923. afterwards was with Fox and now is in the advertising department of United Artists. First Hodkinson trade paper ad was in 1918.

George W. Harvey has been Advertising Manager of P. D. C. since its inception.

A notable advertising achievement of this company was the simultaneous showing in 30 theatres in New York, and 55 theatres in Chicago of "Down to the Sea in Ships," tied in with full page newspaper ads.

UNITED ARTISTS

First trade paper ad in May, 1919.

As to general advertising individual producers have used newspaper and magazine advertising. For instance Douglas Fairbanks had a \$75,000.00 campaign on "Robin Hood" in the *Saturday Evening Post*, *Ladies Home Journal*, *Literary Digest* and *Life*; D. W. Griffith had two double page spreads on "The Love Flower" and Griffith pictures in general in the *Post*; and Mary Pickford and Fairbanks used general magazines on "The Black Pirate" and "Sparrows."

Paul Lazarus, Advertising and Publicity Manager May, 1919, and held position for several years until he was promoted into the Sales Department.

Followed by Charles E. Moyer, acting as Advertising Manager.

Victor M. Shapiro became Advertising and Publicity Manager March 1, 1926, and is present incumbent.

UNIVERSAL

An early and energetic advertiser, due to fact that when in 1906 Carl Laemmle opened

his theatre in Chicago. R. H. Cochrane who was associated with him, was a skilled advertising man and had handled his advertising in the Continental Clothing Store of Oshkosh, a Laemmle enterprise.

The Laemmle Exchanges were established in October, 1906, and at once Mr. Laemmle began to advertise in the *Billboard* and *Dramatic Mirror*, the recognized theatrical papers of the time which antedated any motion picture trade paper.

First trade paper advertisement in April 12, 1909. This announced that Mr. Laemmle was leaving the Patents Co. to pursue his independent way. This was a two-page ad in the *Moving Picture World*.

General advertising; Universal has always been a national advertiser. Of the early campaigns was one on Universal City, at about the time of its establishment, and another boosted the first national beauty contest. At present Universal advertising is carried in the *Saturday Evening Post*, *Boys' Life*, *American Boy*, the *Photoplay Magazine* and a number of farm journals. Newspaper advertising is confined to the theatres of the Universal chain.

Universal is notable for the "Straight From the Shoulder Talks," over 520 of which have been published, and which are models of terse, telling sales talk.

The first Advertising Manager was Robert H. Cochrane, of whom more elsewhere in this article.

The second, and present incumbent, is Mr. Cochrane's brother, P. D. Cochrane. Of him it may be said that, like his brother, he is a first-class advertising man with a first-class advertising background. The men mentioned

below have functioned as Advertising Managers under either R. H. Cochrane or P. D. Cochrane.

Joe Brandt; see elsewhere.

Nat Rothstein, 1914-1920. Rothstein began with Universal's Supply Department, but soon was directed to establish an Advertising Department. Rothstein sent to Chicago for another advertising man, Raymond Cavanagh, who has been with Universal off and on ever since.

Edward S. Moffat, 1920-1922; had been assistant in the department for two years, and was promoted when Rothstein resigned to go with Equity. Moffat had been an agency man, author and newspaper correspondent.

George Brown, 1922-1926. (I have no data on Brown's past experience).

Robert E. Welsh, May, 1926.

WARNER BROS.

Though Warner Bros. have been active in the business since the early days, I have no data as to their advertising history prior to the present regime.

First big trade paper campaign in 1919 with "My Four Years in Germany."

First general newspaper campaign in 1923, with double page spreads in all the Hearst papers on the acquisition of the David Belasco plays. At beginning of season of 1925 they again conducted an extensive newspaper campaign in 110 large city newspapers, using full pages, and in 1,100 smaller newspapers with 14 in. ads.

Barran Lewis, who assumed duties in November, 1926, was succeeded by A. P. Waxman in February, 1927.

Advertising Men

About the
Men and
The Business

List limited to those still active in the business. Data lacking as to several others who could be included:

BERT ADLER: Advertising Manager, Thanouser Co., 1914; Universal Studio, Fort Lee, 1915; 1918 started a general publicity office, handling accounts of Triangle, Realart, Educational, Mutual, Associated Producers, etc. With Arthur S. Friend 1922-1923. Since then has renewed his own publicity office, handling exploitation on "The Sea Beast," "Lady Windermere's Fan," "One Minute to Play," etc.

FRED E. BAER: Conducting own publicity office; graduate of University of Illinois; reporter on *St. Louis Times*, *Philadelphia Press*, *New York American*, etc.; 305th Infantry regiment 1917-1919; Advertising and Publicity Manager. Kineto 1920-21.

JEROME BEATTY: Born in Lawrence, Kansas, and attended state university; worked on a number of newspapers, including *Kansas City Star*, *New York Globe*, *New York Mail*, *New York Sunday World*, *New York Tribune*, *New Orleans Item*, *Los Angeles Express*, etc. Essanay in 1915, handling publicity on a serial "The Strange Case of Mary Page." Thanouser as advertising and publicity manager 1916. Famous Players-Lasky in 1917, becoming advertising and publicity manager 1920. Lasky studio Hollywood 1923. Advertising and publicity manager Preferred Pictures 1924. Exploitation manager Universal 1924. Hays Organization 1925 as Director of Greater Movie Season, now Assistant to the President there.

A. M. BOTSFORD: Advertising Manager Publix theatres; graduate of Williams College; City Editor *Quincy Herald*, Quincy, Ill.; on the stage from 1911 to 1914, when he went with *New York World*. Joined publicity department of Famous Players. Transferred to Advertising Department, and became Advertising Manager in 1920. Assumed present position November, 1925. Past President of the A. M. P. A.

C. F. CHANDLER: Advertising and Publicity Manager First National; graduate of University of Michigan; on editorial staffs of *Cleveland Plain Dealer*, *Cleveland News*, *Chicago American*, *Chicago Examiner*, *Philadelphia North American*, *New York Evening World* and *New York Herald*. Advertising and publicity manager of Essanay 1914-1919. Came to First National in charge of trade paper advertising Sept. 1, 1919. Assumed present position Sept. 1, 1926.

HYATT DAAB: Advertising and Publicity Manager F. B. O.; re-write man *Jersey City Journal*, Sporting Editor, *New York Evening Telegram* for five years. Publicity department Robertson-Cole 1921; assumed present position 1925.

HOWARD DIETZ: Advertising and Publicity Director Metro-Goldwyn-Mayer; Columbia School of Journalism class of 1917; worked on *New York American*, and also did considerable free-lance writing; advertising agency to 1920 when he became advertising manager of the old Goldwyn Co.; assumed present position in 1924.

BERT ENNIS: Now manager of Artclass; music publishing business and vaudeville for several years, going with Vitagraph in publicity department 1910; 1912 with Kessell and Baumann as advertising and publicity manager; 1914 same position with Eclair Co.; prior to going with Artclass with Sawyer and Lubin and ran his own publicity office.

JOHN FLINN: Vice-President and General Manager P. D. C.; newspaper writer and dramatic critic; Advertising and Publicity Director Famous Players-Lasky 1916-1920. Went with Producers Distributing Corporation in his present capacity on its formation. Past President of the A. M. P. A.

G. B. GALLUP, JR.: Now in Advertising Department United Artists; with *Cosmopolitan* magazine 1911-1914; Advertising Manager of large supply house in Boston; with Street Railways Advertising Co., New York; became Advertising Manager Hodkinson 1919; went to First National to handle trade paper advertising 1922; left November 1925 to go with Fox advertising department; April 1926, joined Advertising Department of United Artists.

J. IRVING GREENE: Now with Yale University Press; graduate of Brown University; International Film Co. 1915-1917; advertising department Paramount 1917; 1918-19 Lieutenant in the A. E. F., France; in exploitation department of Pathe 1920-22; Advertising Manager Associated Exhibitors 1923.

BEN GRIMM: Now in advertising department Universal; reporter city news and Associated Press; New York Journal; publicity department Metro; *Moving Picture World*; *Wid's Daily*; Advertising Manager of Selznick Pictures; Advertising and Publicity Manager Associated Exhibitors; handled "Laugh Month" campaign 1926-27.

HOPP HADLEY: Graduate of New York University; scenario editor (and advertising manager) Reliance 1910; advertising manager Mutual, Solax, United Film Service, U. S. Exhibitors Booking Corp., Hallmark Pictures Corp.; President Classical Motion Picture Co.; President Theatrical Corp.

GEORGE W. HARVEY: Advertising Manager Producers Distributing Corp.; Sales Promotion Manager Simmons-Boardman Publishing Co., publishers of *Railway Age*, etc.; saw service abroad during world war with 304th Field Artillery of the 77th Division; 1919 publicity department The American Legion, personal publicity man and confidential secretary to Hanford MacNider, then President of The American Legion; Advertising Manager Hodkinson 1923; prior to that did publicity and exploitation in the campaign on "Down to the Sea in Ships;" became Advertising Manager of P. D. C. at its inception in 1924.

RUSSELL HOLMAN: Advertising Manager Famous Players-Lasky; formerly a reporter on the Wall Street Journal, Newark *Sunday Call* and Newark *Sunday News*; also on staff of *McClure's Magazine*; assumed present position November, 1925.

ARTHUR JAMES: Graduate of Bucknell College; eight years city editor and Sunday editor *Morning Telegraph*, New York; assumed charge of scenario department Mutual Film Co. 1914; Advertising and Publicity Manager Mutual same year; 1915 Advertising and Publicity Manager Metro; Advertising and Publicity Manager Fox 1919; since leaving Fox was for two years editor of the *Moving Picture World*; now editor and part

owner of *Motion Pictures Today*. Past President of the A. M. P. A.

BARRAN LEWIS: Advertising and Publicity Director Warner Bros.; city editor Philadelphia Press for six years; assistant managing editor Philadelphia *Evening Telegraph* two years, and also worked on newspapers in Kansas City, St. Louis, etc. Went from New York *Evening World* to J. Stuart Blackton's producing company in 1918. Title and film editor of Vitagraph 1919. Advertising and publicity director Vitagraph about 1922. Advertising and publicity director Warner Bros. November, 1926-March, 1927.

PAUL N. LAZARUS: 1916-1919 Advertising and Publicity Manager of Vitagraph; May, 1919, Advertising and Publicity Director of United Artists; Sales Promotion Manager United Artists; General Sales Manager United Artists; now holding an executive sales position with that company. Lazarus came into motion pictures from the publishing field, having been with the Hearst organization for five years. One of the organizers, and a past President of the A. M. P. A.

CHARLES MOYER: Former Managing Editor of the Reading *News-Times* (Pa.); entered motion pictures with Paramount; went with United Artists on its formation, and for a time did trade paper advertising.

VIVIAN M. MOSES: Graduate of South Carolina College; newspaper work in New York 1901-1902; Associate Editor *Current Opinion* 1902; editorial work with *Cosmopolitan*, *Hearst's*, *Good Housekeeping* and several other magazines. Started *People's Magazine* for Street and Smith and edited it for three years. Editor of *Nash's Magazine*, London, England; two years on staff of New York *Times*; scenario staff of Goldwyn Co. when company was formed, and later went into publicity department. Organized publicity department for Select and managed same for two years. Became Director of Publicity and Advertising of Fox in June, 1920.

P. A. PARSONS: Advertising Manager Pathe; graduate of Wesleyan University; 1908-1912 advertising manager real estate development company; 1912-1913 in own agency business; 1913 came to Pathe Freres as Advertising and Publicity Manager, succeeding H. C. Hoagland. Pathe's record is unique in that it has only had two advertising managers in its twenty years. Past President of the A. M. P. A., and President of the Short Features Advertising Association.

HARRY REICHENBACH: Harry Reichenbach, Inc., 565 Fifth Ave., general publicity service; has handled publicity for over forty years for stars of stage and screen, including many of the most famous, among them being Valentino, Gloria Swanson, Ethel Barrymore, Chaplin, Thomas Meighan, Pola Negri, etc. Also has been publicity man of the Belasco, Hudson, Lyric, Selwyn, Park, Klaw, Bijou, Wallachs and Republic Theatres in New York. In 1914 did publicity for the Lasky Feature Play Co.; 1915 the same for Metro; 1916 and 1917 did free lance work on special pictures for Metro, Fox, Universal, Goldwyn, etc.; 1918 abroad for U. S. Government; 1919-1924 special work for Famous, Louis B. Mayer, Fox, etc.; 1925 the same for Famous; though better known as a publicity man Reichenbach has also functioned as advertising manager for one or two picture companies. Has received national celebrity as the "King of Press Agents."

NAT ROTHSTEIN: With Universal; Advertising Manager of various Western department stores; with a Chicago advertising agency for several years; Advertising Manager Universal 1914-1920; Advertising and Publicity Manager for Equity Pictures 1921; Advertising Manager F. B. O. to 1925 when he returned to Universal.

VICTOR SHAPIRO: Director of Advertising and Publicity, United Artists; graduate of New York University; Assistant Promotion Manager *Hearst's Magazine*; Promotion Manager *Leslie-Judge*; Cartoonist *Detroit Journal*; Assistant Advertising-Publicity Manager Vitagraph; Advertising-Publicity Manager Frank J. Seng; war service 1917-September, 1919, 306th Infantry, First Sergeant, Regimental Sergeant Major, Second Lieutenant. Exploitation and Publicity Manager Pathe 1919-1924. Personal representative Samuel Goldwyn, Feb. 1924-Feb. 1926. Assumed present position Mar. 1, 1926. Past President A. M. P. A.

SILAS F. SEADLER: In advertising department Metro-Goldwyn-Mayer; educated City College of New York. Reporter Brooklyn *Times*; publicity for Actors' Fund Drive 1919; publicity department Realart 1919; advertising manager Arthur S. Kane Pictures 1920.

ROBERT E. WELSH: Universal; entered motion picture field in 1915 as Advertising Manager of Kalem, having been editor of the *Dramatic Mirror*. Managing Editor *Motion Picture News* from November, 1916-1920. Advertising Manager Wid Gunning Corp. 1921. Editor *Moving Picture World* 1922-1925. Advertising Manager Associated Exhibitors, Inc., 1925-1926. Joined Universal May, 1926, acting as Advertising Manager under P. D. Cochrane.

GORDON S. WHITE: Advertising and Publicity Manager of Educational; ten years' experience as a newspaper man in St. Louis, Chicago and New York. Has been in present position for the last three years.

RICHARD WEIL: Advertising Manager Rayart, former Advertising Manager Arrow; formerly in advertising department of Hodkinson.

C. L. YEARSLEY: Advertising and Publicity Manager Union Theatres, a chain of 42 houses, and Australasian Films Ltd., 1912-1917, having gone there from theatrical work on Pacific Coast; during that time handled six complete programs weekly. While there turned the American serial, "Gloria's Romance," into six five reel features, put a big newspaper campaign behind them, played day and date in the two best houses in the key cities, and cleaned up. Came back to United States to become Advertising and Publicity Manager for First National in 1917, at the time of that company's formation, and held the position until 1923. By applying intensive exploitation methods materially assisted in getting 3,500 bookings in 90 days for "Pershing's Crusaders," a U. S. war feature, where 2,500 bookings within a year was what was hoped for. At time of agitation of an exhibitors' organization against First National planned the famous Chicago "Get-Together" meeting of First National's sub franchise holders, which resulted in vote of confidence in the company. As part of First National's service to exhibitors originated newspaper style and size of press books. Began First National's general magazine advertising campaign. Since his resignation from First National has been engaged in scenario writing, production, and as producer's representative. Past President of the A. M. P. A.

THE Motion Picture Industry has changed in many ways in the past twenty years, but no change has been greater than the financial one, both in method and control. In the old days the making of one and two reel pictures did not require a great amount of capital. As the industry gradually shifted from the comparatively inexpensive one reel to the costly five reel, considerably more money was needed, both from the standpoint of organization and production costs. In making these films production was increased rapidly. These costs soon ran far ahead of the income received from pictures previously produced. In order to get money for these increased costs the companies commenced going to the banks.

There were, however, still a large number of "Angels" anxious to put their money into "pictures," a word which became synonymous with money. The old line companies needed no assistance other than they could obtain from the banks, and declined all offers of capital. But the men who had been selling oil wells and mythical railroads were only too glad to oblige, and they reaped a rich profit selling shares in producing companies without outlet for their product. Thousands were sunk into these wildcat schemes until the public, badly bitten, refused to have anything to do with the picture business. Generally the money of the investors were eaten up in the salaries of the executives during the formative period, but where they actually did get into the production stage the first picture generally spelled the end of that company. Usually it also meant the start of another company with the same promoters, but a brand new name. There was one case where a producer owed money under six different company names.

When the old line companies went to the banks for loans, the bankers started to investigate the securities for these loans. They found a spendthrift system of production that was both wasteful and unproductive. They began to dictate to the companies as a condition of the next loan, and one of the first visible results of this was the Paramount shutdown of several years ago.

It had been the custom to make a picture, and, if it did not appear to be promising, to put it "on the shelf," in the trade parlance; in other words, to withhold it from release. Paramount had its shelves loaded down, and the banks insisted that production cease until at least the more promising of these pictures were disposed of. This done, and some money brought in, refinancing started. This was the situation: The banks saw only a product costing \$30,000 idle on the shelf, dead stock. The releasing organization saw that by shelving a picture costing \$30,000 and putting into circulation a picture costing \$40,000 which might bring in more than \$70,000, the net gain in brand value might offset the loss of the \$30,000 miscarriage. Naturally the banks could not get the showman angle—and the banks had the money. The hand that held the money, held the whip. This condition prevailed in all production plants, and was more noticeable in Paramount only because Paramount made more pictures and consequently had more dead stock on the shelf.

From then on the bankers became more and more connected with the picture business. The change came slowly, with the larger companies being the only ones in which the bankers would take any interest. Pictures continued to be considered speculative and those bankers who entered the business in the early days had many conditions to contend with and change before they were in a position to safely offer picture stocks to the public. While the larger companies were growing and improving their meth-

Finance and The Pictures

By Erwin L. Hall

ods, a large number of small independent concerns were doing their best to make pictures at a profit. It was not so easy for these firms to go to the banks for funds, as they had little on which to secure their loans. Conditions of production, distribution and financing became more and more difficult and receiverships and bankruptcies became common. The leaders in these companies either joined the larger companies or after several unsuccessful attempts under different company names left the industry entirely.

This continual financial struggle to obtain working funds naturally lead to combinations, agreements and mergers.

The first merger was, of course, the Motion Picture Patents Company, formed by pooling the interests of Edison and Biograph (who had been fighting each other and everyone else), with a sufficient number of the most prominent of their adversaries to form a program of three single reels each week-day. It was anticipated that this would suffice to supply all houses.

Finding that the exchanges handling the "licensed" product were not wholly in sympathy with the collection of the \$2 license fee from each house per week, the Patents Company formed the General Film Company to take over all exchanges, paying for the same in stock. Those that did not come in were simply refused service. It was beautifully simple—and vastly profitable for a time.

Laemmle formed the next merger with the combination of some of the "independents" who were the producers not in the M. P. P. C. This was known as the Motion Pictures Sales Co. Later this split into the Universal and the Mutual.

When the General Film failed to function effectively, Vitagraph, Lubin, Selig and Essanay formed the V.-L.-S.-E., which, perhaps, was not a merger, but rather a releasing combination, the old General Film having failed to function, though it was still kept in existence by the other companies.

When Kalem quit, the negative was taken over by Vitagraph, but this was not a merger, but a sellout.

Along about 1912-13 there came a number of house mergers, each unimportant, since but few houses in a limited territory were involved. But these baby mergers were important in that later on these houses were in some sections re-merged into larger house circuits, primarily to obtain better booking concessions.

These might be termed the home-made mergers, in that they were handled chiefly from within and not by the banking interests; local bankers sometimes supplying the funds, but not participating in the profits or directing the organizations.

To offset this, Paramount organized a sort of loose merger with house chains such as Black in the New England States and the Lynch organization down in the South Atlantic division. Other circuits, noting the profits made and the advantages gained, followed Paramount's example, though on a more limited scale. The formation of Publix blew the lid off the house merger under cover. Publix welded its scattered and disjointed units into

a single comprehensive whole. Most of the other big releasing organizations hurried to follow suit.

The formation of the present merger idea was when Associated Exhibitors, which had been releasing through Pathe, but which had withdrawn to go independent, was now returned to the fold and merged.

Meanwhile Keith-Albee, through E. F. Albee and J. J. Murdock, had become interested in P. D. C., which had lately taken over Cecil De Mille. It was now proposed to merge P. D. C. and Pathe (including Associated Exhibitors). The deal hung fire. Meanwhile Stanley and West Coast combined to obtain control of First National, and, as matters now stand, Pathe, P. D. C., Keith-Albee, Stanley, West Coast, First National and the recently merged Keith-Albee and the Orpheum, controlling houses west of the Mississippi, are about to be combined into "one big union."

There is no doubt that the picture companies today are more soundly organized and financed than ever before in the history of the business. Production costs, although far from perfect, are considerably better. Uniform financial statements have been adopted and the books of most companies are audited at regular intervals by well-known firms of certified public accountants. The companies can still be criticized, however, on the frequency with which financial statements are made public. The bonds and stocks of many companies have been offered to the public and the holders of these securities are entitled to have an opportunity to check up on the progress of the companies. Many industrial concerns issue statements quarterly. The picture business can hardly be considered so stable that a yearly check-up would be sufficient.

Five years ago there were practically no stocks or bonds of film companies actively traded in on the exchanges of the country. During the past two years, company after company has floated securities. These issues have become numerous enough to form an impressive list.

Bond issues have been placed on the market during the past two years by some of the largest and most reliable underwriting houses. Pathe Exchange, through Merrill, Lynch & Co., floated an issue of bonds amounting to \$1,033,500. Loew's, Inc., placed \$14,925,000 of 6 per cent. debentures through Dillon, Reed and the National City Co.

Paramount Broadway Corp. sold \$10,000,000 5½ per cent. bonds to the public through Kuhn, Loeb; Hallgarten; and Marshall, Field, Gore Ward and Co.

Among the stock issues that have been floated are the following:

Universal Pictures Co., common stock, \$540,000.

Universal Pictures Co., rst pfd. stock, \$3,000,000.

Warner Bros. Pictures, Class "A" common, \$2,550,000.

Universal Chain Theatres, first pfd. stock, \$4,000,000.

Roxy Theatre Corp., Class "A" common, \$5,000,000.

(Continued on page 316)

The Organized Exhibitor

By Merritt Crawford

THE exact date of the formation of the first exhibitor organization is uncertain. It was some time in the Summer or early Spring of 1908 and the place of its origin, as might be guessed, was New York.

The underlying causes for the exhibitors banding themselves together for the purposes of offense and defence was not to oppose the practices of the big producing and distributing companies, who had not yet then organized, themselves—the Motion Picture Patents Co. was not formed until the following year—but to meet the stress of the drastic laws and ordinances which were being imposed upon the film theatres.

Agitation of all sorts was then going on in nearly every city aimed at the exhibition of the moving picture and severe regulations were being imposed on the new amusement, which made it increasingly difficult to operate a theatre. These included about everything from laws making it a misdemeanor to show pictures which even referred to crime or in which an actor indulged in mute profanity, to statutes governing the ventilation of theatres and fire regulations, often of the most absurd and extreme type.

All the world—except the movie-goer—was hostile to the exhibitor. The newspapers, the clergy and civic societies were ever ready to lend their aid in the denunciation of this new form of entertainment, and New York, having both the largest number of film theatres as well as reformers, was naturally the center of all this propaganda.

In 1908 so numerous and pernicious had these activities become, that it was apparent if they were carried much further it would soon be impossible for any exhibitor to continue in business. Against this massed opposition no single exhibitor could make head.

Organization alone might hope to meet it successfully, but organization was a word that meant nothing then in exhibitor vocabularies. Most of the film men in that day were not even showmen and had come too recently from other fields of livelihood to realize their common interests as motion picture theatre owners.

Fortunately, there were a few who saw further ahead than the rank and file and one of these was Marcus Loew. Even at that time his theatre holdings, as compared to others, were considerable and his keen, showman's mind had sensed the fact that the "movies" were something more than a mere transient device to catch the public's pennies, which would pass out of popular favor at the first new "craze" that came along.

So it happened, that sometime in the Spring of 1908, when the municipal authorities were considering a series of regulatory measures that meant practically the closing down of all the "movie" theatres, that Marcus Loew issued the first call to the exhibitors of New York to get together for their common good.

A meeting was held in Sam Byser's tiny theatre in East 175th Street, the Bronx, at which Marcus Loew acted as chairman. Some

seventeen exhibitors attended; not a great showing considering the importance of the issues involved, but perhaps illustrative of the limited class consciousness of the exhibitor mind of the period, and the New York Exhibitors League was formed and a charter secured.

Marcus Loew, although the motivating spirit of the gathering and its most influential member, declined to accept office and Sam Trigger, a prominent exhibitor, was elected president and Sam Byser, secretary. Who the other officers were, if there were any, has not come down to us, but Sam Trigger, one of the most picturesque and active figures of the early days of the industry, a former prize fighter and an adroit politician, who more than made up for any lack the newly formed organization might have had, by his enthusiasm and fighting spirit.

The New York exhibitor organization grew rapidly and its success in protecting exhibitor interests was such, that other states quickly followed its lead. Illinois, with William F. Sweeney, Joe Choynski and Joe Hopp, all fighting showmen of the old school, as its leaders, formed a state organization. Ohio, with M. A. Neff and Sam Bullock, Indiana with Frank J. Rembusch, New Jersey, California, Oklahoma, Texas and half a dozen others speedily did likewise.

The seed planted by Marcus Loew, sprouted by Sam Trigger and cultivated by various state organizations all over the country began to bear fruit. The exhibitor commenced to have a class consciousness and developed a penchant for politics, which has continued down even to this day.

Records of the activities of the various state exhibitor organizations of those days are extremely difficult to obtain. They exist now, if at all, in the fading memories of some of the oldtimers, who experienced them.

But they are colorful, full of explosive, internal politics and, viewed from this distance, packed with much comedy.

Nevertheless, they served their purpose and on the whole were tremendously useful in advancing exhibitor interests during the industry's period of extreme adolescence, when all branches of it were chaotic and unformed.

The first national organization came into being in Cleveland, Ohio, on August 3, 1911. It was chartered as The Motion Picture Exhibitors League of America and M. A. Neff, president of the Ohio showmen, and the strongest leader, which the exhibitor bodies had yet developed, was elected its first president. Ten states were represented at this convention and the membership of the various delegations was not very large, but at least it formed a nucleus for future building.

C. M. Christenson of Cleveland, Ohio, was elected secretary of the national body and J. J. Rieder of Jackson, Mich., treasurer. The vice presidents were as many in number as there were states represented: one vice-president from each state.

The following year (1912) the convention

was held in Chicago and M. A. Neff was re-elected president, as were the other officers to their respective posts. Louis F. Blumenthal, national vice president for New Jersey, and George H. Wiley, national vice president for Missouri, were elected as members of the Executive Committee in addition to the officers already named.

Thirty-three states were represented at this convention, largely because of the tireless activities of President Neff, who at his own expense traveled all over the country in behalf of exhibitor organization and was also almost certain to be found in any state where legislation, adverse to the exhibitor, was being prepared. Exhibitors organization owes him a great debt.

New York was the scene of the 1913 convention, which was held during the week beginning July 7, in the Grand Central Palace.

At the same time and place was held the First International Exposition of the Motion Picture Art, at which all the leading film and accessory companies had exhibits for which they paid substantial rentals, an arrangement entirely satisfactory to the New York exhibitor organization, who sponsored the exposition, but not entirely so to some of the others, who didn't participate in the profits.

Politics were red hot from the start. Considerable opposition to Neff, who had been president for two years developed. Illustrative of the intense partisanship prevalent at the time, may be mentioned the case of J. L. Phillips, an exhibitor from Fort Worth, Texas, who came to the convention in full cowboy regalia, with his six-guns strapped on him.

Phillips was an enthusiastic supporter of Neff and learning that the New York and Illinois delegations were opposed to Neff's re-election, he met the situation in his own Texas way.

Looking menacingly at Sam Trigger, national vice president and head of the New York exhibitors and Bill Sweeney, who held the same position in relation to Illinois, he said with a sweep of his arm that took in the whole room, "Neff is good enough for Texas and he better be good enough for you or some of you—all will get some of this here." And he patted his guns expressively.

Lee A. Ochs, later twice president of the league, who had then just joined the New York organization and was attending his first exhibitor convention, said later that he was looking for somewhere to "dig in" about this time, and was much relieved when nothing developed.

Sam Trigger, adroit politician, however, squared himself with Phillips, by nominating him for the presidency against Neff and then when the Texas delegation voted solid for Neff, instead of their own man, raised a cry of "double cross" and bolted the convention. Joe Choynski of Chicago led the Illinois delegates off the floor first, by pre-arrangement, while Fred J. Herrington and two of the Pennsylvania delegation of nine also withdrew.

(Continued on page 419)



Will H. Hays



C. C. Pettijohn



J. Homer Platten



Carl E. Milliken

How Will Hays Regulates the Movies And Carries On The Ideals of Those Who Make Them

THE "CZAR"

FIVE years have passed since a group of producers and distributors of motion pictures persuaded Will H. Hays to leave the cabinet of President Harding where he was serving as Postmaster General, in order to become president of a newly formed organization, the like of which the world had never seen.

His job was, briefly, to put into practice the ideals and purposes of the makers of motion pictures, namely "to establish and maintain the highest possible moral and artistic standards of motion picture production, and to develop the educational as well as the general usefulness of motion pictures." It was a unique undertaking because for the first time an art was organizing itself to fulfill its highest purposes and reap its maximum rewards.

Terry Ramsaye, historian of the screen, in a figurative estimation of what those years have meant to the industry since Mr. Hays accepted his responsibility, reports that the motion picture industry has come "well out of its infancy," and that "the Hays office is teaching it how to wear long pants."

During the five years, to be more explicit, the public's regard for the motion picture as an art—as a commercial art perhaps but still as an art—and as a profession, too, has increased enormously; the motion picture has entered almost every field of human endeavor; it has become teacher and preacher, as well as entertainer; business order has succeeded chaos; extravagance has been succeeded by sound economic practices; working conditions in the studios have been put upon a level of excellence; and in short, five years of progress and development in business management, artistic usefulness, and social value have been utilized.

Not long ago, the Board of Directors of the Motion Picture Producers and Distributors of America made the important announcement that Mr. Hays had accepted a contract to continue to serve as president of the association for ten years from 1926.

What, specifically, has been accomplished by the industry through the cooperative efforts possible through a central association

such as the Motion Picture Producers and Distributors of America? Only the briefest account is here possible. The good will engendered, the increased sense of responsibility, the added prestige defy reduction to words. However, surface examination discloses that two Greater Movie Seasons have been successfully held; definite results have been obtained in production of pedagogic, medical, and religious motion pictures; a movement has been started for the preservation by the United States Government in the new Archives Building of all films of value to posterity; a department of Industrial Relations and Public Relations has been opened in Hollywood; the industry has become in the words of the American Arbitration Society, "pre-eminently the outstanding example of successful use of arbitration in settling trade disputes;" leading American universities have been encouraged in planning for motion picture study courses; close co-operation has been maintained with national and international groups, numbering millions of members, through which support for the best pictures has been fostered; working conditions in and around the studios have been placed on the highest level; contact has been made and held with government officials here and abroad in the interest of better understanding; and the motion picture industry in all its phases has found itself, steadied itself, and conducted itself under sensible, businesslike, and responsible methods.

To be even more exact, August, 1926, saw the second annual Greater Movie Season conducted throughout the country. More than 5,000 theatres and 57 newspapers participated, while 700,000 persons entered the essay contest incident to its accomplishment—which means that several million persons in every state were actively engaged at the same time in writing on the absorbing subject: "Why I Like the Movies."

In November, 1926, the department of Industrial Relations was opened in Hollywood, with Jason S. Joy, as director. Colonel Joy had been director of the Department of Public Relations in the Motion Picture Pro-

ducers and Distributors of America, which duties are now assumed by Carl E. Milliken, former governor of Maine.

Several companies, working with important educational groups, have actively started production of teaching films for the classrooms, as suggested by Mr. Hays shortly after he became president of the association. A Religious Motion Picture Foundation, established by the Harmon Foundation in cooperation with the Federal Council of Churches of Christ in America and the Motion Picture Producers and Distributors of America, has made, and is continuing to make, special religious pictures for church use. The American College of Surgeons, with a committee composed of nationally known doctors and with Mr. Hays as honorary chairman, is planning the early production of medical pictures for clinical and school use.

The Free Casting Bureau in Hollywood, through which extras are now employed, made 259,259 placements in its first year of operation, that is a daily average of 710, at a saving to the employees who formerly paid fees to agencies in exchange for their places.

The purpose of the association in the matter of contributing to the work of minimizing the activities of the promoters of fraudulent securities, fake scenario and acting schools, have been twofold; first, to protect the public and keep the enthusiasm of many thousands of the industry's wellwishers undiminished by embittering disappointment through unintelligent investment of their funds in motion picture enterprises; and, second, to prepare the way for the successful distribution of motion picture securities when issued by responsible concerns.

The unanimous editorial approval of this service of the association to the public; the gradual entrance of prominent underwriting houses into the field of motion picture finances; and the ready acceptance of worthy motion picture stock issues by the investing public, are all proof of the sound economics of the association's activities along these lines. This educational work has always been conducted by the association in cooperation with such nonpartisan bodies as the Associated Advertising Clubs of the World, the Better Business Bureaus in 42 cities, the American Bankers' Association, the Investment Bankers' Association, the Financial Advertisers' Association, and the National Association of Credit Men.

Films have been placed on trans-Atlantic steamers bringing immigrants to this country as a part of the Americanization work through films; more than 600,000 feet of film were recently given to the leper colonies by members of the Motion Picture Producers and Distributors of America; several hundred institutions such as prisons, schools, homes

(Continued on page 445)

Theatres Old and New

By Colin S. Collins

TWICE since we hung up the 1927 calendars police in the New York theatre district, loosely known as "Broadway," have had to shut off traffic because the crowd attracted by the opening of a new motion picture theatre was so large that the press around the doors would have been so great the ticket holders could not have obtained an entrance had not the curious, pressing to see the picture stars arrive, been held at a reasonable distance from the lobby. Sixty to eighty men were required, under the direction of a Sergeant.

Twenty-five years ago the first New York policeman sauntered up to the first New York picture theatre, and inquired: "Say, youse fellers got a license to run this dump?"

Twenty-five years makes a lot of difference. It is stated that the Roxy theatre cost \$10,000,000, and the Paramount around \$6,000,000, not counting the \$10,000,000 office building that serves the latter in part as an entrance.

With sixteen million dollars a quarter of a century ago you could have bought all the picture theatres between the Gulf of Mexico and the Arctic Ocean and probably have had enough to buy in the film companies to control the picture production. There would have been more than a few millions change, at that, unless you count in the real estate values, and few owned their buildings. They just hired a vacant store, hired some chairs, hired a piano and bought some black cloth to darken the windows with. Generally they bought an "outfit."

An outfit was a projector, a sheet, a roll of tickets, about 300 feet of film and a book of instructions that told you how to run the machine and how to run the show. These cost around \$250 to \$350. If you went broke you often could sell the outfit for as much to someone else, or the company you bought it from might give you fifty per cent of the price. Sometimes a single projector lasted long enough to put half a dozen would-be exhibitors out of business.

And at that it took a lot of doing to put a man out of business in those days, for there was magic in the very name of pictures. They were "pictures" in those days, for "movie" was not invented until around 1909; about the time Essanay paid a prize for "photoplay."

The theatres started out West and were generally a combination of very cheap vaudeville and pictures, given in what had been vaudeville "dumps" or "honkatons."

Most of the very early picture theatres in New York were down around Chatham Square, where the lower end of the Bowery runs into Park Row, where you can turn in



Views in the magnificent Paramount Theatre, New York, showing the great auditorium and two peeps at the grand stairway.

one direction and hear nothing but Chinese, in another to hear the Yiddish jargon, with Greek in between and Italian a few blocks over in "the Bend," as the crook of Mulberry street is called. This was an ideal location for a form of amusement calling for no language. It still is no uncommon thing to drop into one of the successors to these houses and see a small Chinese boy translating the titles aloud in Chinese to three or four gravely smiling merchants, who speak only enough English to get three prices from the rubber-neck visitors from uptown.

Lubin's Palace and Victoria theatres on Market street, Philadelphia, were among the earliest of the better class of houses. The Victoria was straight pictures and the Palace ran a few vaudeville acts. Lubin also was one of the first to introduce the stamped metal fronts for old stores. For \$1,500 or \$2,000 you could get a very sightly looking front that ran well above the first story. These were for the semi-permanent places. The cheaper fit-ups used lithographs to mask in the front, once they got to the stage of a built in box office. Some of the old timers may still be found over on the East side, along Grand street, but most of them have given place to other or better enterprises.

The first Broadway theatre to come into Longacre, now the theatrical centre, was on the east side of the square between 43rd and

44th streets. A few years before the site, then occupied by a livery stable, had been offered for a foolishly small sum. It was well under \$30,000, for Oscar Hammerstein only lately, in 1896, had dared to cross the deadline of 42nd street. Eight or ten years before the Broadway theatre, now occupied by Moss, was supposed to be dangerously far uptown at 41st street.

One of the first of the really modern theatres in that section was the Mastbaum house on Seventh avenue, below 42nd street. It was a favorite with the men who wanted to spend half an hour or an hour.

The first real theatre was the Strand, built for S. L. Rothafel. He had made something important out of the Regent theatre, just north of Central Park, and he was brought downtown to see how he would click on Broadway. He clicked.

Roxy's second house was the first Paramount house, the Rialto, standing on the site of the old Hammerstein's Victoria. Many persons believe this to be the old Victoria itself, but this is not a fact.

Oscar Hammerstein was in a hurry when he built the Victoria, after having been ousted from his Olympia, now the New York and Criterion theatres. The Criterion was known as the Lyric in those days.

The New York Life Insurance Company had foreclosed the mortgage, and Hammerstein

had vowed that he would have a new house before the flag he had nailed to the staff of Olympia had blown to rags.

As a result he built on the solid rock without taking the trouble to dig a cellar save in one corner for the heating plant. It was a two gallery house and Hammerstein lived in the space under the rear seats of the top gallery. When Paramount took over the place it was found cheaper to build anew than to renovate the old structure.

The Rialto was followed in due time by the Rivoli and the Capitol and still later by the Colonial and Picadilly, now Warner's.

Vitagraph was the first to establish a run house, taking the Criterion. It was largely an advertising gesture.

One of the old time houses to still do business is the Savoy, on 34th street, not far from the site of the old Manhattan theatre, later Koster and Bial's, where the pictures were first shown in a theatre in New York.

This originally was the Schley, a companion to the Dewey theatre, which latter house occupied a part of the present site of Fox's Academy of Music. Both houses had been built by Timothy D. Sullivan and George Krause. As one of the political bosses of New York, Sullivan was superior to the fire laws, and the houses were built of stamped metal over joists.

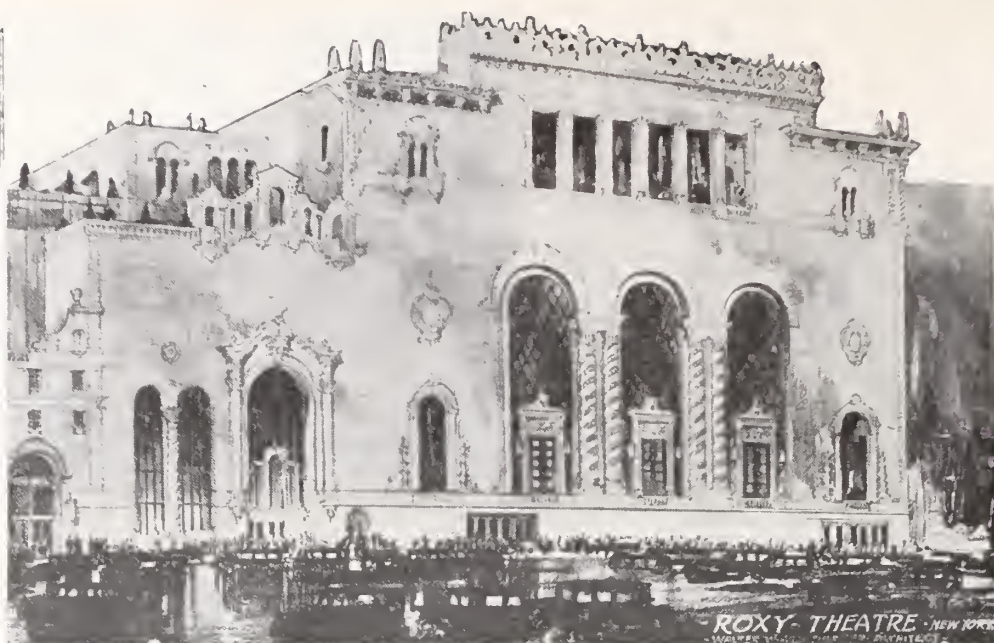
Under the law which requires that there shall be fire alleys on both sides of all houses with a capacity of more than 300 seats, most of the theatres were under that capacity. Some of them were provided with one exit hall where a hall existed in the original building, and patrons were urged to leave by the hall-way instead of fighting through the standees.

In these days there was no thought of ventilation. When the air grew too oppressive, it would be deodorized by a hand sprayer such as is used for the garden. You could get this spray by the gallon in a variety of odors, but whether it was heliotrope, verbena or geranium, it did not seem to help the air much.

By 1908 the undertaker had gotten his chairs back and these had been replaced by cheap tip-up chairs with veneer seats and backs. Generally there was a pianist, though often merely an automatic piano. Only a few houses had three piece orchestras, generally piano, violin and drums. Keith's Union Square theatre, which showed the entire licensed output as first runs, used this combination. The pianist and violinist used to race each other when they felt in a playful mood. One would start playing a little faster than the other, and keep on quickening until fingers gave out on one or the other. It did not matter much what was on the screen, and the heroine could die to the tune of "Turkey in the Straw" played four times the usual speed for all the orchestra cared.

Around 1910 there was one house East of Central Park where the drummer used to portion out his traps to the neighborhood boys. One youngster worked the can of shot that was supposed to be the automobile, another had the horn, a third the steamboat whistle, and so on. Often fifteen or twenty effects would be out on loan and the boys would watch the drummer to know just when to toot or shake. If a prankish kid played out of time, he lost his effect and was permanently out of the orchestra. This seemed to have a terrific fascination for the boys and the practice had to be stopped because so many mothers could not get the boys home for dinner and study.

Up to 1908 the chairs were mostly of the folding variety or kitchen chairs. Then the



The facade of the Roxy Theatre, which has the greatest seating capacity of any motion picture theatre in the world.

veneers came in and lasted until around 1910, when the spring seat with pantasote or fabric cover came in, at first very slowly.

With few exceptions the decorative house was not in existence before 1910 and until 1915 there were few orchestras of more than three pieces. No attempts were made at decoration until the indirect lighting system was perfected.

Up to that time it was supposed that the darker the house, the better the picture. Along those lines of reasoning, projection should have been wonderfully good in those days—but it wasn't. The "One minute, please" was a stock fixture in every projection booth; and they were "booths" in those days, with barely room for the single machine and the operator. The projector had a stereopticon attachment, the lamp house sliding over on rods, and this was used for announcement slides, the picture slides and as a spotlight on those rare occasions when a spotlight was needed.

There were no luxuries and few comforts. Many theatres were not provided with toilet rooms even for the help, and when they were these generally were down in the basement and insanitary in the extreme.

With the building of regular houses more attention was given these details and Rothafel demonstrated that there was a cash value to luxury.

This found its fullest expression in the Capitol, which was hailed on its opening as probably the ultimate word in gorgeousness. The Capitol still is able to hold its own with its newer rivals, but it now has rivals not only in New York but practically everywhere. Out in Los Angeles Sid Grauman has reared some wonderful structures. He was sufficiently proud of one house to name it the Million Dollar, but in view of his Egyptian and other more modern houses he probably is a bit ashamed of that modest figure.

The Saengers have a house in New Orleans that will bear comparison with the best of them; there are wonderful theatres in Chicago, there are a number in San Francisco, starting with the Granada, and the Circle theatre in Indianapolis and the Stillman in Cleveland are still holding their own well.

The Saenger house in New Orleans and the Paramount in New York are rich in art treasures. The actual value of the original

paintings in the Paramount would have built a score of theatres in the early days, but it is probable that they will have paid for themselves within a year in the money they draw from people who come to see the paintings rather than the pictures. The Saenger house runs more to fine copies of the old masters.

The entire keynote of today's building is comfort and luxury; comfort as represented by easy seats and luxury in the matter of sumptuous decoration and erection.

And with it all there is just one theatre in America where a six foot man can find room for his knees. This is the little Cameo in the Bush Terminal Building. There is room for ten more rows of seats, but since that would have put the house over the 300 classification, it was cheaper to space the rows generously than to build the fire alleys that would have been required.

The limit in size, the limit in costliness seems to have been reached, but has it? We were saying that five years ago. We probably shall be saying it ten years from now. Roxy has achieved the organ with three consoles, why not the three-screen circus? If you don't like the drama on screen, turn to screen one for the comedy or to number three for the news reels and scenics.

Don't laugh. You don't know.

Finance and the Pictures

(Continued from page 312)

Fox Film Corp., Class "A" stock, \$7,095,000.
Famous Players-Lasky, common stock, \$10,954,350.

Fox Theatre Corp., Class "A" common, \$12,500,000.

United Artists Theatre Circuit, conv. pfd. stock, \$4,000,000.

Educational Pictures, Inc., pfd. stock, \$2,000,000.

Famous Players-Lasky, common, \$20,582,400.

Practically all these issues are traded in daily. There is a fairly active market and film stocks and bonds are receiving more recognition.

A great financial change has come over the industry. Will it build soundly and constructively, or will the ease with which money is being obtained by the sale of securities to the public, be the cause of increased ego and pomposity, which is a deadly attitude in finance?

Medical "Movies" Have Arrived

By *J. F. Montague, M.D., F.A.C.S.*

Bellevue Hospital Medical College Clinic,
New York City

[Note: Surgical operations in motion pictures date back to about 1905 when a series of eight or ten brief films showing the Caesarian Operation, trepaning, the removal of tumors, etc., were imported from France. These pictures were full length and decidedly sketchy: interesting as novelties rather than as student material. About 1909 an effort was made by Siegmund Lubin to make studies of the Jefferson Hospital, Philadelphia. At the first experiment the cameraman fainted at the incision, and the experiment was abandoned. The Lubin Company did, however, make a series of studies of the characteristic gaits of victims of locomotor ataxia in its various stages of progress which were hailed as a triumph at that time.

The intelligent development of technical studies in close-up were later started, and no more brilliant results have been obtained than the films made by Dr. Montague, the author of this article.

Dr. Montague, who is a specialist in rectal diseases, is an international authority, and has lectured on his subject before the Royal Society of Medicine, London, and in the leading hospitals of Great Britain, France, Belgium, Germany and Italy. He is the author of the only book on *Puritus Ani*, and also "The Modern treatment of Hemorrhoids," as well as of many important contributions to the leading medical publications. His exhaustive cinematographic studies form the most complete surgical picture library in existence, and he speaks with authority on this subject. As a surgeon his technique is without superior, and his film studies are without an equal.]

MEDICAL movies have arrived. The idea, of course, is long overdue and even now only the first section of the train has really arrived. Why this should be the case is hard to understand since the clearness and simplicity of the motion picture portrayal of a clinical condition stands in direct contrast to the totally inadequate view that a medical student can obtain when he attempts to observe an operation or study a case from a seat in the amphitheatre. Those of you who have been in the amphitheatre of an operating room will recall how the students and observing physicians are seated row upon row in a semi-circular manner on benches whose distance range from twenty to fifty feet from the field under observation. When you consider that such field is at best six to eight inches square and that even this is encroached upon by operating hands and instruments, you can well imagine that the actual view possible is very small indeed. Contrast this, if you will, to the fact that an operative wound photographed and thrown upon the screen shows an area six by nine feet instantly visible to everybody and so complete in its clearness



J. F. Montague, M.D., F.A.C.S.

and abundant in its detail that accurate observation cannot be avoided.

By means of an invention of my own, motion pictures of the interior of certain portions of the intestinal tract have recently been taken and may be studied. By this I do not mean X-ray pictures, since they are only shadows cast by opaque material in the intestine, but I mean actual pictures taken in the inside of the intestine. This has never been done heretofore, and furnishes the medical profession with a new means of observing the intestines, both in health and in disease. The dissection of an entire human body—a tedious process taking months of careful work—is shown in faithful detail in motion pictures in a little over one hour. Moreover, without the necessity of again going through the dissection, the process may be repeatedly shown until the student is entirely familiar with its detail. In this way from the seat of a comfortable chair in the lecture hall he may learn what otherwise would require months of messy work on a malodorous cadaver. Thus through the agency of motion pictures, the anatomy and physiology of the body in health, the

characteristic appearance of cases of disease, and each step in the plan of its treatment may be presented.

If a student is slow to grasp, the pictures may be run twice or more times. If an interesting phase is observed the picture may be stopped and started again as soon as it has been sufficiently observed. Finally, in this series of pictures there are to be observed all the interesting intestinal and rectal cases that have come through Bellevue Hospital College Clinic in the last nine years. Where else can a nine-year clinic such as this be viewed in a little over an hour? This is all the more remarkable considering the fact that the very patients portrayed have almost all passed from view either by reason of cure, removal or demise.

So great has been my faith in the potential usefulness of the motion picture film in medical teaching that I have personally conceived and produced nearly eleven miles of motion picture film portraying most vividly every known variety of intestinal and rectal disease that can be shown in pictures. Just as in walking home from Hollywood, the first eleven miles are the hardest, so too these first eleven miles have been pioneer steps which however laborious, yet have served well to show the essential utility of motion picture film in medical teaching. Cases are shown, instruments demonstrated and every modern method of treatment is shown by means of moving pictures. Any and all surgical operations are capable of being shown by this means. Not only are actual pictures of the operation employed, but by the use of animated diagrams the most intricate procedure and operation may be shown in great detail, and in a manner whose clearness is not possible of obtainment by any other method.

At a recent meeting of the American College of Surgeons, that body of medical men went officially on record as being in favor of the idea. Immediately upon the heels of this step in what we are pleased to consider the right direction there have come many public announcements relative to the proposed productions of elaborate surgical film set to color, speech and, if I am not mistaken, music. Following swiftly upon the trail in pursuit of what commercial men have scented as prospects have come many picture producers, directors, etc., seeking to get in on the ground floor of this threatened new expansion of the cinema industry. For the sake of protecting the real intrinsic value of truth and the idea

(Continued on page 409)

Press Books Then *and* Now

By *Harry Reichenbach*



PRESS and campaign books from an humble origin, have become important adjuncts to motion picture productions, irrespective of the importance of the film itself.

From the crude early specimen, to the ostentatious proposition of today is a far-flung change, yet their function is the same and it is to be doubted whether any more benefits are derived from those of now than of yore.

Certain it is that a five-colored press book is of no greater value, in so far as achieving publication of its contents. Certain it is that editors cannot use color.

The first press book of which I have any knowledge, was gotten out in behalf of "The Squaw Man" for the Lasky Feature Play Company in 1913. I had been trained in the legitimate school of one night stand activities and knew the necessity of aiding and abetting the local manager to get a showing in his papers after I had left the town.

Our function then, as now, was to generate interest in our attractions for the benefit of our employer and the local theatre owner. As a rule the local manager knew absolutely nothing about publicity, its construction, its value, or how to write it. We usually left New York with a trunk full of cuts, electros, and press matter, and would write such local stuff on arrival as we needed for local purposes.

Our publicity was cut and dried and ran the gamut from biographical material to the usual stories of long run on Broadway, historical matter about the show, its producer, its author and cast, and the story of the play. Usually after planting what we could during our stay in the town, we would leave sufficient mimeographed matter with the local manager to plant after we left a town.

When I left Comstock and Gest to join Lasky, and became somewhat familiar with the film making and the necessity of exploiting them, I realized how lazily local exhibitors attacked their advertising and publicity problems.

Few advertised at all and seldom did I receive a clipping from a town that either discussed the picture I was handling from an advantageous angle, or was worth publication, let alone reading.

The first and hardest job on my hands was to convince exhibitors and newspapers that Adolph Zukor had no connection with "The Squaw Man." Mr. Zukor was by that time so firmly established as the most important maker of features that he was credited with almost every feature that reached the screen.

Then the thought occurred to me that a press book, or at least a sheaf of press material, should accompany every film for every play date and accordingly I set about developing one.

Needless to say, the Lasky Company at that time was not overburdened with cash, and Samuel Goldwyn, then executive head, while in favor of a press book, would not permit

sufficient money to be spent to secure a printed affair.

Resorting to the mimeograph, I had compiled five thousand press books, consisting of twenty-four pages mimeographed on one side, double spaced and containing thirty stories about the picture, its production, etc.

Of the thirty stories, fifteen were two sticks in length, and the rest ran up to a full page, including a criticism of the picture which I suggested to the local exhibitor he prevail upon his local paper to run the day after the show.

I paid Louis DeFoe of the New York World twenty-five dollars for this critique. Mr. DeFoe, now dead, wrote it from having in mind the play, and from what I was able to tell him about the film production, as gleaned from letters Mr. DeMille had written from the coast.

We were selling our pictures on a state-right basis, and when the book was completed, I either gave it or sent it to each of our franchise holders with a letter of description as to what to use it for. I reproduce the letter herewith:

Louis B. Mayer,
Boston, Mass.,
American Feature Film Co.
Dear Louis:—

I am sending you herewith one copy and two hundred more press books on "The Squaw Man." Please see that one of them accompanies each shipment of the film and that your salesmen acquaint each exhibitor, with the importance of using the stories herein, before the picture is shown and to write his advertisements from the specimen ads shown in the book.

I think the use of these locally will help business. After you have tried them, let me know if they are of sufficient importance to send them with forthcoming Lasky pictures.

Several weeks later, Mr. Mayer wrote me as follows:

Dear Harry:—

By all means get a press book out for each picture. It's a splendid idea; a great aid to exhibitors, and if necessary, I will pay the cost of those I need in my territory."

It may seem unusual, but Mr. Mayer was the only one of eighteen franchise holders to acknowledge the books or encourage their issuance. That he was as progressive then as later years were to prove him to be, is aptly demonstrated.

For "Brewsters' Millions," the second Lasky feature, I was given wider latitude by Mr. Lasky and compiled a printed press book reproducing several stills from the picture and giving more aids to exhibitors, such as suggestions for lobby and window displays, and tie-ups, local campaigns, etc.

The second booklet brought a few more responses, and each succeeding issue grew larger.

That the press book is a fine accessory and practically indispensable to exhibitor, press agent working locally, and the picture itself is undeniable. The elaborate, ornate colored affair is no more efficient now than the mimeographed matter sent out with "The Squaw Man," though it may be better written and nicer to look at.

I do not claim credit for the first press book.

If I did what is the difference, and what would it get me? I know I did not encounter one before, I know that there were none in the two dozen state-right buyers' offices I visited while on a trip across the continent selling Lasky product.

I know that I found thousands of the first booklets unused during my second trip four months later, and I know that there were no advertisements, no stories, no review of "The Squaw Man" in ninety per cent of the towns it played, and I do know that it was generously publicized and generously reviewed in all New England towns under Louis B. Mayer's control.

If I did get the first press book out, I was not original, for press agents have carried them since the early days of road shows, and I was simply bringing to pictures one of the first of thousands of road show methods now in vogue.

For my third press book I offered Alan Dale, noted critic, two hundred dollars to write me ten stories of the picture. He wanted three hundred. There was no deal.

My fourth book contained stories by Stewart Edward White, Irvin Cobb, George Ade and others.

Ho hum, what's the difference. There are press books, and who cares where they came from. Press books are like love-making. You can't tell which is the most effective material, or how the stuff is impressing the other person.

Mr. Rowland Says:



CHANGE and progress have been synonymous in the growth of the motion picture since its early days. As I look back, many of the names of individuals as well as companies that were prominent a few years

ago have passed into the realm of history. But one of the exceptions is the MOVING PICTURE WORLD, which I recall as the first trade paper I turned to for information about the film business, and which has gone on through periods of fluctuation and change as a factor in the industry.

With the principles set down by James P. Chalmers as a basic rock on which to build the publication, the Moving Picture World has signified reliability and honesty of purpose. The first duty of a trade paper, as I see it, is to supply correct information to all branches of the business, exhibitor, producer and distributor alike. The second is to give, insofar as possible, a helpful interpretation of significant happenings. I believe that the MOVING PICTURE WORLD has been true to its founder and to the industry at large in its editorial policy, always aiming to exert a constructive force in the up-building of our great industry.

I wish to extend my congratulations to all the members of the MOVING PICTURE WORLD staff on this, the twentieth anniversary of the founding of the publication.—

Why Is The Audit Bureau of Circulations

SOMEBODY with the faculty of putting a world of truth into just a few words once said:—
"Necessity is the mother of invention."

So many striking examples occur daily to remind us of the truthfulness of this saying that it has become a proverb.

The publishing and advertising worlds have had their own reminders. That stern task-mistress Necessity has caused more than one publisher to invent false circulation figures to present to his advertisers regarding his paper. And then, having gone this far, continued to feed his customers fictitious circulation claims with one hand while he took their business with the other.

Undoubtedly some publishers deliberately cheated, knowing full well what they were doing. The majority, however, falsified as a direct result of inaccurate circulation information due to careless and inefficient methods of keeping their own circulation records.

From the advertisers' standpoint the result, nevertheless, was the same. The advertiser became the goat. It is not exaggerating to say that the advertisers of this country have squandered literally hundreds of thousands of dollars upon the strength of alluring cock and bull circulation stories having absolutely no foundation in fact, but which the publishers glibly sucked out of their thumbs and camouflaged with home-made, sugar-coated, fictitious "proof."

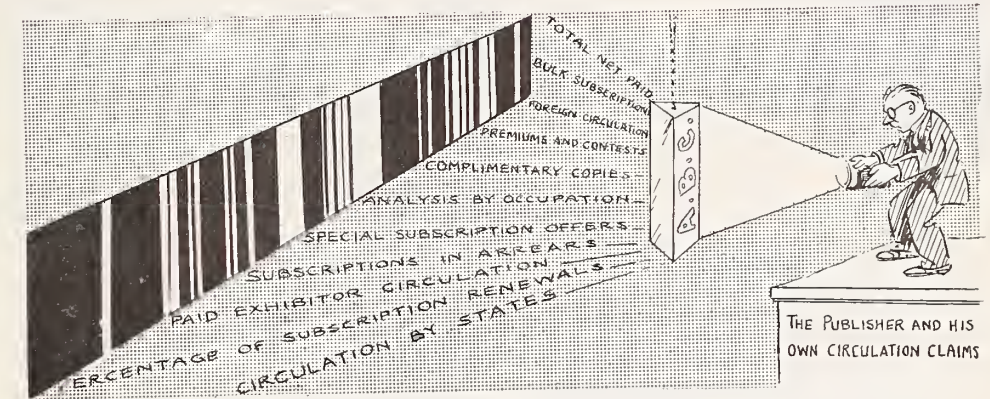
This was the prevailing condition ten or more years ago. In those days the advertiser had no defense—no national umpire to whom he could appeal. He was pretty much at the mercy of the publishers,—and the publishers' philosophy was wrapped up in that old Latin saying:—

"Caveat Emptor" (Let the buyer beware).

Eventually the buyer did become wary. Once more Necessity mothered invention. This was in 1913. Two groups of advertising men, one in New York and the other in Chicago, simultaneously realized the confusion existing in publishers' circulation claims and methods. They saw the pressing necessity for a national circulation arbiter if advertising was ever going to be placed on the scientific, truthful basis which common business sense demanded. They felt that space-buying should be put on a high grade investment basis.

When you buy a house you demand proof of clear title, verified by a reputable title guaranty company. Careful investors do not make an investment without first having the financial condition of the company in question stated and verified by a recognized public accounting house. Even such a simple purchase as five pounds of prunes is weighed in full view before you on a standard scale by your local grocer.

Was it asking too much, then, for advertisers who were being solicited to spend millions of dollars annually to demand that publishers show verified, disinterested evidence of their circulations and other vital details such as whether it was free or paid, how obtained, how classified, percentage of renewals, premiums offered, etc.? These two groups of men thought not. And since their ideas on the subject coincided they united forces with the result that in 1914 the Audit Bureau of Circulations



The A. B. C. prism is the only true analysis of circulation, contents and quality.

was created and began functioning as the national authority for truth in circulations.

Today the Audit Bureau of Circulations—commonly known as the A. B. C.—is the only recognized source of accurate circulation information in the whole country. It numbers nearly two thousand members comprised of leading publishers, advertising agencies, and national advertisers. Virtually every newspaper, magazine and trade paper of any standing today is a member of the A. B. C.

A publicity director who, in the past few years, has supervised the expenditure of many millions of dollars in advertising, has said of this organization:—

"The A. B. C. is without the slightest question the most important factor in the whole advertising world today. It has saved the advertisers literally millions of dollars. It has developed into the one great stabilizing business-like activity in a field that is still characterized by too much guessing and too little definite knowledge. Its influence is wider than any of us imagine. The Bureau has lifted advertising from a more or less discredited activity to a high and honorable plane. These are large claims, but they are justified. I believe that with the passing of years the enormous importance of the Bureau will come to be more and more recognized by the entire business world of the United States and Canada."

As in most other fields, the trade press in our own motion picture industry was characterized in earlier years by claims and counter claims—all of them home-made and unverified.

MOVING PICTURE WORLD made one of the most constructive publishing moves ever carried out in this industry when it joined

the A. B. C. in 1920. Motion Picture News and Exhibitors Herald later followed its example.

Announcement was made last month, however, of the resignation of Motion Picture News from the Bureau. Examination of their history in the A. B. C. would indicate why.

Thus the motion picture industry today finds only two of its many trade papers possessing enough merit to qualify in the Bureau.

The regulations and investigations which govern publisher members of the Bureau are sufficient to keep each paper very much on its toes. Through thirteen years of auditing and rigid examination the A. B. C. has encountered and eliminated every bit of monkey business known to the publishing world. It has given publisher members a uniform system for keeping their circulation records efficiently, as well as definite rules to live up to.

Many publishers of course have had their wild circulation figures badly scorched by the Bureau's audit—especially on the first audit; they have been taught a lesson—and except in a few unfortunate cases have been big enough to later thank the A. B. C. for showing them how to run their circulation records honestly and efficiently.

It will interest many of our readers to know that paper consumption, printing bills, post-office mailing receipts, cancelled checks in payment of paper, printing and mailing are all demanded and carefully checked at each annual audit. A list of about five hundred names are selected at random from the paper's subscriber list by the auditor and written to, asking if they paid for the subscription and what their classification in the business is; i. e., theatre owner, manager, projectionist, exchange manager, etc. An equally generous number of names are selected at random from the subscriber files by the auditor, and for each name the publisher must produce the original order of the subscriber. Percentage of subscribers who renew their subscriptions at expiration, the number of subscriptions paid for by a central source—all this and more is carefully analyzed and set down in the A. B. C. Audit. Nothing of importance to the advertiser in helping him make an intelligent decision is overlooked.

Twice a year—June and December—the publisher himself must file a report known as a Six Months' Publisher's Statement. These



"Honest, Weight"

"The Naked Truth" Some Facts About The A. M. P. A.



Pres. A. M. P. A.
Walter Eberhardt

ANY history of the motion picture industry must, of necessity, include a history of the Associated Motion Picture Advertisers, Inc., or, to give it its more familiar name—the A. M. P. A. Born in the days of the war, it not only survived that hectic period but has grown steadily in strength and numbers.

At times it has been able to do useful constructive work, not only for its own members but for the industry as a whole. It has constantly been a forum for genial good fellowship and entertainment. It has sponsored several movements in the industry that have been unequalled by any other organization. Its annual Naked Truth Dinners still stand out as the industry's one big social event of the year in the east.

Last year the organization celebrated its tenth anniversary. It was founded at the Claridge by a small group of men who met at luncheon as a remnant of the advertising branch of The Motion Picture Board of Trade. Among them were Arthur James, then advertising manager for Metro, who became the first president, B. Schulberg, B. P. Fineman, John C. Flinn, Randy Lewis, Paul Gulick, P. A. Parsons, and about a dozen others.

Precedent has been established in the organization that no man, with the exception of the first president, has ever served more than one successive terms as president. No other man has ever served as president twice. After Arthur James, who served two terms, came a long, illustrious line that included, in order: P. A. Parsons, Paul Gulick, Paul Lazarus, C. L. (Bill) Yearsley, John C. Flinn, Victor Shapiro, A. M. Botsford, Glendon Allvine and Walter E. Eberhardt, the present incumbent.

Directly after the war the organization either sponsored or consummated several moves of lasting benefit. One of the most outstanding was the movement by which trade papers

agreed to adopt a uniform size. At that time four weekly trade papers were being published, each having a different page size. The difference was about \$4,000 a week to producers and distributors in the cost of making cuts and electros for page advertisements.

In the fall of 1920 the Near East Relief drive was initiated under the general direction of Herbert Hoover. The A. M. P. A. members undertook to do the detail work on the motion picture end of it—escorting, chaperoning and providing conveyance for the various motion picture stars and celebrities who made appearances at various theatres around New York to appeal for funds.

One of the outstanding things of this time was the organization of the Western Motion Picture Advertisers—an organization whose influence at the producing center cannot be overestimated. At that time the Wampas were regarded as a baby offspring; but their stupendous growth has fully entitled them to recognition in their own right as a separate entity. Memberships are interchangeable between the two associations.

Another affiliation is with the Bumpers in London, the British motion picture advertising men's association which was started by Horace Judge, formerly an officer of the A. M. P. A.

During Paul Lazarus' administration there was started the first of the memorable series of Naked Truth Dinners. Like its two successors, it was a stag function, held in the Crystal Ballroom of the Biltmore Hotel. It was marked for its spontaneous wit and ingenuity, bearing a close kinship to the famous Gridiron Club dinners of the National Press Club in Washington.

The growing popularity of these dinners, however, demanded expansion. During the administration of Victor Shapiro the scene of activities was changed to the grand ballroom of the Astor Hotel with its larger seating capacity. Ladies were allowed to be present for the first time. One thousand people witnessed the first of the new series of spectacular dinners where speakers were presented and included: Will Hays, Arthur Brisbane, D. W. Griffith, Mae Murray, Rupert Hughes and Dr.

A. H. Giannini, S. L. Rothapfel (Roxy) staged the entertainment as "Master of the Waves".

The following year Dr. Hugo Riesenfeld's combined Rialto-Rivoli-Criterion orchestra played at the Naked Truth Dinner.

In the administration of Glendon Allvine the A. M. P. A. members were asked to vote upon the twelve men who had done the most for the screen—subsequently designated by the trade press as the "twelve immortals". Those chosen were: Adolph Zukor, Jess Lasky, Marcus Loew, Will Hays, Richard A. Rowland, Sam Katz, Sidney Kent, William Fox, Carl Laemmle, D. W. Griffith, Joseph M. Schenck and S. L. Rothapfel.

Since then all of these "twelve immortals" with the exception of Carl Laemmle and William Fox have been a guest of honor at one of the association's weekly meetings.

In line with this precedent the association this year, voted on the twelve women who have done the most for the screen, "The Twelve Immortelles". The selection consisted of: Mary Pickford, Norma Talmadge, June Mathis, Gloria Swanson, Francis Marion, Colleen Moore, Constance Talmadge, Jeanie Macpherson, Bculah Livingston, Anita Loos, Corinne Griffith and Lillian Gish.

Owing to the fact that the majority are located at the West Coast it will probably be some time before they can all be guests of honor at a weekly luncheon. To date Gloria Swanson is the only one who has been able to accept.

It is interesting to note the progress made by many AMPA members, now graduated from the advertising ranks. Among others: B. P. Fineman, Ben Schulberg and C. C. Burr are now producers, John C. Flinn is in charge of production, Arthur James is a trade paper publisher, Arthur M. Brilant has had a play produced. Hal Hall is directing a series of pictures. Ned Marin has become a sales manager. Paul Lazarus is in charge of sales. Paul Perez, Matt Taylor and Morton Blumenstock are writing titles.

The motto seems to be: If you would succeed be an A. M. P. A. member first.

Why Is the Audit Bureau of Circulations

(Continued from page 319)

Statements are then investigated and the entire year's circulation work analyzed by the Bureau and the results made known on a four page A. B. C. White Audit Report. An A. B. C. auditor usually takes at least a week and often longer to complete an audit of a publication.

When the A. B. C. Audits of several competing papers are released the advertiser has the actual low-down on that field. He has before him a fair, unbiased, honest report and analysis based upon a careful investigation made by a competent authority in which each paper is subject to the same rules and regulations.

The Audit Bureau of Circulations is nationally recognized as the only dependable stabilizing circulation factor in the whole advertising world today. Advertisers are realizing

more and more that the "Be a good fellow—give me an ad" days are gone. That the time-wasting, hot-air solicitations of older days can be quickly stifled by the simple but justifiable request:—"Show me your A. B. C. Audit."

The advertiser who wants to eliminate guess work, who wants to be sure that he is receiving full value for the white space he is buying will insist upon A. B. C. Reports from the publishers who are soliciting his business. If the publisher has something worth buying he'll gladly give the advertiser this important co-operation. If the publisher does not have an up-to-date A. B. C. Statement to show, then the advertiser can depend upon it that the paper is not as good an advertising medium as the publisher would lead him to believe. If a publisher really has a paper which is a good advertising medium there is no reason under the sun why he cannot be a member of the Audit Bureau of Circulations.

Only papers with FREE CIRCULATION are barred from membership in the Bureau. This ruling was decided upon by advertising men who had conclusively established that advertising in mediums of this kind was largely a waste of money. If a paper cannot in itself generate enough reader interest and desire to warrant payment of the modest sum charged for the average yearly subscription it is an unwelcome visitor and as such gets the bum's rush to the waste basket. The only opportunity the readers in any field have of giving tangible evidence of their preference for a certain paper is by paying for it voluntarily, and better yet without the lure of a premium.

Recognition of A. B. C. Statements based upon paid circulation is the advertiser's first and most important step towards placing his advertising on an investment basis. It also is his most effective means of encouraging fair and healthy circulation competition among competitive papers and discouraging BUNK.

Evolution of Presentation In Motion Pictures

By Frank Cambria

General Production Manager, Publix Theatres



MOTION pictures, which in their infancy were merely recognized as a trick novelty, were not taken seriously. If they had been taken seriously in their infancy, they would have been presented at

that time in the larger theatres, but since they were lightly regarded by the theatre operators, it gave a number of enterprising gentlemen the opportunity of entering the field individually, men not connected with the theatre business, and making a permanent success of what seemed to be a positive failure.

Up to quite recently, the vaudeville theatres used them as a sort of filler-in, so to speak. As business grew, and as these small store theatres created a demand for production, the motion picture studios began to produce more important pictures, eventually growing to the point of developing stars, very much similar to the Broadway legitimate productions, known as matinee idols and favorites.

Therefore the more money spent for producing pictures, the more money it cost to run the show, and managers immediately found ready patrons willing to pay a larger price of admission for better product and a better show. Competition became quite keen. This caused some of these same enterprising gentlemen to put a platform in front of the screen, whereon they could place singers and musical acts, forcing their competitors to go one better by placing more important acts, thereby creating comment among patrons that this or that theatre gave a better show.

The next logical move was to have a drop curtain and some scenery to enhance the beauty of this platform the better to present acts. By hard pounding and pugnacious stick-to-it-iveness the industry was established; the people became interested in their favorite stars and theatres began to be built expressly for the showing of glorified pictures.

It was around 1910 that the motion picture stage setting, which was more or less of a garden nature with a screen placed in center of stage, was about the type used. The Japanese and the Italian Garden setting were both very popular. Up to this time, very little thought was given to the programming of the motion picture show. Some began to place speakers back of the screen to speak lines and give the impression of talking films. This was discontinued because it was very crude and impractical. Music began to play a part, therefore they began to augment the three and four-piece orchestra to twelve and fifteen and eventually to a symphonic number and instrumentation.

Later, opera singers and instrumentalists were engaged, and, we might term it a "purely musical program" seemed to be favored mostly by patrons of motion pictures. Much attention

was being paid to the musical accompaniment to the pictures, which made the entertainment more enjoyable. Motion picture theatres generally were being built with platforms only or stages of very small proportions, never thinking that eventually a tremendous sized and important production would have to be part of a motion picture theatre program.

Up to recently this method was practised until Balaban and Katz in Chicago had foresight enough to see that the larger theatre with a larger seating capacity and a larger stage, upon which could be produced anything from grand opera to a grand musical revue, would be the only theatre to keep pace with the times.

Balaban and Katz's first large theatre, the Central Park, was built along the lines of the Rialto Theatre, the screen in the center placed upon a platform and two side platforms for musical novelties. The Riviera Theatre in Chicago was also built along the lines of the

Rivoli Theatre in New York, with a similar plan, the stage being a little larger. In building the Tivoli Theatre, Chicago, a large stage was provided for. A similar method was carried on to the Chicago Theatre and then to the Uptown Theatre, with more and better equipment, until eventually the theatres were so equipped that today they stand pre-eminently in the front rank in practical stagecraft.

The Paramount Theatre was fashioned along these lines and it today stands as the last word in modern motion picture theatre construction. You can readily see the progress made in twelve or fifteen years from a makeshift three-piece orchestra with a husky-voiced song plugger, to the tremendous productions now playing the Paramount Theatre. The prologue, which at one time took first place in novelty film presentation, I daresay is today practically discontinued, because in many instances the prologue hurt the picture, being

(Continued on page 436)



Four representative presentation views typify the modern school of presentation artistry: the first at top left is from the Paramount Theatre, "Victor Herbert Melodies"; its neighbor, at right, from Boris Petroff's "Puppets" at the same theatre; center view from "The Book of Dreams," and in the lower view Frank Cambria's "Roaming Gypsies."

The Story Of The News Reel



Emanuel Cohen

THERE is no field of motion picture endeavor offering greater romance than the News Reel, though few who sit in comfortable theatre seats and watch the whole world pass in review have more than a hint of this vital, ever present adventure story.

To most persons it is just an assembling of the most interesting happenings of a recent period. They give no thought to the ever-present tension, the intense competition, the amazing enterprise which brings to the screen the happenings of the globe "while it still is news."

In the early stages of the cinema much of the material was, in a sense, news pictures. The Lumiere Cinematograph in its earliest releases made much of the Geneva Exposition, then being held. The American machines did the best they could with local news happenings. There was no effort at timeliness, but the first visualization most persons had of the airplane was from the motion picture screen.

Probably the earliest attempts at news reporting on the screen are connected with the English race tracks. Racing has a greater hold upon the English imagination than in any other part of the globe, and the first speed records were established by showing the classics of the English turf in the London music halls the evening the races were run. Some of these events took place in Liverpool, and entailed the development and printing of the film while the light race trains hurried their passengers back to London.

The racegoer could "brush up," have dinner and drop around to the Alhambra or the Empire in time to see the race rerun on the screen, and he could not linger long over his dinner, at that.

Eventually the idea was expanded to cover other great events and in time led to the foundation of the Pathe News, first in London and Paris, and eventually, in 1910, in the United States. The credit should go largely, if not wholly to Charles Pathe, of Pathe Freres.

At first this pictorial reporting was confined largely to fixed events, presidential inaugurations, yacht races, ball games, parades and other foreseen occurrences, but with the ap-

pointment of Emanuel Cohen to the editorship of the Pathe News there came a change.

Cohen had what in newspaper circles is known as "a nose for news," a highly cultivated sixth sense, which enabled him to virtually smell out the coming events. He organized his staff along the lines of a newspaper organization, with emergency men, spot men, contributors and correspondents. But where the newspaper now covers through the network of news associations, he had to maintain his entire staff. There is no Associated Press in the news reel organizations. Each must maintain its own complete staff.

Salaried men are maintained in large centres, who work under direction of the home office, but who are ready to handle emergencies. In less important centres there are independent cameramen who are available on rush orders, while there are a host of other camera owners who turn in negative on speculation, just as the newspaper free lance submits material to the newspapers on approval.

This takes care of the bulk of the happenings. Sudden breaks can be covered with reasonable speed by this network of regular and special men. But in addition there are two other sources, the big foreseen events and the possible news. Several men may be told off to aid the local staff in covering a World's Series, the inauguration, the big football games and similar events. It is known these will happen. It suffices to augment the regular men so that they can be completely covered.

It is in the "possible" news that the genius of an editor is tested. Perhaps the most important development in this class was the cinematographic record of the burning of Smyrna. There was a war between Greece and Turkey in 1922. Coming after the World War, it was not a very important event, and the newspapers kept their men outside the actual zone of operations, content that they could fully report from military headquarters. But Pathe had a man in the field, and when the unexpected happened, the air, earth and water were "burned up" in an effort to get the pictures from Turkey to New York quickly.

A more recent example was the recent Florida hurricane. A cameraman, though injured by the flying debris and hampered by the terrific 120 mile wind, made his photographic records, walked miles to obtain automobile transportation to the nearest point where rail

service was maintained. From Jacksonville he was transported by plane to Atlanta and there he was literally carried to a second plane, which was to take him to Washington. Forced down by a rainstorm, he again had recourse to the railroad to Washington and once more took to the airplane to New York.

Forty-eight hours after the news broke, the pictures were on the screens of New York theatres and were being rushed to all other points by airplane. The cameraman spent a long time in the hospital, but he got his negative in—first.

That is the one thought of the entire staff—to get in first, for there is plenty of competition in the field now, and even the minutes count. Pictures of the Santa Barbara earthquake were shown in Los Angeles and San Francisco the same day, as far east as Omaha the day following, and in New York the second day.

The successful cameraman in addition to being an expert photographer must be a combination of daredevil, steeplejack and human fly, and he has made important contributions to many branches of science. It was a Fox cameraman, for instance, who flew into the crater of Vesuvius during an eruption and made a photographic record without parallel. The camera goes from the equator to the poles and completely around the globe.

It is no wonder that in the seventeen years which have elapsed since the first photographic news weekly that the release has passed from the "filler" stage to the point where many patrons attend the theatre solely to witness the world in review, for it is not just a case of getting the news. The reel must be assembled with the same intelligent care that goes into the make-up of the Sunday pictorial. It must be balanced, which explains why you see so many bathing girls and puppies and baby chicks. These are the little human touches that make for variety, but the bulk of the news represents the work of hundreds of men who daily face death and mutilation to entertain and instruct nearly half the population of the United States each week. There is greater drama, finer adventure, deeper thought in any thousand foot issue of a news reel than you can find in the finest \$2,000,000 product of the Hollywood studios because it's real. That's the secret of the news reel's appeal. It's real—and timely.

The Animated Cartoon

By John R. McCrory



I BELIEVE I can safely say that every reader has gone to a motion picture theatre, that was showing an animated cartoon and then afterwards wondered how those things were made to move. Now if you were asked if you had ever seen a *moving picture*, you would say, "Yes." And yet it is true no one ever sees a *moving picture*. All motion pictures, whether drawn or photographed, are a succession of still pic-

tures, and therefore are merely an *illusion*. They appear to move, because one picture succeeds the other so rapidly, our eyes get the impression of movement.

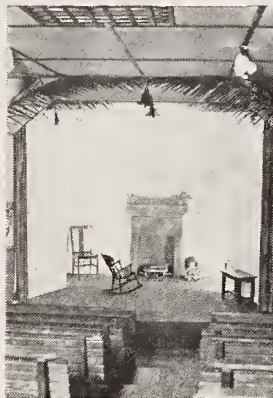
The first modern movie cartoons were made some fifteen years ago, under very peculiar conditions and on a much different basis than they are made today. In fact, some of the very first films were made and photographed in the corner of an old barn in a small upstate town. The camera was supported up among the rafters and usually moved three or four inches every time the operator turned the crank. It often helped the comedy, if a couple

of cows across the road, happened to be in the range of the camera, instead of the drawings.

Today, even though you do see from ten to twelve thousand small pictures in every short movie cartoon that you see in the theatre, and it is also true that thousands of drawings are made, it is no more complicated than other things which you perhaps wonder less about. For that matter, even an automobile or a telephone is made up of thousands of small parts and yet is put together in a few hours.

Even though there are ten thousand miniature pictures on the film, these are made from the

(Continued on page 426)

The Las Plumas
TheatreA community-owned
house

A Seventy-Five Seat House That Pays

SINCE the coming of the luxury theatres, the trend has been to make them fewer and better, following a popular slogan introduced by the picture producers several years ago. But fewer and better theatres meant something. The building of a 5,000-seat house generally meant the decline of half a dozen 300-seat theatres. Even in the smaller towns this has been the general trend. The old style theatre, often a converted store or factory, has been replaced by the modern theatre, with all conveniences.

But there still are many theatres seating under 300, many with capacities under 200 and at least three with a seating capacity of 75. And one of these 75-seaters boasts two projectors, each with its highly trained projectionist, and it shows a program of Paramount, First National, Universal, F. B. O., Pathe and Educational pictures twice each week. The program always includes a feature and one short, and if the attendance is good, that means more shorts for the next showing.

The enterprise has been running for two and a half years, but really dates back twelve years, for prior to the building of the present theatre, picture shows were given in the open during Summer and in a clubhouse in the Winter months.

The theatre is located at Las Plumas, California, sixteen miles from Oroville, in the Feather River Canyon. It has a population of about 100 persons, for Las Plumas is merely the location of a large hydro-electric power plant, and the inhabitants are the employees of that company and their families.

The surrounding country is mountainous and very sparsely settled, so the residents of Las Plumas must make their own entertainment, to which end they founded the Las Plumas Social Club, using a house built by the company. Twelve years ago they began to show pictures, using an outdoor dance platform in the Summer and the club room in the Winter. There was only one projector.

About three years ago a movement was started to build a theatre. Benefits were held, subscriptions were freely made and the sum of \$250 was accumulated. The company donated some old lumber and an old concrete foundation, originally intended to be used for another workman's cottage. This was on a side hill, and advantage was taken of the

ground formation to obtain the proper pitch to the floor without additional building.

The main building is 20 by 40 feet, with a stage 9 by 14 feet at one end and a projection room 8 by 14 feet at the other. This projection room is additional to the forty-foot depth, for it is built as an addition to the structure and is completely separated from the auditorium by a metal wall. No million dollar theatre offers more modern construction, and there is no danger from fire.

The auditorium is of wooden construction, lined with plaster board painted a light tan. The seats are slat settees, similar to park benches, but comfortable, and the decorations are severely simple.

The stage is on the "street" end of the building and when stage plays are given there are portable dressing rooms. The patrons go to the rear of the building, where the box office is located.

This is probably the only electrically heated theatre in the world, the installation being three 440 volt home-made heaters. It was planned to put in four, but it was found that three were ample to heat the house on the coldest nights.

The house is managed by Frank L. Humble, chief operator of the power plant. Mr. Humble does all the booking, receives and ships the films, does the advertising, keeps the books, looks after the house and presides at one of the projectors. The other projectionist, and Mr. Humble writes "projectionist" rather than the archaic "operator," is D. B. Ogle, assistant superintendent of the plant. The superintendent, F. W. Cain, is the ticket seller, and adds to his duties the keeping of the customer's accounts, for the little theatre permits charge accounts and in twelve years never has lost a penny.

A Community Theatre That Runs the Biggest Road Shows and Allows Patrons to "Charge It"

The old projector was scrapped when the new house was built and two reconditioned Power machines installed. All of the projection room equipment, including a motor rewind, is home made.

Of course no salaries are paid, and the only expenses are for film rentals, carbons, replacements and similar equipment. Current for heating and lighting is supplied without cost.

Two shows a night are given on Sundays and Wednesdays, and the audiences are largely confined to the employees, though they draw some patronage from the limited population, particularly in good weather. The regular admission is thirty cents for adults, children being admitted free. On such specials as "The Covered Wagon," "The Ten Commandments" and "The Lost World" the admission is half a dollar, and it might be said in passing that most of the big specials are played.

The theatre is not run for gain, and an excess of receipts one night means a better program later on. The house is also used for home talent shows and school entertainments, and the stage is shown set for the Christmas entertainment last year.

The Las Plumas theatre is by no means the only picture theatre connected with a commercial enterprise, but it is one of the three 75-seat theatres in the United States, and is one of the few company enterprises operated entirely by the individuals. Most company theatres are supported by the enterprise, but the Las Plumas house is self-supporting and a little better. It is a labor of love with all concerned and it has two of the highest priced projectionists in the country on its staff.

Of course, *Moving Picture World* has been a guiding light for many years.

Reviewing Pictures

By C. S. Sewell



REVIEWERS FOR TRADE AND FAN PAPERS

Top Row—Mary Boyle, Photoplay Magazine; Lillian W. Brennan, Film Daily; Mary Jane Warren, Motion Pictures Today. Second Row—C. S. Sewell, Moving Picture World; Delight Evans, Screenland; P. S. Harrison, Editor of Harrison's Reports. Bottom Row—Norbert Lusk, Editor of Picture Play Magazine; Henri Sloane, Morning Telegraph; Laurence Reid, Editor of Motion Picture Classic and Reviewer for Motion Picture News.

REVIEWING pictures has much in common with the story of the small boy who envied the clerk in the candy store, but when he landed a job behind the counter found it was something else again.

The movie fan can take his pick of the pictures and see the ones he thinks he will like under favorable conditions at hours that suit his convenience and sit back and give himself up entirely to being entertained. The reviewer must take the pictures as they come, the good with the bad, look at many more in the course of every week than the most ardent screen devotee would desire, view them often under trying conditions at all sorts of hours, and watch them with a much greater degree of concentration, for he must take into consideration a number of different angles in formulating his judgment. Last, but by no means least, the fan can proceed to dismiss the subject from his mind when the final clinch comes, while the last fade-out marks scarcely the half-way mark with the reviewer who has still to crystallize his thoughts and set them down on paper for the benefit of his readers.

Although the reviewer can and does see many pictures at the de luxe performances in the movie palaces, the pressure of business usually makes him time his visits so as to miss the remainder of the show. The greater proportion of the product, however, he generally sees in company projection rooms without the benefit of music or any opportunity to observe the

audience reaction. Due to the enterprise of the publicity men, this routine is sometimes varied and pictures are shown to the critics aboard steamships and railroad trains, in hotel ball-rooms sometimes with the accompaniment of dancing and feasting and even aboard aeroplanes, in fact, about the only place they have not tried to show a picture is in the subway.

As to the hours, we have one thing to be thankful for, that at least six hours out of the twenty-four, from 3 A. M. to 9 A. M., are still sacred. Trade showings in projection rooms are held at any time, and frequently on a few minutes notice, from the latter hour until time for the night performances to start, with the reviewer trying to catch matinees in between. Big openings are usually held at night and every now and then a special performance is put on after the night show with the picture starting around 1 A. M. and lasting until about three. Then the reviewer has nothing to do until the time comes for an early showing the next day. The trade paper reviewer can usually count on at least one picture each morning and afternoon, with another one in between almost every day, double feature showing occasionally and all of this to be fitted in between the big openings and special showings, leaving him to the essential work of catching up with the important angle of writing his reviews at odd moments. In addition there is the matter of hustling around, telephoning, etc., to secure necessary information as to the casts and screen

credits, footages, release dates and stills to illustrate the reviews, all of which the same enterprising publicity men frequently seem to overlook supplying you.

A point frequently overlooked in considering reviews is the fact that criticisms in the trade press, the newspapers and fan magazines are written for different purposes and from different angles, because of the difference in the classifications of the readers. The trade paper reviewer must bear in mind that he is writing for the benefit of his exhibitor readers and to furnish information that will aid them in judging whether the pictures are suitable for their theatres and will bring the money into their box-offices. This is complicated by the fact that the picture that will break records in the big cinema palace with its cosmopolitan audience or in the theatre in an exclusive residential neighborhood will not necessarily prove a hit in the suburban house.

It is obviously impossible to make a blanket prophecy for all types of houses, and it is up to the reviewer to endeavor to strike the highest possible average, pointing out as nearly as possible the type of houses in which each picture is most apt to be successful, for it is a well-known fact in the trade that there is an audience for almost every picture, and such are the vagaries of mob psychology that it frequently happens that a picture that is enthusiastically received by one audience will fall flat with another audience of apparently similar type.

It is obvious from the foregoing that a reviewer, to be of greatest service to his readers, must frequently sink his personal reaction toward the entertainment value of a picture and be governed by what according to his judgment and experience will be the reaction of different types of audiences toward the picture. For instance, a reviewer may not like westerns and be personally bored at the constant repetition of minor variations of set formulas, but will recognize the fact that there is sufficient action and so-called sure-fire situations to make appeal to a large class of fans. Also, because he has seen so many pictures, he is apt to become blasé and welcome camera tricks and novelties, new angles of treatment, subtlety and sophistication, fine shades of characterizations, unusual artistry, in short that which is out of the ordinary, but still realize that in many instances these things will not necessarily be of wide appeal, that what the so-called intelligentsia will rave over frequently does not spell entertainment for the masses, that what the high-brows call hokum spells box-office for the average movie-goer.

It is this angle, coupled with the fact that obviously a trade magazine catering to men who must judge pictures from the standpoint of money-making must necessarily deal with the commercial possibilities of pictures rather than the artistic; that largely differentiates the criticism of the trade press from those of the fan magazines and daily newspapers.



The First Class which studied Theatre Management in its myriad details when the Publix Theatre Managers Training School was founded; they completed training in January, 1926.

Theatre Management

By

By John F. Barry

Director, The Publix Theatre Managers' Training School



TWENTY years ago — when the Moving Picture World issued its first number — theatre management was quite different from what it is today. Twenty years ago if anyone spoke of theatre management as a profession he would

have been laughed down. Store-shows were the "theatres." Untrained men from any walk of life could borrow undertaker's chairs, a muslin sheet, rent a projector and open a store-show. The very novelty of "pictures that moved" and the fact that competition was not keen made attendance easy to get. Quick profit was possible. Management required no training.

Today the store-show has become an expensive palace. This incident symbolizes the remarkable change—recently crowds on Broadway watched two giant cranes swing into place a mighty 144 ton mass of steel, one of the roof trusses of the Paramount Theatre. Remarked one in the crowd, "Those cranes could have lifted the entire structure of one of the early store-shows and now they struggle to swing into place just one support of the modern theatre."

To erect the modern theatre many, many thousands of dollars are invested. Today competition is keen. Admission prices are higher. The manager, responsible for the successful operation of the modern theatre, cannot be the untrained, inexperienced individual who decides to "take a flyer" in theatre management. There is too much at stake. Management requires trained brains, technical training and executive personality. No longer is the only requisite a broad-brimmed hat, a flashy vest, a huge watch charm, a noisy tie and leather lungs.

Theatre management can be regarded as a profession. It is a profession, because it is based on definite principles which have been justified by long experience. It is a profession, because there has been accumulated information which properly organized can be the frame work of practical instruction. It is a profession because it can be taken up as a permanent career—permanent because retailing motion picture entertainment to the public is answering a need almost as necessary and as natural as the need for food.

Special training is required. What should the training include? The schedule of the Publix Theatre Managers Training School

lists in its training—Service, Projection, Theatre and Stage Lighting, Orchestra and Organ, Selective Merchandising, Newspaper Advertising, Window Display, Cooperative Advertising, Marquee, Lobby Advertising, Relations with the Newspaper, Publicity, Program Building, Equipment Maintenance, Community Analysis, Theatre Accounting, Fire and Accident Prevention, First Aid in the Theatre, Stagecraft, Legal Problems of Theatre Operation, The Theatre Site, Cooperation with Exchanges, Training Personnel, and many others. Each subject mentioned could be broken into different divisions, each of which require training.

The type of applicants for the Publix Theatre Managers Training School makes it evident that theatre management is regarded seriously. For the three classes which have been assembled over fifteen hundred applications for admission were received. These applicants have come from every state of the nation and represent many recognized professions—lawyers, civil engineers, West Point graduates, Annapolis graduates, mining engineers, personnel managers, advertising executives, and theatre managers who felt that the importance of their work required intensive training and study. Over fifty men from the first two classes are now engaged in theatre operation in different parts of the United States, some are operating the largest theatres in these states. One is in Mexico City and one in Paris. These men realize that theatre management is serious—it is important. It is not glamorous. It is attractive primarily because it gets results for those who think and those who work harder than the average. Every day reveals new possibilities and new methods. It is the intention of these men to make theatre management a career—a career of which they can be proud because their efforts will exercise an influence for good which reaches right into every family of every community where they will work.

Theatre management is important. The very nature of the product merchandised and the many details which must be supervised requires training and a type of man power that is beyond the ordinary.

Some argue that the theatre manager is

only glorified janitor with a fancy title. They imply that no more is required of him than is required of a chain store manager—he is only an automaton, he does not have to think. Not so!

The chain store manager may be only an automaton. His work may be automatic. Chain store operation can be mechanically standardized. More delivery is what the chain store requires of its manager, not salesmanship. The sale depends mainly on price. The product sold serves the same appetite everywhere. Local preferences do not vary for a standard can of beans or trade marked socks or standard cigarettes or trade marked soap. Store location, standardized window display, cut prices, and national advertising which appeals to the same appetite everywhere are factors of success.

Entertainment cannot be successfully merchandised with chain store routine and with mechanically standardized methods which make the work of the individual manager unimportant. Initiative, originality, ingenuity and real sales ability are required, besides the executive ability to direct and supervise detailed routine.

Consider merchandising. Communities differ. Preferences differ. Each community presents a unique problem. The appetite for beans or soup or cigarettes may be the same everywhere. But for entertainment—there are varied preferences. The theatre manager is in immediate contact with his community. He understands its preferences—its modes of life. He speaks its language. He lives its life. He is in touch with daily local activities and with local influences whose cooperation makes possible novel advertising campaigns.

To merchandise a program he must select those appeals which will be most effective for his particular community, and give those appeals an expression which will be locally interesting and locally understood. Moreover, he must bring to the attention of different groups different sales points of the very same program because those different points will appeal more effectively to different groups. He cannot tag the adjective "greatest" on a program and let it go at that. He must analyze his program for



At top the second, and below it the third student managers' class; the latter is still in session.

sales points. He must know his community better than any other retailer. His selling must be intensive. It must have local flavor. It must tie in with local conditions. This requires individual thinking.

If the manager is fortunate enough to operate a theatre for a circuit he has more time to devote to one theatre's problems, because many details are taken from his shoulders. He has the advantage of countless economies of operation. This help does not tie his hands or take away his brains. It lifts burdens so his hands are freer. It takes away worries so his brain can work faster.

Merchandising entertainment requires intensive effort. There is just a limited period of time in which to make all possible sales for a particular program. It may be one week, three days or even one day. When the program changes the possibility for revenue with that product is gone. There is nothing to leave on the shelves, nothing to store in the cellar. Other retailers—the grocer, for instance—may *not* sell the can of beans this week or next week. It stays on the shelves. It may be sold next month. Even a bargain sale can be resorted to. He is not fighting against time.

The theatre manager has no salesmen. Many of his prospects do not pass the lobby. His salesmen are his advertising materials and his advertising mediums skillfully selected and skillfully placed.

This problem of changing programs has suggested institutional selling. The object is to establish a preference for a particular institution irrespective of the program scheduled. This means merchandising other things besides stage and screen entertainment. Thus it is that every distinctive institutional feature of theatres are brought to the attention of the public who are made to realize that some institutions because of conveniences, exceptional service, modern equipment, ventilation and countless other details are to be preferred when entertainment is sought. That institutional selling can achieve at a time when people have been educated to shop for entertainment depends upon the skill with which institutional appeals are made locally. Here, too, we find that the local manager must understand local preferences to emphasize those institutional details which will be locally effective.

The theatre manager's work is important.

It is ridiculous to compare the relative importance of the different parts of the long chain that stretches from the author's desk through production, through distribution, and to the theatre manager. All parts are important. But—the theatre manager is in immediate contact with the public. From the public comes the revenue for the progress of the industry. More revenue will come from the public when more intensive and more effective merchandising and more improved theatre operation exists.

There have been exaggerated estimates given of national attendance at motion picture theatres. They give the impression that the maximum has been reached and that considerable increase in revenue is not likely. The fact is that there CAN be considerable increase. Many people who never attend the motion picture theatre can be made at least occasional patrons. Many, many occasional patrons can have developed in them the habit of regular theatre attendance. And there are children—the patrons of tomorrow. These great untouched sections of the public from which revenue can be brought to the industry are those in which their theatre managers are in immediate contact.

When every theatre manager can fine-comb his territory so closely that all available prospects are secured consistently then it will be a time to talk about maximum. That time is far away. Imagine the increase in national gross for any one feature photoplay if every theatre manager put behind that photoplay an intensity and effectiveness of merchandizing which was beyond the average, so that each community was fine-combed for patronage! The result in figures indicates the importance of the work that can be done by the theatre manager.

When the Moving Picture World celebrates its 40th anniversary and someone looks back over the twenty years beginning with 1926, will there be a different story? Will it then be true that the theatre manager's work is no longer important—that it requires no training and no brain work—and that entertainment can be sold by mechanical chain store methods just as other products? No! Because then entertainment could be given in a package with a colored label or in capsule form and preferences of people everywhere would be the same, and the national appetite would be so unvaried that a nickel in the slot in Biddeford, Maine, or Broadway, New York, or Okeechobee,

Florida, would give everybody the same thing wrapped up in tin foil and tissue—then the manager's duties could be limited to oiling the slot machine and putting in more capsules or more cans. Perhaps? Yes, when God standardizes human nature.

Adolph Zukor Says:



I AM happy of this opportunity of congratulating you of MOVING PICTURE WORLD who have been a motivating force in the progress of the screen. The late J. P. Chalmers, who was founder

of the World, was held in the highest esteem by our industry, and his constructive policies were a guidance to all who were struggling to bring the motion picture to its present high standard.

The Twentieth Anniversary of the World is a significant event. During those twenty years the history of the motion picture has been written, and the World may well feel proud of the fact that its honored name is written within the pages of this history.

Again I congratulate you.—ADOLPH ZUKOR.

Jesse L. Lasky Says:



WHEN one has endured in his labors through a score of years he has every reason for pride in his accomplishments. You who have formulated and directed the policies of MOVING PICTURE

WORLD during the last twenty years are to be congratulated.

We all have grown to maturity together in this wonderful industry of ours. In its formative years when encouragement and counsel were vital to development the World was a constructive force.

Your twenty years have been fruitful in service and it is a pleasure for me to extend to you my sincere best wishes for your continued success.—JESSE L. LASKY.

Short Subjects

A Resume of Little Pictures and Big Laughs

BACK in 1909 a man in the business wanted to see the Edison production of "Frankenstein," so seeking its showing, he called up an exchange and learned that it should be found at a certain theatre. This was in the morning—a Saturday morning—and it was not until late in the afternoon that he was free to drop over and see the picture. Looking at the posters, he did not see the release advertised, so he asked the manager if he had it on the screen.

"Naw," was the very positive negative. "I sent it back to the exchange. Wotinell do they think I am! I got a Vitagraph that's 980 feet, an Essanay that's 974 feet and this damned Edison ran 1048 feet. And me on a Saturday with a show like that! Howinell can I make money with a show like that?"

That was nearly a full three reel show: far too long for a quick turnover on a Saturday when the idea was to get them in and out again. It was good sportsmanship in those days to cut below 950 feet now and then, even if you did get paid by the foot and were allowed to send out a full thousand. In those days a two reel comedy would not have been "the pep of the program" but an overlong feature. Give a modern audience a three reel show and the "Good night" slide and they would tear up the seats.

The times have changed, and in nothing is the change more apparent than in the pro-

Educational - Mermaid shows "Brain Storms."



gram building, though even yet managers pay far too little attention to the real value of good short subjects. They no longer regard these as extending the show beyond the profitable length, but they do regard them merely as padding in far too many cases. They need more show, so they put in a short. They do not seem to realize that the comedy and the news reels appeal to some persons who do not care for the feature of the day. Far too many managers have the standing line in their advertising.

Many of them could not tell you what was in the news reel and others might not even be able to name the comedy.

Here is one point wherein there has been little progress made and it is to be hoped that the next decade will see a change. The short subject, whether it be news reel, scenic or comedy, can attract some patrons. They do attract some patrons; people who will not respond to a six or seven reel comedy. Even people who leave when they have seen the news reel.

This coming season is going to be the short subject year. Write that down in your booking book. Last season you got most of your short features from Pathe Exchange or Educational. After you knew what you would have in the way of a feature, you shopped around for a comedy. Even today it is no uncommon thing to see a small house manager shopping through the exchanges for a short. If he can get one for two dollars and another for three, he will take the two dollar comedy every time. He will not even realize that he may actually draw more than the extra dollar with a better comedy.

And even while it might not draw, because it is not properly advertised, it might at least save the show.

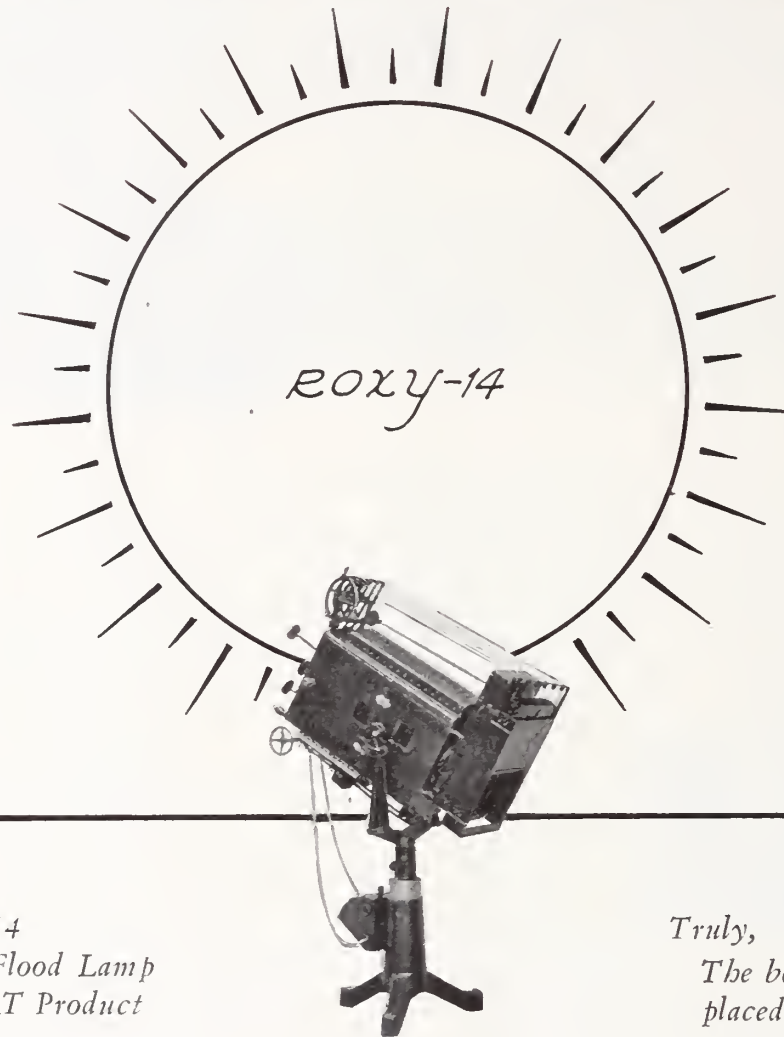
And don't think it can't. Only lately a two reel Harry Langdon comedy saved a show from complete collapse at a run house. The feature offered a big-money star and a near-star in his support. But Langdon came along in one of his best, and people went out to

(Continued on page 428)



From three laugh-centers: at right, scene from "Somebody's Fault," Educational-Hamilton; left, "A Dozen Socks," a Mack Sennett-Pathe; center, "Ten Years Old," a Hal Roach-Pathe.

A NEW SUN HAS RISEN!



*The NEW C-14
Spot-Flood Lamp
A BRENKERT Product*

*Truly,
The best spot lamp ever
placed on the market.*

With 5,000,000 beam candlepower at its command, the NEW **BRENKERT** C-14 Spot-Flood Lamp assures you of ample reserve illumination to meet all conditions in *any* theatre.

By means of its quick-change double lens system, a flip of the wrist will give either extremely small spots, at great distances, or a brilliant flood; *as brilliant, on 100 amperes, as a 150 ampere high intensity stereoptican flood!*

And such spots! You never before have seen anything like them. Clear, sharply defined, round as a dollar, and sparkling with light, from which all false images have been removed so that tail flames and luminous negative tips need no longer be troublesome.

This new wonder lamp, when desired, is also equipped with a compact, snug-fitting arc control, especially designed to meet the rigorous conditions of spot lamp service so that perfect spots can be maintained throughout the entire program.

Most important of all—

RIDICULOUSLY EASY TO OPERATE

Complete literature on request

BRENKERT LIGHT PROJECTION CO.
Engineers and Manufacturers
DETROIT, MICH.

Distributed in United States by National Theatre Supply Co. and in Canada by Motion Picture Supply Dealers

P rojection

Then And Now

By F. H. Richardson



It is a far cry from the cloth-covered "booth" barely large enough to conceal one straddle-legged, tiny projector to the marble finished projection suite of the Paramount and other motion picture palaces of today. Often the before-mentioned cloth-covered enclosure was so very small that every time the machine operator moved about its walls underwent violent agitation.

There is indeed a vast difference as between the first Edison projector of 1896 and the motion picture projector of today, just as there is an almost unbelievable difference between the Roxy theatre of today and the store-room nickelodeon of yesteryear.

Early Machine Small

The projector of early days was, by comparison, a rather tiny affair. Men who have entered projection within the past few years would be amazed could they see a Power's No. 1 and a Power's latest type side by side. They might also be surprised at the results the men of those days managed to get with those little, crudely built projectors and the film we then had, though mark you well I do not mean that the results would be considered as anything less than just plain terrible by an audience of today. What I have in mind is the results obtained when we consider the conditions.

The projector sprockets, the film sprocket holes and the projector intermittent movement were all sadly lacking in accuracy, so that anything even faintly resembling a steady picture as we know it today was unknown. The screen was either plaster or cloth, usually without any border of any sort. Photography was rather sketchy and "not so good." The projection light was weak, twenty-five amperes being about the limit. In fact even as late as the year 1910 the City of New York actually limited projection amperage to twenty-five. Seems a bit absurd to us now, does it not?

About all the then "operator" knew, or was supposed to know, was how to thread the "machine," how to place carbons in the lamp according to his own individual idea what was about right, and to get and maintain some sort of a light on the screen at least most of the time; also how to make some sort (usually a pretty terrible sort it was too) of splice in film.

Warm Arguments

Of electrical knowledge he either had none at all, or only the most sketchy smattering, except for the few electricians who took up projection on the theory that it was wholly an electrical work. I can well remember some pretty warm arguments between Chicago machine operators, of whom I was one for about four years, as to whether the rheostat controlled the voltage or the amperage. Such arguments usually resulted in a draw, because neither really knew much of anything about such matters.

As to optical knowledge, the then operator had just exactly none at all. He was what might be termed a total loss optically. However, be it remarked that even lens makers did not at that time very well understand the problems of the projector optical train. No longer ago than the year 1919 the writer was declared just plain crazy by one of the foremost and best optical engineers because he insisted that the light beam diverged between the projector aperture and the projection lens. That engineer, a very able man, by the way, lived to acknowledge his error.

Optics a Mystery

All the early-day machine operator knew about such abstruse subjects as optics was that one lens would, for some deeply mysterious reason, project a picture of one size at a given distance, whereas another lens would project one of another size at the same distance. In that day it was the duty of city machine operators to go each morning to the exchange, and of the small town man to go to



Top row—Nicholas Power and Edwin S. Porter. Below—Francis B. Cannock

the express office and get the "show," returning the same either that night or the next morning.

I recall a discussion between two Chicago "operators" at an exchange one morning concerning lenses. One of them had noted the fact that the lens that projected the smaller picture was longer than the other. Eureka! The puzzle was solved! The long lens stretched the light and made it smaller. What's that! A fairy tale? No, it is NOT. I overheard exactly that explanation, with at least a dozen "operators" listening and none questioning the explanation. I was one of the dozen, but inasmuch as the "explanation" did not sound good to me, I proceeded to get busy, wrote the Bausch and Lomb Company and received an explanation, together with suggestions of books which would further enlighten me, which within twenty-four hours I owned and had my honorable nose buried in them very deeply.

The machine operator of the early days received anywhere from seven dollars clear up to the dizzy height of eighteen real simoleons per each week, usually of seven days, though the latter figure was paid only in the very best houses in the largest cities. The average for city work was, I think, about fifteen dollars a week. In the small towns and villages it was no uncommon thing for some schoolboy to take on the operation of the "mov'in pitcher machine" just for the glory of it—the chance he had to lord it over the other kids.

The universal price of admission was the nimble jitney, five cents, or "half a thin dime," as the barker put it. The show usually lasted about one hour, though the time really varied pretty widely.

Early Conditions

I am sometimes amused in the contemplation of what our officials of today would say did some one attempt projection under conditions which were the common, ordinary practice in those days. Imagine, if you can, a projector lamphouse and mechanism bolted to a wooden board called a "table," the whole set on top of and firmly attached to a galvanized iron box, called a "tank," about 18" wide by perhaps 3½' low and about the height of a dining table, beside which often squatted a more or less red hot rheostat, without any protection whatsoever.

To the top of the projector mechanism frame, attached by means of two thumbscrews which served to hold the upper magazine when, later, that adjunct had been "invented," was what we called a "reel hanger." It was really nothing but the driving element of a very simply constructed rewinder.

On this "reel hanger" was placed the reel of film, to be projected right out in the open, without any sort of protection whatever (this condition prevailed up until about 1909), with the only entrance the "theatre" had usually passing right beneath the projection room.

Threading Film

The film was threaded down through the projector mechanism, and the end thrust through a hole in the top of the aforesaid tank, into which it passed as fast as projected, accumulating in a loose heap, often to the extent of as much as 3,000 feet of film, which was about all the tank would hold. When more than one reel was run into the tank before rewinding, two or three feet of each film end was left sticking out a small door at the side of the tank, because if a film-enu ever went down into the tank, the "operator" certainly would have one merry job finding it in the mixed-up mess of film, and he must rewind all the film in the few moments intermission between shows. He cranked the projector by hand, and had no other chance for rewinding.

It really was astonishing how the rewinder would yank the film out of the seemingly inextricably tangled mass of film in a tank with scarcely a single snarl. It squirmed out of the tank line like a flattened-out snake; it was really amusing to watch it.

Projection

There were real lively times, too, occasionally, when a careless machine "operator" would permit a cigar stub or a red hot carbon butt to roll gaily into the tank through the hole in its top. What's that? Oh yes! Sure we smoked in projection rooms in those days. I have myself watched a Chicago Inspector light his cigar with a bit of film ignited at the arc of my projector with an open reel of film being projected and some thousands of feet of loose film in the tank. We did not bother much with "trifles" in those days.

Well, to get back to my tale, when that cigar stub or red hot carbon butt made connections with the pile of loose film in the tank, zowie! There were doings with a capital D, and plenty of them!

Incidentally that was where and how the silly idea that film explodes had its origin. The door on the side of the tank was fastened shut with a substantial iron latch. The opening at the top was closed by a metal slide, held normally in closed position by means of a stout coil spring. It was presumed to be kept tightly closed except when projection was in actual progress. Take note of the "presumed," please.

When projection started the machine operator was presumed to pull the slide open against the pull of the spring, and fasten it thus by means of a hook attached to a film link so placed that when a fire started in the tank (which fortune forbode) it would immediately strike the film link and sever it, whereupon the spring would yank the slide shut and all would be lovely.

The theory, conceived by some own brother to the original nut, was that the fire would thus be confined to the tank, and all would be more or less lovely, and so it might have been, too, had the nut had brains enough to connect the tank, by means of a suitable pipe, with the open air. He did not, however, and whoever thinks he can set a loose pile of some thousands of feet of film on fire enclosed in anything less than a structure of thick steel without anything happening may try it if he wants to.

The net result of the enormously rapid generation of gas by the burning film was that the tank either blew up, or its door blew off, in either of which events there was a very real, though comparatively mild explosion, with blazing film scattered around pretty promiscuously, and of course our highly intelligent newspaper reporters grabbed off the idea that the film had exploded, which it took years of effort to pry them loose from.

Oh, those were the 'appy days allright, though we didn't think so then. I doubt, however, that many men who went through them, or any substantial portion of them, fail to pretty thoroughly enjoy thinking or talking them over. Nicholas Power, "Pop" Lubin, "Pop" Rock, Baxter Morton, A. C. Roebuck, "Ed" Porter, Frank Cannock, James Chalmers, James Hoff—all either far away and out of the business, or gone on, let us hope, to a happier land. And there were the Biograph, the Essanay, the Kalem, the Lubin, the Gaumont, the Vitagraph, the Bison and a host of other film producing companies of those days, all of whom have passed away, and many are all but already forgotten. It's a great game, gentlemen, if you don't weaken or die.

But enough of the past. Out of the ruck of bygone days has arisen what we may even now term marvelous perfection, though just when the first start was made it would

be hard to say. I think, however, that Frank Cannock was perhaps as nearly as anyone the man who pointed the right road.

For two or three years, as our files will show, the projection department of the MOVING PICTURE WORLD had been pointing out the necessity for heavier construction of projectors, and the awkwardness, not to say clumsiness of their spraddle-legged supporting stands, which had to be wired down to the floor to make them "stay put." Whether or no our preachments had effect on Cannock's mind I do not know, but anyhow when he built the "Edengraph" I personally took him to task for the light construction, and we had quite a wordy battle over it.

He soon discarded the Edengraph, having first, however, made and sold a very few of them, one of which was purchased by Jack Hemment, the famous race track photographer, who used it to project the first Paul Raney Arctic films before many prominent people, including President Taft.

Cannock then almost immediately started designing the Simplex, the preliminary sketches for which were (this is historic fact) many of them made on the backs of beer checks in a saloon Cannock patronized upon occasion. I mention that merely as a curious fact, still remembered by several people. Cannock himself told me of the incident, which he seemed to regard as quite amusing.

In designing the Simplex, Cannock made the lamphouse larger, the lamp measurably heavier and many of the moving parts of the projector mechanism, such as shafts, etc., much heavier than anything before used. He designed a supporting pedestal in such way that the projector optical axis could be moved in any desired direction, up down or sideways, through a limited but considerable angle, all of which marked a decided movement in advance of anything before done in projector construction.

The Simplex was brought out late in 1911 or early in 1912 and it was very sad that Frank Cannock could not live to see its final large success.

Let us now go back a few years. During 1907 and 1908 Nicholas Power did much experimenting to find an intermittent movement he thought would be better than their universally used star and cam. In the year 1909 he did find one, and in the fall of that year introduced it to the trade. It was the movement which has ever since been used in or on the Powers projector. It required years of experimenting to bring that movement to its present state of mechanical perfection, but "Nick" Power never faltered. He believed it could be made perfect, and proved his contention to be right.

Shortly before, or soon after the advent of the Simplex, I am not sure which it was, Nicholas Power decided to discard the telescopic leg supported table and adopt the Powers stand as it is today, except for refinements which have been added as the years have passed. It happened this way.

A heavy sheet metal table with heavier telescopic legs than had before been used had been built by Mr. Uhlmann, then factory superintendent, under the supervision of Mr.

Power. The writer was then inspector at the Powers factory, and one morning Mr. Power requested him to come to the fifth floor, look at the new table and make such suggestions for change or improvement he thought proper.

No such suggestions were made. Instead the writer, in no uncertain terms, condemned the whole thing, suggesting that it was about time to get away from such a foolish form of construction.

Mr. Power was considerably provoked—so much so that the writer speculated whether or no he would be incontinently "fired," but nothing of the sort happened. Next day Mr. Power showed up along about noon, with pencil sketches of the Powers projector stand as it now is, except, as I said, for several refinements since added. Mr. Power afterward told me he had worked nearly all night perfecting the idea which he had long had in nebulous form.

During the following years improvements and refinements were constantly added to all projectors, except that of Mr. Edison, who finally decided to retire from the projector manufacturing business, which had never seemed to interest him very much. Today in the Powers, the Simplex and the Motiograph De Luxe, we have the best motion picture projectors in all the world. They are strongly built, have amazing accuracy and, when properly handled, put a result upon the theatre screen of which we may all well feel proud.

In the early days, and up until as late as about 1917, the men who projected motion pictures were known merely as the "Moving Picture Machine Operator," or, for short, the "Operator."

The writer had long realized the possibilities for improvement in almost every phase of motion picture projection, and the literally crying need for greater technical knowledge on the part of the men engaged therein, but it was found to be a very slow, not to say impossible task to awake either the men or the exhibitor to the need for improvement. The men were, save for an occasional exception, indifferent, and inclined to follow the line of least resistance. The exhibitor, almost without exception, considered motion picture projection as merely a matter of "running a machine," which he had a firmly fixed idea that "any schoolboy could do" quite acceptably.

The writer, after long study of the situation, came to the conclusion that two things were absolutely essential to progress in projection matters. First of all, the foolish idea held by the exhibitor that projection was merely a mechanical operation must be gotten rid of and, second, the men must be prised loose from their "operating a machine" idea, and given a distinctive title which they might, in time, come to have some real pride in.

More than a year was spent in considering various possible names or titles. One after the other more than a dozen possibilities were discarded. After all the projection of pictures, considered in its entirety, was just one thing, viz projection, hence the men engaged therein were, in the very nature of things, motion picture projectionists, or "Projectionists."

That title was therefore fixed upon, and the fight for its adoption started. And it was a fight allright, make no mistake about that. The writer was laughed at, sneered at and sometimes even jeered at, but here and there

(Continued on page 444)

Illustrated Songs

By *Harry S. Marion*



Harry S. Marion as he was twenty-five years ago

(Editorial Note:—Harry S. Marion, who has been a member of MOVING PICTURE WORLD's circulation and advertising staffs for a number of years, is one of the original song slide men. Still young in everything but years, Mr. Marion's recollections are interesting as coming from a pioneer member of the old guard. A quarter of a century ago the editor got himself disliked by suggesting that the singers worked with slides in order that the audience might not be able to throw things with correct aim in the darkness, but Mr. Marion never was quite that bad.—E. W. S.)

THERE seems to be a popular impression today that the illustrated song and its singer were a direct development of the "store show" picture display, but as a matter of fact, the first singer to use slides with a song was the beloved Tony Pastor, back in the early sixties. Tony Pastor was what they used to call a "Lion Comique" in England, and much of his material came from abroad, for they wrote few of his type of songs over here in those days.

Tony had a song written called "Heroes of the War," in 1863, and this was illustrated with slides, most of them portraits of generals, but with some battle scenes. He got most of them from the old McAllister Company. After the war was over, Tony dropped the slides and went back to straight comedy songs, in which he had no equal in America. He revived the idea during the Spanish-American War in 1898.

No one else seemed to think much of the idea, and the illustrated song seemed to languish until around 1895, when Allen May revived them. To the best of my knowledge he was the first since Pastor to sing with slides, but it was not long before he was followed by Alonzo Hatch.

That was the day of the "concert hall" and no concert hall show was complete without its illustrated song act. The concert hall was particularly popular at the beach resorts. The usual show consisted of some ten to fifteen girls, with a pair of comedians, generally a Dutchman and an Irishman. The shows would last about an hour, and they started at one o'clock in the afternoon and ran until one the

next morning. No admission fee was charged, but you were supposed to buy beer briskly, and if you were not quicker than the waiter, your half empty glass would be whisked away, and then you would have to order another to retain your seat. It was five cents a glass at the tables and twenty-five cents a bottle if you sipped it with one of the "actresses" in the boxes or the greenroom.

Generally they had an illustrated song about every third number, black curtains being drawn over the windows in the daytime. Five or six of the girls would be engaged as illustrated singers, and this rated them \$5 a week above the ordinary chorus girls. They were "principals."

There were scores of these places at Coney Island, and smaller places at Bergen Beach (which was managed by that great Showman, Percy G. Williams), North Beach, South Beach, Seaside (Rockaway Beach), Bowery Beach, and other shore resorts.

In those days publishers never issued their new songs until after the beach season had closed. In those days a hit was expected to run the season through, and they would have been sung to death at the beaches before they had a chance in the touring shows.

Some of the places not large enough to support a stock company employed the singing waiters. Like the stock singers they worked twelve hours seven days a week, for which they were paid a dollar a day. And yet many of these men built comfortable homes on their earnings, for tips were small but numerous and the patrons generous in tossing coins on the stage to the waiters who sang their favorites. Not all of these men worked with slides, but they were ranked with "the profession," though lower in the scale than the actors. In the winter most of them went back to the Bowery and along Eighth Avenue, though some of them went with the cheaper road shows.

In addition to salaries the more generous managers issued six beer checks a day and the men got three cigar checks each.

Generally the machines were owned by the house and the slides were provided by the singers. Electricity was not generally used, and the old calcium or "limelight" was used for illumination. To my thinking, it was better than much of the modern projection. The introduction of the motion picture did much to provide electric installation for the lantern.

The beach resorts and city concert halls, along with the dime museums, were known as "boiler factories"; not on account of the quality of singing, but because of the long hours. All started around one o'clock and only the museums closed at eleven. It was nothing to play twenty-two shows at Huber's or other museums on a holiday. Generally the swing in a museum was nine or ten shows a day.

Among the stars Bohanan and Corey came

into the business about 1898. They made a real "act" of their offering. Meyer Cohen, who was generally known as "The California Baritone," came East about 1902 as office manager for Charles K. Harris, and he sang only the Harris songs. Meyer had a very powerful voice and it was his custom to sing with his right hand cupped to his ear to hear the orchestra or pianist above his singing.

Perhaps the leaders in that day were Maxwell and Simpson. They specialized in a song written by Joe Maxwell lauding the fire department, and they had a splendid collection of fire slides. At the end of the act they would throw slides of the local Fire Chiefs on the screen, and they got many of their best bookings through the Battalion Chiefs and others. Astute managers, when the district chief came to see them about some violation, would ask Maxwell and Simpson's open time and the violation would be forgotten. The Chief liked to see his picture on the screen.

Joe was a singer while Al Simpson ran the stereopticon. He was a fine projectionist and I think the first to dissolve his slides. Al used to work from the front of the first balcony, and he always wore full evening dress. When the team split Joe framed up an act with a quartet. I believe he is in the booking business now. Al went in for slides and made some of the outstanding hits of the day. He passed on some years ago.

Maxwell and Simpson got as high as \$150 a week when they worked the big time, but they often had to fill in with dates where they worked much harder for less money.

George Diamond and Al Hoon were the first to use a motion picture to illustrate their star song. This was another fire song, "The Man With the Ladder and the Hose." After Diamond died I teamed up with Al Hoon, who was the machine operator or projectionist. I remember that our first engagement, to get the act running right, was at Erb's Casino, North Beach. I did two single turns in the afternoon, when the machine could not be used, and two in the evening with the film. We used all sorts of sound effects, and the song used to get three and four encores. The film was made up of bits of fire scenes, nicely assembled. I recall one effect we used was to get one of the girls in the show to scream "Save my child!" when the fireman rushed up the ladder.

Another old time favorite was Bennett and Rich. They were, I believe, the first team to go with a burlesque show, playing bits in the first part and afterpiece and closing the show in the olio that came in between. They went with Mortimer Thies' Wine, Woman and Song, the only burlesque show to run an entire season in New York, at the old Circle theatre, at Broadway and Sixtieth street. Mark Bennett was a fine robust baritone and no

mean actor, playing Oscar Hammerstein in the afterpiece, in which all of the players impersonated well known stage favorites. Al Rich was a splendid dresser, and looked the performer "on and off." The last I heard of him he was managing one of Hurtig and Seamon's shows, while Mark was in business for himself.

Others I recall were McKenzie and Robbins, Jackson and Ingraham, Jolson and Moore. Falk and Lillian and Graham and Graham. Mrs. Graham ran the lantern for this act and always rushed to the stage to take her bow with her husband.

Henry and Gallot was another team. Harry Henry had a voice that would—and did—fill the old Madison Square Garden. He used to "plug" songs at the six day bicycle races. For seven years I ran the stage for Ted Marks' Sunday Concerts at the American theatre, and Henry and Gallot closed the show every Sunday night of those seven years. George is in the Post Office Department now and Henry is also a government official in one of those jobs indirectly created by Volstead.

No mention of illustrated singers would be complete without mention of the famous Ada Jones. She was known the world over through her phonograph records, for her voice recorded unusually well, and in those days it was not easy to get good sopranos for phonograph work. She was seldom heard far from New York on account of her phonograph engagements, and was one of the best liked stars at Huber's. They liked me pretty well down there, too. I played the longest consecutive engagement on record at this house, playing an entire year. I sang "straight" one week and with slides the next, alternating throughout the year. By this time they had two companies and I did only six shows a day. Many a time I have held Buster Keaton while Joe and Myra went on to do their turn.

About this time I was manager for a circuit of theatres in Connecticut that gave Sunday shows, in Meriden, Waterbury and other towns. We always gave five one reelers and an illustrated song act. We could be sure of a cleanup if we had Ada Jones. The owner was Bill Steiner.

For a time I was with another manager who used to tour Long Island. We gave six one reelers and three songs. The company consisted of the manager, (who owned the machine and films), the operator, a singer



Al Hoon as he is today

and a pianist. We came back to New York each night, for we all had regular daytime jobs, or we could not have worked for \$5, and our suppers.

Originally the song publishers were glad to give their slides to reputable performers, but with the coming of the picture shows the demand for slides was too great and the returns were too small to warrant this course, so slide exchanges came into being. For two dollars a week you were provided with a set of slides which were changed three times a week. For a little more you could get a daily change, but only such houses as Keiths gave a daily change.

Of course the better artists, who played week stands and stuck to the same trio of songs were given slides, and if they were really important they were paid to use them. Maxwell and Simpson, for example, did three songs, singing one from each of three publishers, getting about \$20 a week from each, which gave them an added income of \$60 a week.

Just to give you an idea of the business

I might say that I went to Savannah with De Witt C. Wheeler to pose for the song "Neath the Shade of the Old Apple Tree." We got the girl from one of the concert halls down there, cleaned up the poses and hustled back. Just 4,000 sets of slides were made for this one song, so you can judge how many singers there must have been. Most of the sets served from 30 to 100 singers; sometimes more.

There were only two classes of illustrated songs in those days, the ballad and the march song. Some of the ballads were in waltz time, but they classed as ballads if they told a story—and they had to tell a story or they could not be illustrated. Later on comic songs were illustrated from sketches and cartoons, but they never classed with the posed pictures.

Some of the songs of those days were "Captain Baby Bunting," "When You Know You're Not Forgotten, By the Girl You Can't Forget," "Fly Away Birdie to Heaven," "The Little Lost Child," "Mandy Lee," "My Dad's the Engineer," "In the Baggage Coach Ahead," "A Bird in a Gilded Cage," "Break the News to Mother," "Just as the Sun Went Down," "On the Banks of the Wabash," "My Mother Was a Lady," "My Old New Hampshire Home," "When the Harvest Days Are Over." One of the standard hits was the slide set for "The Holy City" made by Jean A. LeRoy. Jean had it all over the others because "The Holy City" did not wear out, to be replaced by a newer hit.

And don't forget the trick finish with Lincoln, Washington and the American Flag. They were sure fires then, just as they are today, and many a poor singer took the bow that really was intended for the slides. They needed the applause more than Washington and Lincoln, so they took it.

The songs were a godsend to the small picture shows. They gave variety to the program and they cost only the slide rental, since there was a stereopticon on the old projectors and the pianist usually did the singing as part of his regular job. Of course the better houses had regular stage singers, but there were not very many "better" houses in those days.

But it was not the picture show that killed the Illustrated song. It was prohibition. The Illustrated singers and the saloon went out hand in hand. Perhaps one was needed to enable you to stand the other.

Nailing The "Duper"

By

Bert Adler



THE trade papers have reformed! Let *The Moving Picture World* record that, on the happy occasion of its 20th birthday. For years ago, when a film producer opened his trade paper, he found not

far from his own release list an announcement by one "Mr. X" of Philadelphia, which repeated the producer's pet titles.

And worse! Mr. X was selling the producer's own pet films! This regardless of the fact that said Mr. X had never purchased these films from the producer. He had no title to them whatever. He had merely

"duped" them. And then boldly offered them under the market price.

The history of "duping"—making a negative from a film positive and then turning out bootleg positives from this bootleg negative—antedated Mr. X in fact. It was indulged in by some of the leading American distributors of the early days, as a necessary drive in the fierce battle of 1905-7. When you questioned Mr. X as to the ethics of his practice, he quoted you some big names in the 1905-7 film world and said:

"If it wasn't wrong for them to do it, why is it wrong for me?"

I recall that when I worked for Mr. Than-houser many years ago, he got apoplexy at least once a week—when the trade paper ar-

rived with Mr. X's announcement of films we were announcing for release in that very issue!

Now, it was impossible that Mr. X could have copies of those films as they had only been shipped to the exchanges, who certainly weren't giving them out to Mr. X. In point of fact, Mr. X did *not* have possession of our new films when he made his announcement, but he knew that an exhibitor friend had 'em booked and would "loan" him the prints.

In short, he knew he would be able to supply his duped copies by the time answers to his ad came in.

It was a sorry day for the King of Dupers when the trade papers stopped his announcements. But that was as far as the clean-up

(Continued on page 426)



Left to right, Theodore Kosloff, Victor Varconi, Lya de Putti, Rudolph Schildkraut, Joseph Schildkraut, Metropolitan (P. D. C.) stars, with Cecil B. De Mille.

Imported Stars

By Phil M. Roe

TO attempt the compilation of any complete list of the foreign artists and directors who have come to America in recent years to contribute their talents to internationalizing the screen, would require more space and time than can be allotted to this article. It may be said, however, that the list of foreign stars alone is most impressive, although many of them have not yet had full opportunity to adapt themselves to American production methods or to show just what appeal their transplanted capabilities may have for American audiences.

On the other hand the outstanding success enjoyed by some foreign artists indicates that their vogue will doubtless become even greater as time goes on. In the list practically all foreign lands are represented, with Germany and the Scandinavian countries predominating, though England, France, and Italy are all well represented as well as Central European countries.

Foremost in the list of those who now have foreign stellar artists under contract are Famous Players, Metro-Goldwyn-Mayer, and Cecil B. De Mille's Metropolitan Studios, which releases through Producers Distributing Corporation.

Heading the list at F. P.-L. is, of course, Emil Jannings, greatest of foreign screen character actors. Pola Negri is another, and Erich Von Stroheim, who qualifies both

as an actor and director, may be given third place in the list. Jannings is still working on his first American picture, originally titled "The Man Who Forgot God," but which will be re-named before release. Von Stroheim is editing "The Wedding March," which he directed and in which he also plays a prominent part, while Pola Negri's latest feature is "Hotel Imperial," one of Paramount's best pictures of the current season.

Other well-known stars and artists who have joined the F. P.-L. stock are Lil Dagover, famous German actress and a most recent importation; Greta Nissen, Arlette Marchal, Vera Voronina, Einar Hanson, Lida Manetti, Agostino Borgato, Charles Darras and others. Veterans like Sidney Bracy, a native of Australia, cannot properly be included in this list, although foreign born, having played on American screens for so many years that they are generally regarded as native products, nor Anglo-American actors like Norman Trevor, Percy Marmont and Clive Brook. They are American in all but birth.

Metro-Goldwyn-Mayer's list of celebrities from across the seas is headed by Karl Dane, Renee Adoree, Greta Garbo, and Lars Hansen.

Ramon Novarro, whose greatest role is the

Prince of Hur in Metro-Goldwyn-Mayer's screen masterpiece, "Ben-Hur," was born in Mexico. His entire screen career has been solely in American studios, so that, except for his foreign birth, he can hardly be called a "foreign" star.

Renee Adoree, who gained international fame as the feminine lead in "The Big Parade" and who, previously, had gained wide popularity on the screens of this country, is French by birth and origin.

Greta Garbo, who joined Metro-Goldwyn-Mayer in 1925 when Louis B. Mayer met her in Berlin is a typical Scandinavian, blonde and statuesque. Her birthplace is Stockholm, and since coming to America she has given some amazingly fine performances in such pictures as Ibanez's "Torrent," "The Temptress," and "Flesh and the Devil," with John Gilbert, where she rose to her greatest heights.

Karl Dane, who won his first big screen success by his characterization of Slim in "The Big Parade," and since has had many notable parts, also is a Scandinavian. His native place is Copenhagen, Denmark, where he absorbed the atmosphere of the drama in his father's theatre from his earliest years. A list of the screen successes in which he has played to eminent parts would look like a page from the telephone book.

Another Scandinavian actor, who won his screen and stage spurs in his native land



Other noted foreign stars in addition to those above are shown here: top row, left to right, Einar Hanson, Lil Dagover, Emil Jannings, Arlette Marchal, Clive Brook; lower row, same order, Vera Veronina, Norman Trevor, Greta Nissen and Pola Negri—Famous Players stars.

before coming with M.-G.-M. is Lars Hanson. Mauritz Stiller, the discoverer of Greta Garbo, also discovered Hanson and both came to this country about the same time. He has played in many M.-G.-M. successes, notably "Flesh and the Devil," "The Scarlet Letter," and "The Enemy."

With Cecil B. De Mille and the Metropolitan Studios are Lya de Putti, who first won the notice of American audiences by her wonderful work in "Variety," and who will make a picture for Universal before she starts work on her De Mille contract, Jetta Goudal, Theodore Kosloff, Victor Varconi, and Rudolph and Joseph Schildkraut. Players of foreign birth, but of largely American reputation, who properly may be included in this list are Marie Prevost (Sarnia, Ontario, Can.), May Robson (Australia), and H. B. Warner (London, Eng.).

Since coming to this country Lya de Putti has been featured in D. W. Griffith's "Sorrows of Satan," Herbert Brenon's "God Gave Me Twenty Cents," and Robert H. Kane's production, "The Prince of Tempters." She is a native of Hungary.

Jetta Goudal, who has played in many De Mille productions, is a native of Versailles, France. Her latest production for the De Mille organization is "White Gold," shortly



Left to right: top row, Albert Gran, Dolores Del Rio, Bodil Rosing, Emily Fitzroy, Alec B. Francis; lower row, J. Farrell MacDonald, Ted McNamara, Victor MacLaglen, Barry Norton, in Fox productions.

"Beloved Rogue," just released by United Artists, also is at work on a picture on the Universal lot, but as yet definite announcements have not been made about it.

Charles Puffy, the versatile plump comedian, who has appeared in many Universal comedies and will be starred in the new series by Octavus Roy Cohen, is a Hungarian.

Samuel Goldwyn's stars, Ronald Colman and Vilma Banky, of course, are respectively of English and Hungarian extraction, but both are now so thoroughly American as hardly to be classified as foreign. Certainly United Artists does not so regard them. Willy Fritsch, the German star under contract to United Artists, who played in "The Waltz Dream," is now due to arrive almost any day to play in Joseph M. Schenck's productions. He cannot be said however, to be transplanted as yet.

Other foreign stars, who may be mentioned, who are most popular with the American public are Monty Banks of Pathe and Lupino Lane of Educational Pictures, Inc., two comedians who are way out front when audiences get a vote. Monty Banks recognizes Italy as his native land while Lupino Lane comes from England.

Sigrid Holmquist, once called the "Swedish Mary Pickford" is another foreign star, very popular with the American public, who might be named. She is at present making some special color art pictures for Tiffany.

At present Fox Films has no foreign stars under contract. Jacques Lerner, eminent French actor, however, created the principal male role in "The Monkey Talks," with Madge Bellamy.

First National have but two foreign stars at present under contract, Marie Corda, German, and Natli Barr, Russian. Both are at work on their first American picture in Hollywood.

The foregoing list is by no means complete, due to the fact that many foreign artists of stellar rank are freelancing and not regularly identified with any special one of the leading companies. At the same time it is ample to show that Hollywood is fast becoming the international as well as the world center of the motion picture art.



Left to right, Conrad Veidt, Edouard Ragnella, Ivan Moskine, Charles Puffy, Owen Train, Paul Vassel. Under contract to Carl Laemmle and Universal.

to be released, which, it is said, will be a sensation.

Theodore Kosloff, who played Stephan, the mute blacksmith in "The Volga Boatman," is a Russian, born in Moscow. He has been associated with pictures for six years and has built up a big following. He has an important role in Cecil B. De Mille's "The King of Kings," which will have its world premiere next month.

Rudolph and Joseph Schildkraut, father and son, are too well-known to American audiences to need much mention. Both are truly international in their art, Rudolph having been born in Constantinople, Turkey, and Joseph in Vienna, and both have been seen in many De Mille features.

Victor Varconi, although of Italian extraction, is by birth a Hungarian. Perhaps the best work he has done since being under the De Mille banner is "For Wives Only," with Marie Prevost, and in support of Jetta Goudal in "Fighting Love."

Carl Laemmle is the next big producer to have many foreign stars and artists under contract, although few of them have yet had an opportunity to show their talents to American audiences via Universal.

Ivan Moskine, starred in "Michael Strogoff," produced by Louis Nalpas and the Societe des Cineromans of France, and released here by Universal, is now making his first American picture at Universal City. Conrad Veidt who made his American debut as King Louis XI in John Barrymore's "The

Edouard Raquello, Owen Train and Paul Vassel, all hail from Germany, but although on Universal contract, have not yet been assigned to any important pictures as far as any announcement has yet been made.

President Laemmle recently terminated contracts with Andre Mattoni and Charles Moretti, who during six months at Universal City did nothing and with Prince Youcca Troubetzkoy, who in the same period appeared in one picture.

From the Universal viewpoint, at least, their experiences with foreign screen talent have to date been the reverse of satisfactory. This condition, however, cannot be said to exist to the same extent in other studios where foreign stars have in most cases made a distinct impression.



Left to right: Karl Dane, Greta Garbo, Ramon Novarro, Renee Adoree, Lars Hanson. M.-G.-M. artists.



At top is a scene from "The Birth of a Nation," with Mrs. Carr in "Over the Hill," below it at left, and "The Miracle Man" at right.

JUST as the spoken drama has from time to time brought forth plays that are immortal so has the film industry which has been in existence less years than the stage has centuries, produced "Pictures That Live." With both forms of entertainment the majority enjoy a more or less brief period of existence and then become memories or are hidden away in vaults. Only occasionally does there flash across the horizon a production that gets such a hold on the public that audiences clamor for it again and again.

Standing out conspicuously in this respect are "The Birth of a Nation," "The Miracle Man" and "Over the Hill." Each of these belongs definitely in the class of "pictures that live." Produced at different times, each has not only outlived its contemporaries but is still popular, and is brought back again and again for return engagements in houses where it has already enjoyed sensational success. In the short subject field, this is also true of many of the earlier Charlie Chaplin and some of the earlier Harold Lloyd comedies.

It is a notable fact in connection with these pictures that no one can pick out in advance a picture that will live. Even the shrewdest minds of the industry's best showmen cannot fathom whether a picture will or will not survive, the mass judgment of audiences themselves is the only criterion, the public the real and only judge, and only time can bring forth the real verdict.

The best that those in the picture business can hope to do is to strive to cater to the wants of the public and hope that the lightning of immortality will strike their product, but lightning seldom strikes twice in the same place, and with pictures built along the same lines, with the same ingredients, one will sometimes live while the other falls by the wayside.

In the sense that it cannot be foretold, conspicuous success is a hit and miss proposition,

and immortality in the nature of an accident, but there must always be some definite reason, something that through the working of mass psychology causes a certain picture to get an extraordinary hold on the vast majority of patrons, for nothing in nature is haphazard. If anyone could put their finger definitely on this it would mean for him fame and riches. One thing we do know, that is, that for a picture to live it must be able to get down under the spectator's skin and tremendously stir one or more of the emotions. Above all, it must be human, real and true and strike a responsive chord in the public heart.

Wonderful production values, technical perfection, superbly realistic acting, all help; they are subordinate to the big emotional appeal. This may take a variety of forms. Take the pictures we have mentioned: "The Birth of a Nation" is a story of our own country torn by civil strife out of which was born a united people. "The Miracle Man" concerns the regeneration of a gang of crooks by the overwhelming goodness and beauty of character of the patriarch they sought to exploit. "Over the Hill" is a story of a mother's trials and tribulations and a loyal son's militant championship of her cause.

In the case of the Chaplin and Lloyd comedies, another factor enters to give them long life. As in the case of features, their appeal is emotional, for laughter is as much an emotion as tears, and repetition of their comedy situations have not dimmed their appeal. It is open to argument, however, as to whether they would still be enjoying the same popularity if these stars were still making two-reelers. In a sense it is a question of supply and demand, there is still a demand for two-reel Chaplin and Lloyd comedies but no new supply is forthcoming as both have long since left the two-reel field to make features.

A seemingly minor factor which looms large in the life of a picture, is the question of

Pictures That Live

style in women's clothing. The most intensely dramatic scene cannot stand up in the face of the laugh that greets dresses that were the height of style only a few years ago.

Fashions create a condition where the screen is at a disadvantage as compared with the stage when it comes to the question of immortality for films, for once a picture is finished, it must stand or fall as it is: while every performance of a stage play is really a new production into which improvements and changes to keep it up to the latest standards can continually be made.

Another factor in the continuing life of a picture is the tremendous improvement in acting, technique, lighting, photography and all along the line. This brings us to another class of pictures, of which "The Spoilers" is an example, which have been re-made so as to bring them up to date. But in such cases it is not the picture itself but the story that has survived.

It would be unfair not to call attention to the fact that there have been produced within the last two or three years a number of pictures which seem likely candidates for niches in the Hall of Fame of screen immortality, but only the public can decide and sufficient time has not elapsed for them to render their judgment. One angle of this is the fact that, while it is not necessarily the case, most of the likely candidates are big productions which have been road-showed or put on for long runs thereby considerably lengthening the time before they reach the small exhibitor and the reaction of his audience can be ascertained.

What additions will the next few years make to the list of "Pictures That Live"? Will such pictures as "The Covered Wagon" or "The Big Parade" make the grade or will they be dark horses or pictures yet unmade? It is reasonably safe to assume that these pictures will live along with "What Price Glory," "Ben Hur" and "Old Ironsides."

It is not unlikely that the Beery and Hatton service pictures of Army and Navy life will enjoy revivals not because of their timeliness, but because they will appeal to those who wear the gold star button of overseas service.

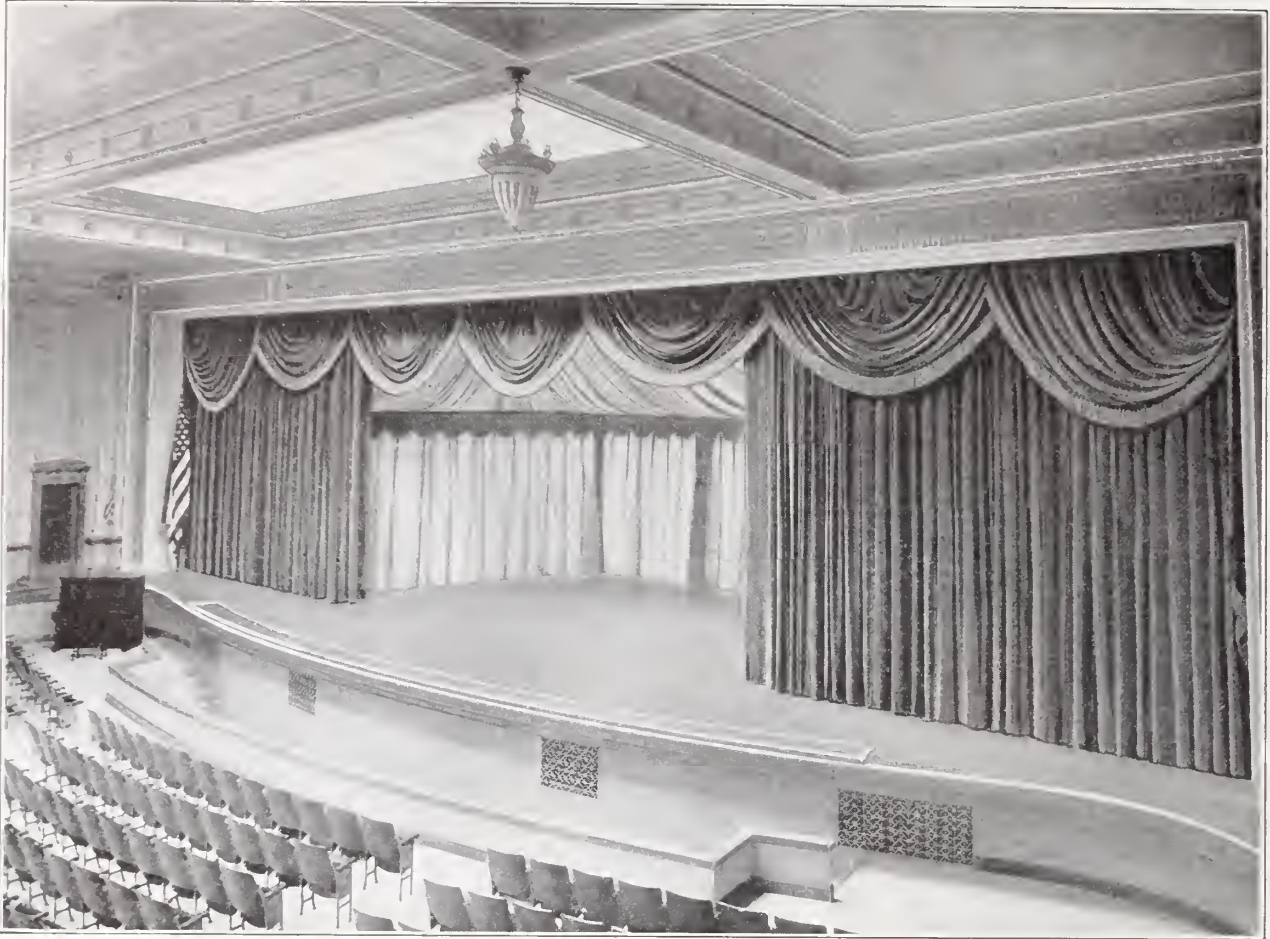
It would be difficult to catalogue the good repeaters, but "The Old Nest" and "Male or Female" are frequently re-used, and it would be surprising if "The Ten Commandments" did not come back to the screen for revival, perhaps with a new modern story, since the Biblical section is epic.

But it is probable that not one person in a hundred within the business and not one in ten thousand of the lay public would be able to name the picture with the longest lease on life.

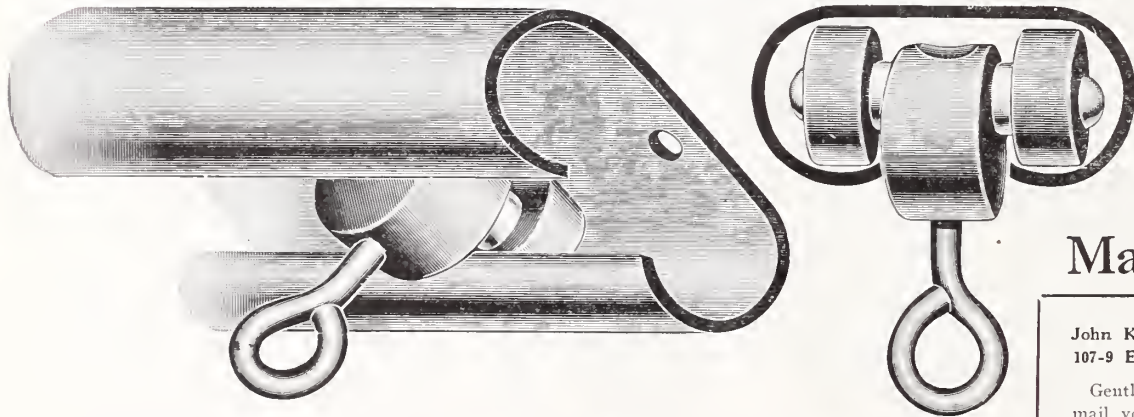
The Pathe production of the Passion Play is still current something like twenty years after the negative was made. It is still in demand through Lent and is given an occasional showing at other times. It never gets into the newspapers or trade press, but it is still making money.

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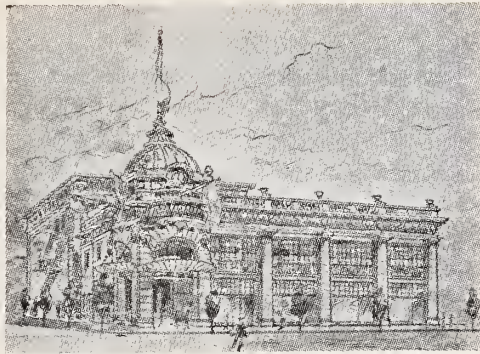
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Twenty Years Ago

By J. H. Hallberg

Research Engineer, Consultant to Manufacturers
and Exhibitors



(Copyright By J. H. Hallberg, March, 1927)
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IN 1907 the manufacturer, exhibitor and projectionist labored under great difficulties because of lack of interest in, and in many instances, opposition to the exhibition of motion pictures. Those of the pioneers who really did accomplish improvements are still individually connected with the business or the results of their efforts are manifested through the operations of the now established corporations representing an enormous business transacting in artistic and magnificent structures standing as monuments to the art.

The writer remembers that, in the early days, the motion picture was looked upon as a cheap form of amusement! The best early pictures were exhibited by Smith and Blackton, also in the Eden Musee, on West 23rd street, and a few vacant stores were thrown open to the public as motion picture theatres—these provided seating capacity for from 150-300 people. They were narrow, low-studded rooms, measuring about 100' to 150' long by 20' to 25' wide and probably from 10' to 15' high. Would-be reformers were early on the job offering objections to that form of entertainment for various reasons—especially because it attracted children—and soon restrictions were put upon these little playhouses by stringent rules introduced by various city departments, and the burden of expense became so great, due to restrictions placed upon the buildings and performances, that the small admission fee of 5c, and at the most 10c, was not sufficient with the small seating capacity to pay the expenses. Therefore, the "Nickelodeon," as it was called, struggled along without sufficient means of support. Some, however, managed to meet their expenses, some quit with losses, and others who had more confidence and general business experience continued under adverse conditions and eventually made a success of the "Nickelodeon" business. There were a number of the early pioneers—owners of several "Nickelodeons"—who are today at the head of the most magnificent theatre buildings the world has ever seen. Much credit is due to those who had the nerve and the foresight to stick to the ship during those days of oppression and troubles.

The writer entered the business in 1908, bringing out certain electrical current controlling and economizing devices specially made for motion picture theatres. Daily contact with exhibitors during these troublesome times presented opportunities for utilizing engineering skill and inventive genius in overcoming projection difficulties and in planning theatre arrangements, lighting effects, ventilation, and scenic effects. The business progressed with rapid strides but there was still enough time to devote to the planning of new arrangements, devices and so forth. As a result, in 1912 the General Theatrical Corporation of New York

was formed with the following officers—J. H. Hallberg, president; Dudley McAdow, vice-president; Wm. E. Conway, treasurer; E. Y. Eltonhead, secretary and assistant treasurer—for the purpose of planning, building and operating several modern picture theatres. The efforts of this corporation were of material aid in the future development of the motion picture theatre, because plans and specifications for playhouses as modern and up-to-date as any in existence today were prepared and put before powerful financial interests, and in that manner brought to their attention the possibilities of the motion picture theatre as an investment on a large scale. Many difficulties were met because investors at that time had no vision of the future for the motion picture. There was one man who did decide financially to back the first theatre to be constructed—he was Mr. Hugo Reisinger, the well-known importer, art critic and philanthropist. The writer submitted to him the plans and specifications for two magnificent theatres, to be known as the New Majestic, to be located at the northwest corner of Broadway and 96th street, New York City, and the Apollo, to be located on the southeast corner of Broadway and 81st street, New York City.

The illustrations herewith will disclose the care and good judgment exercised in planning these structures from the viewpoint of the public, the managing director and the financier. Options were secured on these properties and, in one instance, the plans called for the erection of a theatre, as illustrated, upon a lot 100' x 220' at a cost of \$250,000. The total yearly expenses were determined to be \$122,760—with a seating capacity of 1,800 at the modest fee of 20c, filling the theatre only once and a half per day the income would have been \$197,100—making a profit of \$74,340 per year. The neighborhood was fairly well canvassed and it may interest the reader to know that among about 5,000 possible investors in enterprises of this kind nearly 50 per cent. of the returns were against the establishment of a motion picture theatre in the neighborhood. Others stated they would patronize it with pleasure and give it all the support they could, and a comparatively few said they would buy stock. Unfortunately, the financial backer—Mr. Reisinger—died shortly after and in consequence the proposed enterprise, which was really the first serious carefully engineered and planned attempt at building a chain of motion picture theatres fell through. The matter was then brought to

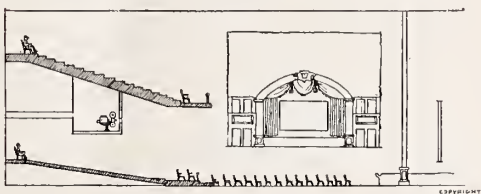
the attention of some of the larger owners of theatres, but at the time the neighborhood was not considered a profitable one. We were told that after our ground options expired others profited by our experience and prior planning, and as a result there stands today one magnificent theatre on one of the plots and three theatres and one roof garden on the other plot—it is safe to say that these leases could not be bought today for three times our option price. It was a pleasure, however, to plan and further these wonderful propositions and with it came invaluable experience. Many new methods, building arrangements and scientific projection systems were devised and proposed—among these mention should be made of one particular plan which seems to possess great advantages from many points of view and will be spoken of later in this article, because it represents, in the opinion of the writer, the future for motion picture theatre construction.

Since 1912 many magnificent houses for the presentation of motion pictures have been constructed and no one today questions the earning capacity of any kind of a theatre exhibiting motion pictures, if it is located with reasonably good judgment and put under the control of an experienced manager.

To one who has followed the practical development of the motion picture theatre it seems, however, that too much attention and prominence are given to the building structure, the decorations and accessories to the motion picture and as a matter of fact the actual presentation of the picture has taken second or third place and not much improvement has been made in the projection of the picture.

When Mr. Marvin constructed the beautiful Regent Theatre on the southwest corner of 116th street and Seventh avenue, he embodied in the design of that theatre the fundamentals required for first-class projection. The writer recalls that this theatre was taken over, sometime in 1914 or 1915, by a corporation and put under the direction of the then rising director, S. L. Rothafel. In the Regent Theatre the decorations were modest, the stage was of ample size and depth, and the projection room was located back of the last orchestra seats in order to secure horizontal, central, 100 per cent. perfect projection.

It is seldom that one encounters such a well-planned projection arrangement as that at the Regent Theatre, evidently because the architect does not appreciate the importance of having horizontal projection, but there are a few owners who insist upon placing the projection room where it should be. After all, more than 80 per cent. of the value of the performance is vested in the picture—that should receive every attention to make it as perfect as can be. It is true that in the larger theatres the orchestra plays an important part, and so do certain scenic and lighting effects, but these should be



sub-ordinated and not given the prominence they receive today.

The greatest care should be exercised in planning the mechanical arrangement of the interior of the auditorium, the proscenium and the stage, and above all the decorations and the color tone should have much more consideration than is normally given. It may be of interest to designers and architects to know that serious interference with projection of the picture follows the introduction of various artistic structures, color tones and decorations, caused by the fact that these divide the attention of the patrons which should be concentrated upon the picture. Furthermore, the reflected light from the auditorium and stage fittings will seriously increase the possible interference and, in some instances, apparent flicker of the picture by reflecting intermittent light radiated by the screen back upon it, in that manner decreasing the shadow and half-tone values of the picture. This is also true when diffused light in the auditorium is permitted to strike the screen.

The writer looks upon the motion picture as a work of art, transmitting intelligence and life just as a great painting or statue does—how wrong it is to surround an artistic object with a miscellaneous display of effects, all tending to take away from the impression desired! Habit in some places make it necessary, especially in the larger cities where there is a transient public, to super-impose the various effects by adding a voluminous orchestra, side-shows, etc., to the performance, and one theatre is now trying to out-do the other in this respect.

It would surely be a grand opportunity for someone to have the financial and moral backing of one of our large theatre circuits in introducing new and modernized theatre construction, projection, interior decorations, effects, and arrangements for the purpose of presenting in artistic and "restful" form the motion picture as it should be. There is so much in the motion picture as produced today, including special effects and climaxes, many of which cost thousands of dollars to secure and some of these are overlooked by a large majority of the audience because it is preoccupied with something else going on at the same time, and that does not seem to be either economically or physically correct.

TODAY

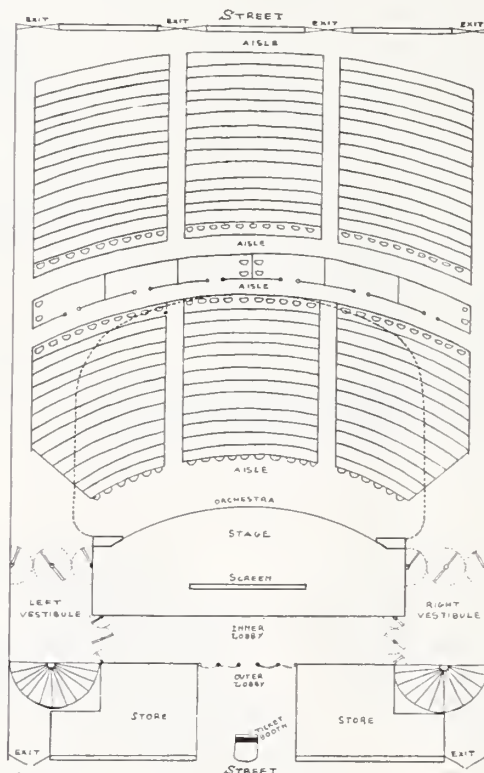
There is entirely too great a tendency today to follow the leader and to try to outdo him at his own game—that is where many go wrong. The leader knows when to stop, and to outdo him in any particular feature of his performance, and even to copy him may not be at all right for another audience and place. It is therefore imperative that great judgment and care must be given in planning, building and operating motion picture theatre—it is not practical to make a stereotyped plan adaptable to all localities and conditions.

Many years ago the writer planned a novel, convenient, economical and efficient motion picture theatre and believes that a few were built along the same lines. The general scheme, however, has not received the attention it deserves by those who should be most interested in it. The general arrangement is as illustrated herewith—in plan and elevation, and we find a remarkably perfect projection system and seating arrangement. As the patron enters the lobby he turns to the left or right, as desired. He passes through swinging doors into a small room from which he may ascend the stairway to enter the balcony, or through a second set of swinging doors into the auditorium, entering it at the lowest point. He immediately visualizes the entire audience, due to

the fact that the light from the screen is reflected by every white face, and he can thus locate a vacant seat in any part of the house. There are four aisles, each about 4' wide, running lengthwise—one on each side and two through the centre. There are also four similar aisles running crosswise—the first in front of the stage, which is immediately on the right or left side of the patron upon entering, the second runs across the entire auditorium in front of the loge seats, the third behind the loge seats and the fourth back of the rear seats. The balcony, which may run straight across or in circular or horseshoe form, may be entered, after ascending the front stairways illustrated, on either side of the building, is also provided with four aisles running lengthwise and two crosswise.

For exit purposes there are also stairways in the rear of the balcony running down to a mezzanine floor upon which is located the usual rest rooms, and from there the stairways lead down to the main floor adjoining the rear and side aisles which connect with the usual exit doors, as required by law.

This article does not permit detailed explanation.



tion, but to one who understands the reading of a plan it is evident that many novel features are possible and the system is extremely economical in that it reduces the cubic contents of the theatre to the lowest possible practical amount, besides, it provides for practically horizontal 100 per cent. efficient projection.

In this instance the screen has been selected to be about 16' high by 23' wide and is in the rear of a stage 21½' deep by about 50' wide. For the construction of a theatre of this kind a lot not less than 100' wide x 150' deep should be selected and the clearance from the street or entrance level to the inside of the roof need not be more than 44' high if balcony is used, and without balcony maybe from 25' to 30' high.

The seating capacity is approximately as follows:

Ground Floor Front—630 low price seats on level floor.

In the Centre—78 comfortable loge chairs,

on elevation, separate from all other seats, provided with independent cross aisle.

Ground Floor Rear—675 first-class seats on elevating incline.

Balcony—810 seats, on step-by-step elevation.

This makes a total seating capacity of 2,193, and every seat in the house, with the possible exception of the extreme ends of the first few rows on the ground floor allows a perfect view of the picture.

The projection being horizontal there will be less strain upon the eyes of the audience, especially in the front seats, which is so evident when the projection light strikes the screen at a tangent. The chief advantages of this plan are as follows:

Extreme capacity and perfect seating per cubic foot of building.

One hundred per cent. perfect projection, with present type equipment.

Maximum efficiency of reception by the audience.

The possibility of controlling three different price seats with only TWO attendants.

Ease of locating a vacant seat.

Prevention of cold draft from the back—so annoying to occupants of the otherwise satisfactory rear seats.

At least 25 per cent. saving on fuel for heating purposes.

Liberal head room for stage drops for ordinary tableaux and scenic effects, sometimes necessary for feature productions.

Liberal room for orchestra or organ, or both, as may be desired.

Exceptional opportunity for simple, artistic, and non-interfering decorations and possible methods for general illumination without distracting from or interfering with the picture.

Absence of all annoyance to the entering patron from the blinding effect of bright light reflected by the screen before the eye has become accustomed to it.

Plenty of space for storage of scenery and scenic effects above the stage, with offices and dressing rooms, if necessary, together with provision for a few stores, if desirable, on each side of the entrance and special side exits through the front of the building to enhance the economic value of the proposition.

The foregoing, with standard equipment and general management as practised today, would constitute a most modern present-time motion picture theatre enterprise.

TWENTY YEARS HENCE

In this age of rapidly advancing strides of science it is difficult to postulate what may happen within the next twenty years, but the writer offers a few suggestions which may briefly be stated as follows:

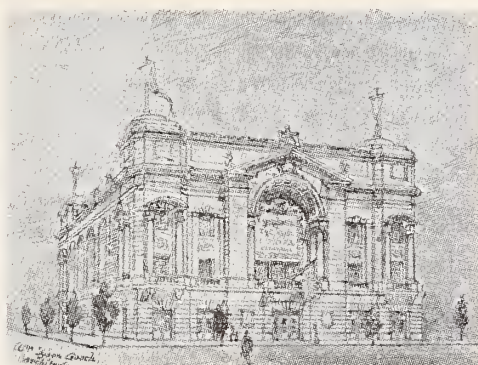
The talking and singing motion picture will become a more general feature factor where specific individuals, such as prominent political and other speakers, as well as prominent actors and opera stars, are concerned, but it is doubtful if any value will be added to the ordinary run of picture productions by adding voice to the performance. As a matter of fact the phenomenal success of the motion picture has been due in a large measure to its neutrality as far as language and color, outside of simple titles and tints, are concerned, excepting where scenic or certain spectacular productions are involved. It does not at all follow that the super-imposing of voice upon a picture will improve it—on the other hand the voice may annoy the audience and detract from the pantomime acting. Furthermore, it would limit the usefulness of many otherwise agreeable personalities featured by the picture considered valuable assets by both the producers of film

and the public. In fact the general adoption of "voice" may seriously handicap production. In any case, much simpler and less expensive translating devices for general use in motion picture theatres must be invented, developed and employed before the talking picture can be economically operated in the average theatre even as a feature.

The orchestra, excepting in comparatively few large city theatres, will be a thing of the past. In its place there will remain perhaps the organ together with new orthophonic electrically amplified musical devices operated by means of the conventional phonographic or, more probably, by magnetic records.

It is quite probable that musical scores for feature films will be supplied, especially for thickly populated communities, through a central station where a master transmitter will send out the modulated energy through wireless, wired-wireless, or straight-wire systems in which instance the projectionist will cause the picture to follow the musical score and effects by manipulation of the speed control of the projector.

There seems to be no obstacle in the way of recording the various octaves composing the orchestra accompanying a feature picture upon separate master mediums and then sending out copies of the master mediums, or records, in as many octaves as desired with the film service, so that those theatres equipped with the proper series of translating devices, which may be for



One of the designs from the Hallberg prospectus. Another appears on a preceding page. These are the first suggestions which led to the present day construction.

only one general group of octaves in the small theatres or for several independent octaves in the more important theatres, permitting perfect reproduction of the original score through amplifying devices and so-called "loud speakers." A system of this sort is a formidable competitor to the average orchestra and will become a great economic factor.

The motion picture projector with intermittent movement is a beautifully functioning mechanism, but it is hard on the film and is sub-

ject to considerable wear and requires skilful manipulation and care. We now have quite practical projectors under construction and development in which the film runs continuously and a comparatively simple optical system does all equalizing of the moving film image to the stationary view upon the screen without any strain on the film or projection apparatus, preventing wear and film breakage with consequent danger from film fire, besides considerably reducing the cost of maintenance.

Scientific optics will play a much greater part in the design, construction and operation of motion picture theatres than is now the case. The projection efficiency in relation to the average eye is even today extremely low and this must be changed by proper selection of the illuminating system, improved optical systems, judicious co-ordination of all reflecting surfaces, seating arrangements and, last but not least, interior design, ornamentations and the color scheme.

Broadcasting forms no part of the theatre program, but is a splendid publicity medium.

There is much to be done along the above lines even today and as soon as the producer and theatre owner gives serious consideration to these suggestions and puts them into effect they will meet abundant and thankful response by the audience, and millions of dollars now wasted on unnecessary and harmful construction, decorations, apparatus, current and accessories will be saved to the industry.

Confessions of a Movie Publicist

(Editorial Note: The author of this is a leading independent publicity man, who has asked that his name be withheld so that he can write freely about the changes in the industry with which this article deals.)

1920. "Hello, Smith, how soon can you get over to the X. Y. Z. projection rooms? I've got a REAL picture for you to handle. I want the campaign to start right away. Coming right over? Great!"

Or—

"Smith, this is Jones of Metamount. A picture has just arrived from the coast that looks like a special. Anyway, we want a special campaign and we want it quick. Come over at two o'clock and bring your ideas along."

There was enough of it in 1920 to support an "organization"—that is to say, the boss (me), stenographer, publicity writer (girl) and sometimes a field exploitation man (now one of the best known exhibitors in the Middle West). The average weekly overhead was, including the rent, phones, wires and incidentals, three hundred and fifty dollars. This was, exclusive of my own drawing account, around two hundred dollars. We could meet all this and have a nice surplus from office earnings at the end of the year.

We also had a few permanent accounts, such as directors and stars, whom we gave publicity representation. We stood aces with the trade papers, for instance, because we made our clients go into trade advertising, and a picture that "looked like a special" always meant special and extra advertising in the trade press. Business was easy to get, too, because it seemed to be a Day of Ideas and if you had them you were merely asked to "bring them along."

You gave service, in short, and you got the business, all you could handle. At times, even a little more.

1927. The "office" is now a small room in

someone else's suite and the "organization" has also thinned out. The sole remnant, the steno, is on part-time purely; the major part of her time goes to other occupants of the suite. It doesn't pay her to devote more than an hour a day to the independent publicity man. Gone the directors and stars—whose contracts with the large companies forbid independent publicity representation. Gone the independent producers who had "a REAL picture for you to handle." Gone the organization advertising managers who wanted a special campaign on that big one from the Coast.

And so, writing sorrowfully, what does the independent publicity man see? Stereotyped publicity campaigns on too many pictures, lack of the big punch stunts of other days. Stereotyped product in many cases, the loss of individualism felt here, too. In trade advertising many firms seem to put their all into their inserts, and "drop dead" the rest of the year. Star publicity of a sameness—the angle being that if one star gets a "better break" the rest will kick, meaning trouble for the studio publicity head.

And you can't blame the studio publicity head if he shies at trouble.

Nor the "independent exhibitor" who got tired of waiting for "REAL pictures" from independent producers—they didn't come fast enough—and sold his theatre to one of the dominating firms, who shied from independent product for the same reason that the independent exhibitor did.

It is said that the large companies now dominating the business have deliberately frozen out the independent producer, because they would rather have the production cream one hundred per cent themselves.

But the new, large-capacity theatres had to have the protection of consistent product. I don't say they are getting it, but at least their chances are better under the new order

Big Company Domination As Viewed by One Who Has Suffered From It—"The Good Old Days" Contrasted With the New

than in the old, risky, "wide-open-booking" days.

I say that the punch stunts are missing from present-day exploitation, but there is a reason here, too. Exploitation staff men attached to big companies fear to "pull" a trick that might get publicity but at the same time have reactionary effects. In the year 1920 almost any stunt went. We did not camp in a particular territory as does the staff exploitation man of today, and the sky was often the limit—we didn't expect to see that city again. Anyway, weren't we opening OUR client's picture in that key, and who was paying us, anyway?

Many "wild" stunts by irresponsible free-lance publicity men from New York soured lots of live-wire exhibitors on exploitation, except of the mildest sort, and that is why the individualism has gone out of exploitation. The staff men of today, with all their lack of creative method, fit right into the exploitation scheme of today; the Go-Getter type of 1920 wouldn't be welcome, and you can't blame the exhibitor who has been harmed by him, instead of helped.

In fact, if "the good old days" were so good, how is it that two or three pictures will now run a whole season on Broadway (without blowing the town up to advertise 'em!) while 1920 didn't show two that could run ten weeks?

It's been tough on the independent producer tougher on ME—but the elimination process has honestly made for Progress!

Chain Theatres

CHAIN theatres are by no means the recent development of the business they seem to be to newcomers. In the last year or two unusual emphasis has been given to their formation and development but they date back to the rough development of the store show, and the first important chain was established by B. F. Keith and F. F. Proctor around 1906.

Proctor at that time had three theatres in New York, one in Newark and one in Albany. Keith had houses in Boston, Providence, New York and Philadelphia and, through E. F. Albee one in Pawtucket, R. I.

One of the Proctor houses was the Fifth Avenue theatre, which, as most New Yorkers know, was not on Fifth Avenue at all, but at Broadway and 28th street. The property was owned by the Gilsey Estate.

Keith purchased the house shortly before the lease expired and this threatened to evict Proctor, but a working agreement was reached and the Keith-Proctor Circuit formed, chiefly for the development of the picture theatres, which presently dotted New England and New York and Pennsylvania. These were generally named the Bijou-Dream, the first having been developed in the Keith Bijou theatre, Boston, which Mr. Keith retained for sentimental reasons after the building of the new theatre, the first of the palatial structures now bearing the Keith-Albee name.

At about the same time Sigmund Lubin, a picture producer in Philadelphia, built a number of houses including what probably was the first really elaborate structure intended for picture exhibition. In addition he erected a number of "tin fronts" along Market street in Philadelphia, and for a time conducted theatres in other cities.

In 1909 Lubin sold his houses, declaring that the peak of exhibition prosperity had passed. Undoubtedly his action was a material aid in really developing the picture theatre, for Lubin was never a showman and his houses were conducted in accordance with the general slovenly practice of that day.

He sold out to Felix Isman, a real estate man with a fondness for theatricals, and he, in turn, passed them along to Stanley Mastbaum, and to Stanley Mastbaum probably more than to any other one man is due the credit for the vision to develop the purely picture palace.

Eventually Keith and Proctor had dissolved partnership. Keith through his general manager, E. F. Albee, gave most thought to the "big time" vaudeville, but Proctor, who with H. H. Jacobs, as Jacobs and Proctor had brought into being the "ten-twenty-third," saw more of a future for pictures with or without a small vaudeville program.

The "ten-twenty-third" or "10-20-30" idea, it might be explained, was a development of the eighties. All gallery seats were ten cents, the balcony was twenty and the bulk of the orchestra thirty cents, a few front rows being held at fifty cents. The attractions were the traveling road shows, and the houses dotted the eastern country, the idea being adopted by other managements. The cheap drama houses were given a jolt by the development of the continuous performance vaudeville idea, and

finally killed by the growth of the picture houses.

Sylvester Z. Poli, of New Haven, was another to realize the trend of public preference. He had been developing a chain of vaudeville houses through Connecticut, and some of these were turned over to pictures, while others were added.

Up in Utica, N. Y., two young men had an upstairs house of limited capacity. Originally stage players, Sidney Wilmer and Walter Vincent had gone into vaudeville following the demand for dramatic sketches, and from acting to management had been an easy step. Today they go as far south as Virginia.

Other operators found that there was an advantage in being able to offer bookings in the block, and circuits sprang up all over the country.

Around San Francisco there came the Kelrleins and Turner and Dehnken, further north, in Oregon and Washington, Jensen and von Herberg established a chain, and maintained cordial relations with the Moore Circuit in Washington.

Swanson and Nolan had houses in Colorado, the Saengers pre-empted the Louisiana territory and the Hulseys put the Indian sign on Texas. In the southeast Lynch had the Southern Enterprises, part of which had been the earlier Montgomery string in Jacksonville.

A. H. Blank was prominent in Iowa and Finkelstein and Ruben regarded Wisconsin as their property, though Saxe shared the territory. Several circuits were in Chicago, including Balaban and Katz.

A little further East W. S. Butterfield reigned more or less supreme in Michigan with M. S. Commerford in Pennsylvania, the Schines in Eastern New York and Black in the New England territory, later to be succeeded by William Gray.

Most of these were by no means one-man enterprises, for often the houses were locally owned and many circuits were more or less in allegiance with some production company, generally on rather advantageous terms.

This might be expressed in the words of an official of one of the companies who outlined the connection with "If we make money we share it. If we lose—pays. Anyhow our exchange gets a percentage of the bookings, so we are sure to make some money."

William Fox had the only circuit of houses as an adjunct to a releasing company. Marcus Loew, who had a still larger chain, did not officially become connected with the production end until he found it necessary to acquire Metro to ensure a supply of pictures.

Gradually the booking situation tensed. If a manager or a group of men virtually controlled a certain territory, they could make or break a producing company's chances in that territory, and the producer could meet their ideas as to rental or content himself with the second and later run business which very naturally could not pay the highest rentals.

Sales managers began to worry about closed key cities and to make threats of building reprisal in those sections where their relations with the chain were not amicable.

And here is where the original weakness of

Prove Again That There's Nothing New Under the Sun

the chain system became apparent. No chain could afford to fight too much. Each had its vulnerable spots. Collectively the circuit might be prosperous, but individually there were some houses being carried along by the chain. A few well planted houses might so weaken the entire circuit that loss would result. A machine gun can mow down a regiment in close formation where it would waste lead on the same number of men scattered over a few square miles of territory. The only thing to be done was to make the best possible terms.

This is not to be accepted as saying that the chain houses are now all under producer control, but there is room for reasonable doubt in most instances and no room whatever in others.

Naturally the inter-chain was the inevitable result. With a production company in virtual control of a certain territory, it could shut out the other producers. Some efforts were made, in isolated instances, to do this, but the same threat that was useful against the individual owned chains now became equally effective when made by one releasing concern to another. "Split or I'll build" sounded just as menacing to the producer owner as it did to the individual owner. "Working agreements" were developed according to the strength of the releaser, and this, in its turn brought on the mergers of the smaller companies that they might offer the united resources as an argument.

Just where it will end is still an interesting problem.

There are many advantages in the chain system—to the chain owner. Not only can better booking terms be arranged, but the booking itself becomes simplified. Production purchase of supplies, production purchase of accessories, production handling of staffs, all make for economy of operation.

On the other hand there is danger that eventually the standardization of systems will become so intensively developed that personality, the most valuable asset of any theatre, whether it seat 300 or 6000 will be lost. Standard systems of management will be developed only at the cost of general efficiency since each theatre will present individual angles to any given problem, and long letters of instruction, fervent pleas to cut costs, mandatory requests to increase receipts inevitably will take the heart out of the ambitious resident managers and render them mere automatons, performing the mechanical duties of management in a purely mechanical way.

That is when the condition will arrive that will make for so massive a loss that the chain system will break of its own weight. A chain of twenty-five to fifty houses conceivably can be conducted by a single directing head, but a chain of 500 or 1,000, even with district managers and conferences, will be something else again. Eventually many of the chains will sag of their own weight, and a poor production season for the owner-producer; and poor seasons do come, will break the chain. Then the personality era will return, provided that too many of the really live wires who will not become "janitors" have not drifted so far from the picture business that it is impossible to recall them to aid in the upbuilding of what has so senselessly thrown down.

The Society of Motion Picture Engineers

F. H. Richardson

IN June, 1916, Mr. C. Francis Jenkins, one of the pioneers in the inventive field of the motion picture industry, called a meeting at the Raleigh Hotel, Washington, D. C., for the purpose of considering the possibilities for forming an engineering body, the purpose of which would be to attempt to bring order out of the pretty thorough chaos of non-standardization then prevalent in all sections of the industry.

The meeting had, as its final result, the formation of that now highly important body, the Society of Motion Picture Engineers, which has moved steadily forward and upward since that time, until it now boasts an international membership, and commands the respect not only of the industry itself, but of other scientific bodies as well.

The Society holds two meetings each year, one in the spring; the other in the fall.

Every branch of the industry is represented in the membership, and every manufacturer of supplies used in or by the industry lends active support. Active membership is confined to men not less than twenty-five years of age, who are engineers by profession, within the accepted meaning of that term, or who have been professionally connected with the motion picture industry for a period of not less than three years, and who shall have taken responsibility for the design, installation or operation of systems or apparatus pertaining to the motion picture industry, or persons who have fully qualified in other well defined ways. Active membership is closely guarded.

Associate membership, however, is available to any person not less than twenty-one years of age who is interested in, or connected with the study of motion picture technical problems, or the application of them. Associate Members have all rights and privileges enjoyed by the active members, except that they have no voice or vote in the official conduct of the Society's affairs.

In this connection be it remarked that theatre managers and motion picture projectionists of good character and standing are eligible to associate membership, and quite a number of both are enrolled. Associate membership costs thirty dollars for the first year, but only ten

dollars per year thereafter. Twenty-five of the thirty dollars is the enrollment fee.

At the semi-annual meetings carefully prepared papers, the product of the brains of the best men in the engineering field of the industry, are read and freely discussed. Both the papers and discussion are thereafter made available to the industry in printed form through published "Transactions" sent free of cost to all members, both active and associate. These proceedings are sold to others at a price barely sufficient to cover the cost of their production.

Not only is this feature of enormous value, but an even greater, though not so generally visible measure of usefulness lies in the bringing together into personal contact twice each year of the men engaged in seeking to make improvement, or to solve problems in different sections of the industry.

The studio man thus obtains first hand information concerning the problems of other sections which may, in the final analysis, interlock with his own. The various engineers become personally acquainted with each other, as well as with the problems each seeks to solve, and thus the industry as a whole is vastly benefited.

The men of science meet the men who have to deal with actual practice, and learn that even science must perhaps walk around a stone wall of faulty practice which cannot be immediately made right. The practical man, on the other hand, learns to appreciate the men of science, and how science may be linked with practice to the enormous benefit of all concerned.

Then, too, before the formation of the Society there really was no such thing as a standard. Each manufacturer followed his own bent, and his own individual ideas as to what was best, often setting up a "standard" of his own merely with the idea of giving "individuality" to his own product, to the vast inconvenience of users. There were at least half a dozen varieties of sprocket hole shapes, and at least that many different dimensions, and the projector manufacturer, whose projector must handle the entire product, got blamed because the projector could not, in the very nature of things, do it with any large degree of success. Sprocket holes are merely selected as a convenient example for illustration. Nearly everything was in much the same case.

Nomenclature was confusion worse confounded. Taking the room from which pictures are projected, for example. It was variously dubbed the "Coop," the "Booth," the "Operating Box," the "Projection Room," or whatever name the fancy of men in different sections suggested.



Left, above, M. W. Palmer; at his right, Henry Phelps Gage, both Vice-Presidents of the S. M. P. E., with William C. Hubbard, Treasurer, in circle beneath.



Third square from left, J. C. Kroesen, Member of the Executive Board, with J. H. Theiss, of Board of Governors, at his right; circle below, L. C. Porter, Secretary.

Much of this absurd practice has been corrected, or is in the sometimes rather slow process of correction. The Society has, only after careful investigation and consideration, set up many standards which the industry either already has or is in process of adopting. It also went carefully over the nomenclature hodge podge and, after due consideration, officially adopted the names or title which seemed, all things considered, to be most fitting and appropriate. The confusion has thus already been very appreciably reduced, and will be entirely eliminated when the industry shall have finally accepted and absorbed into its practice all the various changes proposed.

But the good work nevertheless goes steadily forward. Already great good has been accomplished along many lines. Within the past two years the importance of the work of the Society has been more generally recognized than it was through all the preceding years of its existence.

In financial matters the Society is entirely self-supporting. It is moving steadily forward and is now one of the most, if not indeed the most important single body in the entire motion picture field.

Some of the more prominent names on the membership roll are C. Francis Jenkins, founder of the society; Williard B. Cook, President; L. C. Foster, Secretary; L. A. Jones, Past President; H. A. Campe, Past President; H. P. Gage, Vice-President; W. C. Hubbard, Treasurer; Raymond S. Peck, Director Canadian Governmental motion picture activities; J. C. Kroesen, Edison Lamp Works of the General Electric; Preston R. Bassett, Sperry Gyroscope Company; George A. Blair, Dr. C. E. K. Mees, L. A. Jones and John G. Jones, all of Eastman Kodak Company; H. A. Campe, Westinghouse Electric Company; Carl E. Egeler, National Lamp Works of the General Electric; Henry Phelps Gage, Corning Glass Works; John H. Hertner, Hertner Electric Company; Bernays M. Johnson, Westinghouse Lamp Works; Wm. V. D. Kelley, of Prizma fame; J. C. Kroesen, Edison Lamp Works of the General Electric Company; Wm. Kunzmann, National Carbon Company; W. R. Mott, Research Laboratories of the Union Carbide and Carbon Company; Otto Nelson, National Cash Register Company; Frank Rembusch, whom you all know; F. F. Renwick, of the Du Pont de Nemours Company; S. L. Rothafel (Roxie), John Summers, Edison Lamp Works of the General Electric; John Powrie, of the Warner Research Laboratories; W. B. Westcott, of Technicolor; Herbert Griffin and P. A. McGuire, of the International Projector Corporation, and so on through a long list.

Making Movies For Women

By Beth Brown



ENTERTAINMENT was conceived up in the Garden of Eden. Eve gave the first show the day she slipped into a fig leaf.

Adam, the audience, enjoyed himself so much, that he decided to go into the show business. From then on, shows were made by men for men—the Egyptian festivals, the Greek marathons, the Spanish bull-fights—all of them man-made entertainment for men.

And, when a new entertainment developed—the motion picture—it was still man-made entertainment for men. Justly so, because at first, the audiences, in the majority, were men.

Where were the women?

In the kitchen with the dishes, in the parlor with the broom, in the nursery with the children.

Then along came science bringing the electric dishwasher and the vacuum cleaner—and leisure.

And women straightaway took their leisure to the movie theatre.

That's how it happened that audiences reversed. Now we find that 83 per cent. of motion picture patrons are women. But they are still being served the man-made entertainment!

I don't argue that men can't make entertainment for women.

Men make fashions for women—and successfully—but they never forget that they're making them for women. Chefs invent pastries, and merchants operate department stores, knowing that their success depends upon their appeal to women.

But, with the motion picture, I've been surprised to notice that the preferences of the 83 per cent. are often overlooked.

Women's main interest lies in clothes, children and romance.

Man's main interest is in achievement, athletics and war. When you feed that as a steady diet,

you're pleasing 17 per cent. of your audience—what about the 83 per cent.

Women prefer stories of young romance and high society, an opportunity to see the homes of the rich, the clothes of the rich, and the manners of the rich. They like photoplays with a pictorial outdoor tone to rest them from their own intense indoor existence.

Even with short subjects, their preferences are marked. Slapstick comedy with man-made laughs, and broad masculine humor seldom please the woman patron.

The reason that Our Gang comedies are such a great success is because here is humor that is gentle and that the feminine heart can interpret and enjoy.

The news reel is another instance of man-made entertainment—for men.

Cameramen naturally shoot what will interest men, forgetting that they are shooting for one man and four women. So we have parades and medal pinnings, train wrecks, aeroplane stunts, fires, machinery, professional athletics—with only an occasional baby show, fashion show and the like.

Assuming that the news reel is the movie newspaper, it ought at least to have an adequate woman's section for the women readers.

Women notice detail more readily than men, especially details of costume, homefurnishing, etiquette and love-making. They notice high-heeled slippers of satin on the kitchen slavey, the property man's "dish of dough" that resembles a mess of Portland cement, changes of costume when the story sequence does not permit time for a change, unbecoming hair arrangement of the stars—detail, detail, detail.

A college athletic coach was hired to supervise the accuracy of football details in a college photoplay—surely not to please the 83 per cent.

If woman's keen eye from the audience can scan the screen so critically, why not have a woman's keen eye at the studio supervise the details that women audiences notice?

This might have prevented the catastrophe that occurred to a certain star who had a favor-

ite \$10,000 coat which she wore in four successive productions. The men on the lot failed to notice it, but women in audiences did. They kicked so hard they stirred up the dust clear across the country. A law-suit followed. The star climbed down from her pedestal and is still sitting on the bottom rung.

Consider titling. Even titles aren't always written to entertain women or for women to even understand.

The man who thinks he knows all about women is a fool. Women themselves can only approximate what other women would say. Yet we find man-made titles such as the following written for the enlightenment of women audiences:

"Next to go—mighty American dreadnaughts to reinforce the British fleets mobilized to keep the North Sea open for Commerce essential to the Allies. . ."

The way a woman rewrote that title was:

"The first of the rough riders in that race to war. . ."

And women in the audience understood.

A man wrote this title:

"Give me that royal diamond Romanoffsky necklace!"

And the woman changed it to read "pearl necklace" because she knew that women audiences would notice that actually the jewels were pearls—and not diamonds!

When I give a certain twist to a scenario, when I add a seemingly trivial scene to a script, when I cut and re-arrange and re-edit a film, when I prepare a set of titles giving an entirely new slant to a photoplay—man eyes at the studios stare at me with doubt and wonder. Sometimes in the dark of the projection room, a man whisper rises up to question my methods and motives. But staunch defenders—men for whom I have worked—down the whisper with the hoarse retort:

"Remember the 83 per cent.! We're making the movies for the women!"

Then, even though they are man-made movies—they succeed because they are being made—for women!

Pictures Aren't Bought—They're Sold

By
Sidney R. Kent



WHAT the methods of distribution of motion pictures were twenty years ago I do not know, for I was not then in the picture business; but even in the last ten years the changes in the mar-

keting of pictures have been many and radical.

In any review of the distribution of pictures over the last few years one must be struck with one very great and fundamental change. That is the change in the type of manpower. Today the distribution of pictures is on a much higher plane than it was years ago, chiefly because distribution is handled by men who have a different viewpoint toward the business.

Motion pictures are no longer a "game." The men who today are handling the selling of pictures do not look upon the business as some-

thing they can jump into to make a quick clean-up and then leave to take up some other get-rich-quick game. They realize that the selling of pictures is a vast important business in which they can carve out a great career for themselves. They are today uniformly serious-minded men who are putting into the selling of pictures every ounce of their brain and physical force, because it is upon proper distribution that the success of the studios rests, and from the studios comes the lifeblood of the business—pictures.

I think also that the selling of pictures today is marked by a better understanding between exhibitors and salesmen. The salesman realizes that the exhibitor who does not make a decent profit from his theatre is an unhealthy account; the exhibitor more and more is coming to an appreciation that if he is to hold his public with good pictures he must give the distributor a price which will not only insure

him an adequate return on his productions but will also encourage the studios to greater efforts. In other words, the selling—and the buying—of motion pictures is today a business, not the cat-and-dog fight of a few years ago.

Naturally there are differences between the seller and the buyer. This is right and as it should be. I hope the day will never come when there will be no difference in opinion between the salesmen and buyers of motion pictures, because if and when that day comes then this business will be in a condition that presages disaster.

But after all is said and done on this subject we come right back to two things—pictures and manpower. Without good pictures the best distribution machine in the world will not make its quota; and without manpower the best pictures in the world will not get proper distribution, because pictures are not bought, they are sold.



S. L. Warner, Albert Warner, Walter J. Rich, H. M. Warner and Jack L. Warner (left to right), the group behind the Vitaphone Corporation.

Talking Pictures

By John A. King

EFFORTS to combine sound with pictures, or step-photography, takes us back beyond 1862, when the photography of sound vibrations due to the voice, or music, engaged the attention of many experimenters, among them being Czermak, in 1862; Blake, 1878, and Hermann. The first named secured photographs of the vocal chords in action.

Professor Blake, of Brown University, used a small mirror, which was caused to move by the vibrations of a telephone diaphragm. A beam of light was thrown on the mirror, and the movements of the latter was impinged on a photographic plate, kept in regular motion by clock-work mechanism.

Professor Hermann, a scientist, at an International Congress of Physiology, at Liege, Belgium, demonstrated the possibility of using a microphone in connection with a phonograph. The sound to be recorded entered the phonograph; the cylinder record was afterwards revolved slowly before a microphone furnished with a small mirror. A beam of light was thrown on the mirror, which vibrated in accordance with the sound given out by the record. This reflected the beam through a slit upon a revolving cylinder covered with sensitized paper.

Insofar as the foregoing experimenters had devious ways of approaching the problem, perhaps that of Hermann is of the greatest interest because of the fact that nearly fifty years later an oscillating mirror today remains one of the elements used in a method to produce voice recording on a sensitized material; in this latter case the material is a sensitized celluloid film. Hermann used a sensitized paper.

Demeny, in 1892, in Paris, France, successfully combined the voice and pictures in the "Chronophotophone." This device became a commercial possibility and for a number of years was in constant use. The same method is used today, with added refinements. Demeny, it will be recalled, was a member of the Marey Institute in Paris and was associated with Dr. Marey in many of the latter's early experiments. The leading scientists of Europe were associate members of the Marey Institute, one of the leading institutions of its kind in the world.

Demeny in his "chronophotophone" used a series of lantern slides for projecting the pictures on the screen, combined with a lantern and coupled the same with a disc phonograph

record and mechanism, thus producing the first "talking pictures."

Several years later, in 1894, Thomas A. Edison announced his combination of the phonograph and the "peep-box" Kinetoscope, and called the combination the "Kinetophone." The Kinetoscope used short picture subjects in motion, and were viewed through an eye-piece. The sound effect was obtained by means of records, not synchronized with the picture. The listener used ear tubes. Although in use for some time, it is evident that this method did not meet with public approval.

Many years afterwards Edison used another method intended to achieve the same result. This device required a phonograph on the stage, with the projector in the booth, coupled with a wire drive belt. Although shown in the theatre for a few weeks, the idea was not permanent.

Very little progress was made until 1904, when Whitman, of New York City, produced the Cameraphone. This was, indeed, an ambitious effort to produce talking pictures, when we consider the means used to obtain the results. The film, in combination with a phonograph disc record, were synchronized. Short playlets (acts) were photographed and master records of the voice and music, taken at the time the picture was made, produced the harmonious effect. The Cameraphone was in use in many motion picture theatres over a period of many years, and in its day gave widespread satisfaction. Many exhibitors regretted the Cameraphone passing out. The end was due to business troubles, and other incidents of business.

Gaumont's "Chronophone," coincident with the Cameraphone, had a wide vogue in Europe, but not in the United States. The device used the same means as the Cameraphone: disc records, spring operated motor and short projected films.

The next ambitious effort was the appearance of the "Deutsches Vitascope," in 1905. Despite its excellence, this device, did not achieve commercial success in the United States. Poor business management is said to have been responsible for the failure of the "Deutsches Vitascope."

We now come to 1906. In that year, in England, the patent office in London received an application, filed August 11, by Eugene Augustine Lauste, an electrical engineer, for "a new

or improved method of, and means for, simultaneously recording and reproducing movements and sound." This patent was granted August 10, 1907.

Lauste demonstrated his method in London, photographing the voice and music, recording the same on a sensitized negative film, on which also was photographed the scene in action. Lauste was the first to employ the selenium cell successfully in this art. Twenty or more patents were issued by almost as many countries, and a number of applications awaited action up to as late as 1914. Many patents have been issued since.

Lauste, one of the most indefatigable of inventors, with motion picture projectors, perforators, printers, etc., to his credit, is still active at 70 years of age. He was born in Montmartre, Paris, and is now residing in the United States. It is recorded of this inventor, that at the age of ten years he discovered a method of projecting toy pictures on a paper band, on the wall.

In 1867, young Lauste obtained some strips of printed paper out of a Zoetrope, which he made transparent by oiling, and pulling them through his toy magic lantern before the condenser in a series of jerks, covering the lens momentarily with his moving fingers during each movement phase, the result on the screen being sufficient to demonstrate that the illusion of motion in a projected picture was within the bounds of possibility. This simple experiment led the boy to later studies, which, in after years, brought him to "talking pictures," and to him was issued the master patent.

Referring to September 22, 1880, while on the subject of Mr. Lauste's invention, we find that a description of some experiments by Alexander Graham Bell, of telephone fame, on the transmission of sound by light beams, impressed itself on young Lauste. This same light beam is the basic element of recording the sound wave on a sensitized film.

In 1902 or 1903, there appeared in the London music halls an electrical novelty under the title, the "Singing Arc Light." In this device, the beam of light from the arc lamp was used to carry the voice. This device was offered for sale by catalogue and press matter but evidently did not progress financially or theatrically. The "Singing Arc Light" also was shown in New York City, in a store at Broadway and Thirty-ninth street, when it was offered to restaurants and dining halls as a special attraction. It did not meet with success.

About this time scientific journals and the press published accounts of the "Musical Magnetic Wire," a laboratory experiment, in which the voice was magnetically impinged upon a steel wire, and by suitable apparatus the voice was reproduced. This is set down here as a record of the means of retaining the voice, or sound, on material electrically, or magnetically.

Some years elapsed, and not much progress was made on talking pictures, although a number of patents issued. But none seem to have been commercialized.

In 1921, a disclosure was made by M. Sven Bergland of Stockholm of talking pictures. In August, 1922, the press and scientific journals had accounts of Valdemar Povelsen of Denmark and his experiments with talking pictures. Evidently the work of Bergland and Povelsen remains today in the experimental stage.

In June, 1923, it was announced that Dr. Lee DeForest had made talking movies an accomplished fact with his "Phonofilm," shown in many theatres. This process will appear in part to parallel the method of Lauste, of 1906-1912-1913, whereby, with the use of a selenium cell to imprint the voice light ray upon the sensitive photographic film, DeForest used the same means to make the sound record as Lauste, but differed in the method of reproduction. DeForest uses radio tubes for amplification of the light ray that electrically reproduces the light variations of the photographed voice, and, in addition loud speakers, to convey the voice and music in time with the picture projected on the screen.

Now comes another investigator and inventor, F. V. Madelar, of New York, with another original idea and method. He photographs the picture on the emulsion side of the film in the usual manner, but upon the unsensitized, or plain, side of the celluloid film strip, by the use of a diamond stylus, he engraves the voice in the form of a wave-line record, similar to the recording of the voice upon a disc record.

[Fourth Edition]

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A.D. 1906

Date of Application, 11th Aug., 1906

Complete Specification Left, 11th Feb. 1907—Accepted, 10th Aug., 1907

PROVISIONAL SPECIFICATION

A New or Improved Method of and Means for Simultaneously Recording and Reproducing Movements and Sounds.

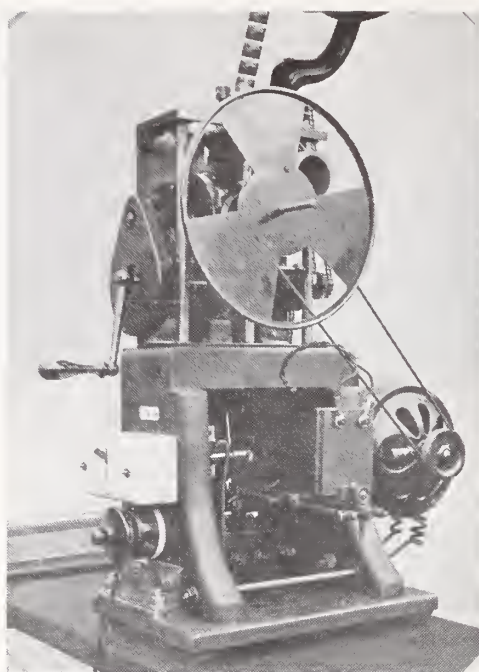
WE, ROBERT THORN HAINES, Scientific Expert, of 26, Osaburgh Street, Regenta Park, London JOHN ST VINCENT PLETTS, Electrical Engineer, of "Ivanhoe", Clarence Road, Teddington, Middlesex, and EUGENE AUGUSTIN LAUSTE, Electrical Engineer, of 64, Strand, London, do hereby declare the nature of this invention to be as

The British patent issued to Eugene Lauste by the London Patent Office, on his device to combine movements and sounds simultaneously. (Dated, 1906-1907.)

The film appears not unlike an ordinary motion picture positive film, but a close examination with a powerful magnifying glass discloses a fine line, containing hills and valleys, so to speak, close to the perforation, and just outside the picture frame.

This is most remarkable when we consider that the film, including the emulsion, is but .005's of an inch in thickness. The engraved record line is only .002's deep. A speaker unit is employed, with an electrical circuit, to pick up the voice, or music record on the film, and is again reproduced with suitable apparatus, employing cone speakers.

In 1926, Vitaphone, one of the latest devices,



The Laustophone projector, developed by Eugene Lauste for reproducing his movement-sound combination film, dated 1916.

was demonstrated in several theatres in New York City.

In 1927, the Movietone was demonstrated in a theatre, and several other devices also were disclosed.

Vitaphone is the result of years of research in the Western Electric Company and the Bell Telephone Laboratories, supplemented by the efforts of Walter J. Rich, now president of the Vitaphone Corporation, and the Warner Brothers.

In producing the results it was realized that the simplest way to keep the camera and the sound-recording machine in perfect synchronization would have been to drive both from the opposite ends of the same motor shaft, but that as the camera must be free to swing, two motors were used, and an electrical gearing device held them at exactly the same speed. The motors were interlocked electrically by tapping at three symmetrical points on each armature and by interconnecting the two motors through slip rings. Thus the motor driving the sound-recording equipment and the motor driving the camera are independently supplied with electrical power, but through the slip ring circuit there is enough interchange of power between their armatures to produce synchronization while starting. When they reach the desired speed they are converted into synchronous motors, one of the triumphs of electrical engineering, and continue to run as independent synchronous motors, the speed of both being determined by the frequency of the power supply.

The recording machine gathers the sound by a special microphone which translates into voltage fluctuations the vibrations caused by sound striking the diaphragm. These minute fluctuations are amplified by a vacuum tube amplifier until they are of sufficient power to operate the device which cuts the permanent record, a disk of soft wax, by means of a needle, just as phonograph records are made. The disk, a very large one, like each reel of film, runs for approximately fifteen minutes.

When reproducing, the film and the sound record are set in their respective machines, with a given marker, indicating the starting

point, in place. They are coupled to opposite ends of the same motor, the speed of which is held constant by means of a vacuum tube regulator. It is essential that the mechanical gearing be so designed that mechanical vibrations and irregularities of load in the projector should not cause fluctuations in the speed of the phonograph record. To avoid this a flywheel and flexible connections are placed between the last gear-driven shaft and the turntable of the sound apparatus, which iron out the ripples in speed.

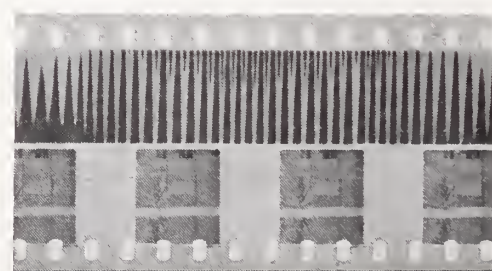
The sound is brought to the audience by an electrical reproducer that converts the movements of the needle in the grooves of the disk into electrical vibrations, which pass to an adaptation of the Western Electric public address system of the type used at conventions and other events.

The Movietone, controlled by the Fox-Case Corp., was successfully demonstrated. Standard motion picture film is employed, the picture and its sound-accompaniment being recorded upon it by the photographing of light variations, and is accomplished by collecting sounds through a microphone which changes sound variations into electrical variations. These electrical variations are amplified, and in turn, vary the intensity of the recording light. This recording light, or aeo light, called thus because of an alkaline earth oxide deposit on the filament, is high in actinic values.

The aeo light, contained in a glass tube, is inserted at the back of the camera, so that the variations of light intensity fall directly upon an edge of the negative film on which the picture is being simultaneously recorded. A developed film shows musical notes in terms of lighter or darker horizontal bars, the variations being due to magnitude of sound.

The presentation of the film is the reversal of this process. A standard projection machine, to which a reproducing unit has been added, is used, and the picture is shown in the usual way. The reproducing unit includes a light focused through a slit on to the sound record of the film. As the sound record passes this slit, the constant flow of light shining through it is interrupted. Light variations are thus made, and these are changed into electrical variations, which are amplified and reproduced through loud speakers.

The telephone apparatus necessary, according to officials of the Fox-Case Corporation, are the devices acquired by Vitaphone in an exclusive license from the Western Electric Company, and the use of which are covered by an agreement between the Vitaphone and



"The Voice Record."—Reproduction (enlarged six times over normal size) of the Lauste film for recording movement and sound simultaneously.

Fox-Case corporations. This includes microphones, loud speakers and amplifiers, both in recording and reproducing, it was said.

It was said that reproducing attachments for both systems, the Vitaphone and Movietone, are being designed for one projection machine,

the telephone equipment being the same for both. This would enable the exhibitor, after installation, to use either of these systems in his theatre.

The Photophone—the new name given to a device previously called the Pallophotophone—concerning which recent disclosures were made, is a combination of the usual motion picture projector and the pallophotophone, an invention of Dr. C. A. Hoxie of the General Electric Company's research staff. By means of a vibrating beam of light produced from impressions alongside the pictures on the film photographic sound is re-translated into audibility and the sound is amplified by a loud speaker.

Dr. Hoxie has been assisted by others of the General Electric staff, most notably by Dr. C.

W. Hewlett, whose powerful auditorium public speaker is an indispensable unit of the new system.

In Hoxie's machine a mirror that is smaller than the head of a pin and as thin as tissue paper is set to vibrating by the fluctuating current from a radio microphone. It casts a vibrating beam of light upon the edge of a moving picture film within a space one-tenth of an inch wide. The developed film carries a zigzag tracing of the voice vibrations. This is transferred to the film carrying the pictures, which have been taken simultaneously.

The photo-electric cell accomplishes the marvel of turning this line back again into electrical vibrations in the reproducer and radio amplifiers and the loud speaker recreate the sound. The recorder is a sound camera, timed

to move step by step with the action camera. The reproducer is a unit, easily lifted in the hands, that fits upon a motion-picture projector.

One of the great advantages claimed for the whole device is that the sight and sound records are together when completed on a single film that can be "played" as well as projected on any projector fitted with the relatively simple reproducer.

The Voiceophone, of John Hanover, is a disc apparatus, for quick installation in smaller theatres.

In setting down a record, however brief, of the inventors and experimenters in this branch of science, mention must be made of Ernst Walter, Dr. H. Thirring, Prof. J. T. Tykociner, Grindell Matthews, Dr. Rankine and Rührmer.

Television By William Karlake Jones

IF and when television becomes a commercial success, it may spell the doom of existing motion picture projecting devices. It undoubtedly will eliminate the film, the projectionist, accessories, the reel boy, the booth, electrical installation, etc., requiring only the prepared screen with the additional ray-propulsion apparatus in the theatre. The ray-projecting apparatus will be controlled, doubtless, from a distant broadcasting station, say 200 miles or more.

At this time the foregoing facts may appear to be illusionary. But is it not a fact that less than thirty-five years ago a similar condition existed, when the motion picture was taken out of the peep-box and placed upon the screen? Time alone will tell the story of the new science.

Dr. E. F. W. Alexanderson, consulting engineer of the General Electric Company and the Radio Corporation of America, recently demonstrated his television projector.

Television is virtually distant vision. Light vibrations are changed to electrical vibration for transmission and retranslated into light at the reception point. This light is reflected upon a screen by means of mirrors. These mirrors paint the entire light portions of the screen with light in the brief duration of approximately 1/16 of a second. The light is so faint that seven mirrors are now employed by Alexanderson to light the screen, which gives seven times the amount of light. The present difficulty is getting the vibrations over with sufficient rapidity to cover the screen in the allotted time, and repeat sixteen times a second. This would require 300,000 electrical impulses in one second. Right now the limit seems to be in the vicinity of 40,000. When this can be speeded up, the aim of the inventor will be achieved. A faint picture can be attained with the present speed, but it is merely a scientific curiosity. When speed is attained, as undoubtedly it will be, then the television becomes a commercial practicality and no longer merely a scientific toy.

Television, by no means a recent thought, has been engaging the attention of such experimental engineers as Korn, Baird, Belin, d'Albe, Swinton, Rosing, Petersen, Ranger, Jenkins, Zworykin, Karolus, Schroter and Stockberger. Partial disclosures of units of complete apparatus have been made from time to time. The necessity for achieving 300,000 "brush strokes" per second, necessary for the reproduction of about 16 pictures in that fraction of time, is engaging the attention of the electrical engineers. Reports indicate that the Germans, Schroter and Karolus, and Alexanderson, the

distinguished Swedish inventor, are seeking to reach the goal through experiments that vary widely in comparison.

John L. Baird, the young Scotchman, uses the televisior with his invention, the full details of which invention have not been disclosed. Baird's invention calls for the infra-red ray energy application, and he has achieved a distinctive measure of success.

Prof. Donald C. Stockberger, of the Department of Physics of the Massachusetts Institute of Technology, employs a violet ray receiving set to receive sounds and motion pictures, which become visible only when thrown upon a fluorescent screen. The amateur may try this experiment by coating his own screen with an adhesive upon which a fluorescent Tungstate of calcium or barium platinum cyanide in powder form has been dusted.

Dr. Schroter, of Liepzig, Germany, recently announced a new system of transmitting electrical impulses within a few seconds. Dr.

Karolus, also of Liepzig, is said to have achieved television by a unique process.

Fournier d'Albe's scheme of television is based upon the use of the selenium cell, having found that by using intermittent lights of many different musical frequencies, each corresponding to a separate portion of the original picture, it is possible to transmit these portions simultaneously by use of the same selenium cell.

In the foregoing, mention is made of some of the men who have devoted their time to experiments in television, but as this is based on wireless contact, we here set down the fact that as early as 1865, J. C. Maxwell, when prosecuting his researches in mathematical physics, made the prediction that visible light consists of electric waves in the ether.

It was in 1887 that Heinrich Hertz proved Maxwell's theory by practical demonstrations. He showed that the ether of space will transmit electric waves, and he indicated how these waves may be produced and detected. Hence, the Hertzian waves. Came Branly (1890), with his "coherer," and Popoff, Marconi, Lodge, Arco, Slaby, Braun, Castelli, Dunwoody, and Picard, with their additions to the science of wireless telegraphy and telephony, of which television is one of the off-shoots.

Commonwealth Film Corporation
729 Seventh Ave. New York City

March sixteenth
Nineteen twenty-seven.

Mr. J. F. Chalmers, Pres.,
Moving Picture World,
516 Fifth Ave.
N. Y. City.

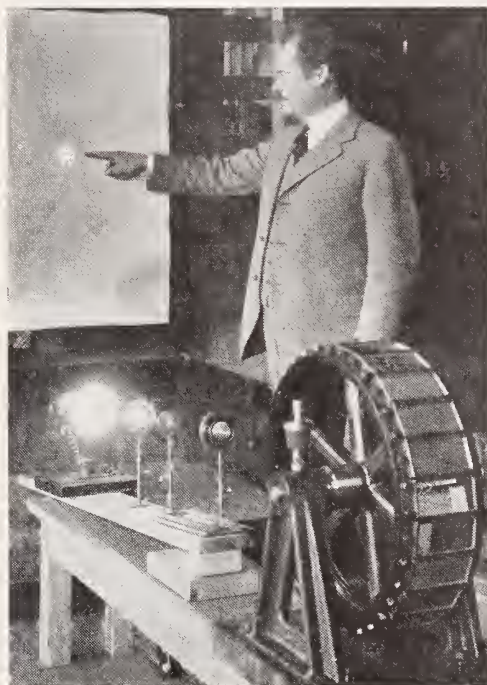
Dear Mr. Chalmers:

The twentieth anniversary of MOVING PICTURE WORLD is well worth celebrating. You have seen the industry grow up and helped it in the process.

I do not think, now that the industry is so well established, that it can therefore get along without its trade papers. The great expansion of all works allied with the motion picture has also widened the field in which you work and we all expect you to do the same measure of good these next twenty years as you have done in the ones you are about to celebrate.

With sincerest regards and best wishes for a prosperous future, I am,

Yours very truly,
COMMONWEALTH FILM CORP.,
S. Zierler,
President.



Dr. E. F. W. Alexanderson, consulting engineer of the General Electric Company, Schenectady, N. Y., demonstrating his television projector. The seven "light points" are shown on the screen.

Natural Color Moving Pictures

Their History And Advancement

*Some Interesting Facts About Arthur Hernandez,
Inventor of "Color Pictures," and the Process Which
He Evolved in the Early Days of the "Movies"*

By
Charles Edward Hastings



Arthur Hernandez, inventor of the process for "color pictures."

FROM the very beginning of motion pictures it was thought that their life-like effect would be greatly enhanced if shown in the colors of nature.

Some of the first experimenters in cinematography turned their attention to color work, notably LePrince (1887-1888), who incorporated references to color in both his United States and British patents in cinematography. William Friese-Greene, the contemporary of LePrince, also experimented in color work, using a three-color process, and achieved a certain measure of success.

And others, further back than "Kinetoscope days," labored with the intricate study. Some of the early "Kinetoscope" pictures were frequently tinted by hand to approximate the colors of nature. This method of hand-tinting, or stenciling, has been continued to the present day, and has been

more frequently practiced by French manufacturers.

In the early days of the Edison laboratories at Llewellyn Park, N. J., the first hand colorist was Mrs. Edmund Kuhn. Other colorists in the early days were Miss Martini, of West Orange, N. J.; Miss Sarah Levy, of New York City, and Miss Tompkins, of Brooklyn, N. Y. These famous hand colorists brought their art to a high degree of perfection, and displayed remarkable patience in working out their results. Some faint idea of this exacting work is suggested by statistics that show that an eight-reel feature contains 128,000 image areas to trace! These figures also furnish the basis for computing the extremely heavy cost of hand-coloring.

It was in order to overcome the disadvantages of mechanically tinted pictures, and to utilize photo-chemistry as a substitute, that Friese-Greene, and later Urban and Smith, produced color pictures thrown upon the screen by *persistence of vision* (first one colored image and then another), so rapidly, so highly illuminated, and in auditoriums so darkened that the impression upon the observer was that of colored images in motion. And particularly so of subjects which originally were an orange or a green color.

This process consisted of taking alternate red and green record negatives on the same film tape, at about 32 pictures a second. The positive is projected, similarly, through interposing rotating color screens. The process was commercialized under the name of Kinemacolor. The first exhibition of Kinemacolor, the Urban-Smith process, in the United States, was given under the direction of Charles Urban, in the concert hall at Madison Square Garden, December 11, 1905. An American company was formed to exploit Kinemacolor, with indifferent success, for a number of years. It failed, completely, about 1914, due to poor quality in the effect, and also because it required special projectors, or projector attachments.

The disadvantages of the Kinemacolor process have been removed in the natural color motion pictures produced today. Each of the images of the film, today, appears in the exact colors of nature. The film, also, is projected at standard speed on any standard projector, the same as black and white subjects. This was the invention of Arthur Hernandez, of New Rochelle, N. Y. In this process, the positive film is "double-coated," having a sensitized emulsion on both sides. On one side are printed the orange-red color record images, and on the other side are printed in registry the blue-green images.

Briefly described, the process is as follows: By means of a special camera, pairs of identical negatives are taken of the subject through screens of complementary colors, as orange-red and blue-green. These sequences of pairs of negatives may be either on a single film tape, or on separate film tapes. Prints are then taken from the negatives upon the opposite sides of the double-coated positive film, with the images of each pair in registry. The images on one side of the film, taken with the orange-red screen, are then converted, by any suitable toning or dyeing action, to a complementary blue-green color while the images on the opposite side of the film are changed to a complementary orange-red color, whereupon the pictures appear upon the film in their natural colors, ready for projection.

Hernandez invented this process in the early days of motion pictures, and, beginning with 1911, he maintained an active laboratory, in which he developed the invention, and worked out mechanism and methods for manufacturing color pictures on a commercial basis. As was the case with many inventors, Hernandez was hampered by limited capital and the intrusion of infringers. When he was on the verge of taking up the manufacture of the natural color films, death overtook him, in the Fall of 1920. He was 53 years old when he died.

The records show that Hernandez filed the application for his generic patent in June, 1912, and the same issued as No. 1,174,144, on March 7, 1916. Since which time several other patents were issued to him for improvements relating to his process.

The Independents

An Interview and Some Comment

By

By Fred Baer



THE editors of MOVING PICTURE WORLD assigned me to interview a leader to discuss the Independent question for readers of the 20th anniversary issue of their journal. They left the

choice of interviewee to me and I chose Samuel Zierler, because he is so intensely active both in production and distribution in the Independent field.

Mr. Zierler, as probably the entire industry knows, is president of Commonwealth Film Corporation, probably the leading State-Right Exchange in the country; also president of Excellent Pictures Corporation, which in its comparatively short life has made a most unusually successful record.

He was an outstanding sales executive for Universal many years ago, right up to the time he founded Commonwealth which was back in 1919, eight years ago this coming Autumn. Only now is he getting to an age where he is willing to be honest about it. He came into the business about the time MOVING PICTURE WORLD did. He had just turned 24 when he launched Commonwealth. He celebrated his 32nd birthday anniversary the early part of this month and for the first time in his life admitted the actual number of his years.

In the interview which produced the material for this article we went back a considerable number of years, long before the present situation as regards Independents existed.

"This word, 'Independent,'" said Mr. Zierler, "really is a misnomer. It would be much simpler to say 'States-Rights' or 'Territorial Distributors.'"

"In the long-ago days there were no such distributors, nor did we hear anything about 'Independents.' You might say everyone was an 'Independent' then. Before 1910 many pictures were imported from abroad; in the early years I should say the proportion of imports was almost 90 per cent of the total.

"Competition of a sort which would appear ridiculous obtained then. Firms even competed with themselves. In such a territory as Metropolitan New York it was not unusual to find as many as ten exchanges handling the same film. Nor was it unusual to find two or three or four branches, owned by a single firm, competing with each other. General Film, Kessel & Bauman had three and four branch offices in a single territory; Universal had two, Mutual three, and so on. They would not only fight each other tooth and nail, but the branches would fight between themselves, trying to take each other's trade away.

"Films were sold outright by the manufacturer in those days; sold on a footage

basis and the world was your oyster. There were no territorial limitations laid down.

"Later there developed the system of distributors dividing their merchandise into several groups, each group being identified by a particular brand name. It all seems so silly today to think of a man setting up competition in his own house, operating one branch to sell a brand of pictures which might be called 'The Red Series,' another to sell 'The White Series,' still another to sell 'The Blue Series.'"



Samuel Zierler

"I am making up these names at random, but the names are the only inventions. Everything else actually existed, as most of us well remember. The theory that actuated this procedure was that if an exhibitor soured on the branch that sold, say 'The Red Series,' his trade usually could be retained through one of the branches that sold either the White or Blue series.

"It was a foolish procedure, but natural enough for its time. And it did accomplish a forward step, nevertheless. While it still maintained self-competition, it marked the elimination of one branch of a producer-distributor undercutting another. Before the brand-system came in, the branches used to handle identical product and work against each other. Under the brand-system, they at least did not do that; they confined their efforts to a single brand.

"While Carl Laemmle was the man who really initiated the use of the term 'Independent'—this was during his marvelous advertising campaign when he was fighting the so-called Trust—it was Adolph Zukor who was the first 'Independent' as we understand the term today. His Famous-Players were

the first producers who sold their pictures on a States-Rights basis. The organization of First National was a similar experiment on State Right lines, though the nomenclature employed was slightly different and we heard the name 'franchises' for the first time in the motion picture industry. Metro's foundation was also along the same idea.

"The motion picture industry is really too young to make necessary a detailed history of any of its chapters. The great majority of the men in it can recall unaided all the periods of its development. But I do like to dwell on one of the reasons for the great development that attended the Independents shortly after the formation of Famous-Players. Most of us recall this period; how States-Rights producers and exchanges flowered, prospered for a few years, and then began to perish as in a drought.

"The State-Right method of production and distribution is fundamentally sound. It was and is and always will be the theoretical best method. In practice, it will be so again.

"The State-Right method rests on the one best basis for success. Each State-Right owner is a business man who has his own capital invested in his business as well as his services. No matter how you approach any business proposition, the man who invests his own money is usually superior in result-getting than the man who merely invests his services. Not that there is any difference between the men as such, but simply because the man who invests his money is a harder worker, a keener thinker than the man who risks nothing but his time. He makes himself such.

"The national method is too stereotyped; it tends to kill initiative, it tends to reduce managers to the status of clerks. The bigger the national organization gets, the more true this becomes. No more in the moving picture business than in any other, can you kill the desire of men to get into business for themselves.

"For some time now the trend away from the States-Rights plan has been evident. Up to a year ago one heard on all sides that the States-Rights method was doomed. Many believed it. I never did. About a year ago the currents in the air changed. A new spirit began to come over distribution. Men began to believe that maybe after all the States-Rights plan would stage a come-back.

"There is no longer any doubt of it. The States-Rights plan reached its lowest ebb late in 1925. Exchanges dropped out of business like flies. Producers began to despair of finding a market for their Independent productions. Exhibitors, who wanted to play the game with the Independents, felt their support was being wasted. Then the change came. It has been coming ever since. The States-Rights market now appears to be one of the brightest in the whole industry.

"Certainly the house-cleaning which the depression produced has not been without its value. There were marks on the States-Rights structure that were not particularly clean. The industry is better off without them. But there is no doubt that it is stronger, more ambitious, better established than it has been in many years. One of the chief reasons for its comeback has been the practical elimination of the big-city first run from its consideration. States-Rights men used to spend a fortune in time and money trying to break into this group. They found it cost a lot more than it yielded.

(Continued on page 434)

POSTERS

Facts About The Big Paper

THE earliest of the store shows were just store shows, with a banner over the front reading "Moving Pictures," and perhaps, a little later on, an automatic piano. Not much decoration was needed. The novelty brought them in, though more often it was the price rather than the novelty.

When the novelty wore off, a few of the more enterprising exhibitors dressed the front with hand lettered signs announcing a few of the fifty foot titles.

The next step was to post the front. The only lithographs available were the "stock" paper to be had of all lithographic concerns. Stock paper was lithographic material ordered for some theatrical attraction and not taken up, either through the failure of the show or because too large an order had been given. This was used by repertoire shows and cheap one night stand attractions to save lithographic costs. The date strip was pasted over the original title. If the title was too long, you pasted two date strips. It was very simple. The sheets cost six cents each.

The exhibitor wanted the most for his money. He wanted something striking. He got it. For sixty cents you could buy the violation of the entire ten commandments. Sometimes you could get the ten fractures with only 42 or 48 cents.

The cheapest houses had canvas drops made, as wide as the front, as high as the first floor and with only two small openings, one for entrance and the other for exit. These were completely covered with battle, murder, sudden death and the plague. A bill stayed up until it washed down or got too flyspecked. Generally it took a strong rain. When they were washed down, more of the same sort went up.

There were two places on the south side of Union Square which used a display two stories high, with a lot of 28-sheets, then the standard size.

Patrons knew that the bills were not true to the pictures. They were only subconsciously influenced by the lithographs. They meant no more than a red and white striped pole does to a barber shop. It was just a sort of trade mark.

But the reformers did not know this. They shuddered with horror at the terrible movies. They visioned rivers of blood, murder at wholesale, seduction in gross lots and assault and battery used for punctuation. They never went inside to investigate. They were willing to take the exhibitors' word for it and if the Board of Review; then known as The National Board of Censorship, had not volunteered to perform the function, the clumsy police censorship would have been inevitable.

All of this does not mean that there had been no film posters up to this time. Vitagraph got out what probably were the first true-to-film posters along about 1900. "Pop" Rock was running a show circuit upstate somewhere, and he had one sheets printed up

As Posters should, these outstanding examples speak for themselves and more so for four outstanding films.

in stock design, with ornamental lettering for the title of the company and a series of blank spaces, laid out much as the photograph frames of today. If we remember correctly the color scheme was blue and yellow. Halftones were made of production stills and a limited number would be printed up on the stock base. Vitagraph mostly used double titles in those days such as "The Haunted Hotel or the Drummer's Strange Adventures." They had to have plenty of space for the title, but there were no electric signs, so the managers did not complain. Oddly enough, the first colored posters on a Vitagraph title came from Italy. They had made The Life of Washington in five parts, released a week apart. In Italy these were offered as a five reel show and a special three-color poster gotten out.

The Hennegan Company had considerable ready print material including "Always a good show," "Great Show Today" and "Twenty Degrees Cooler Inside."

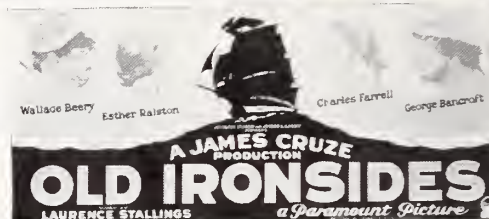
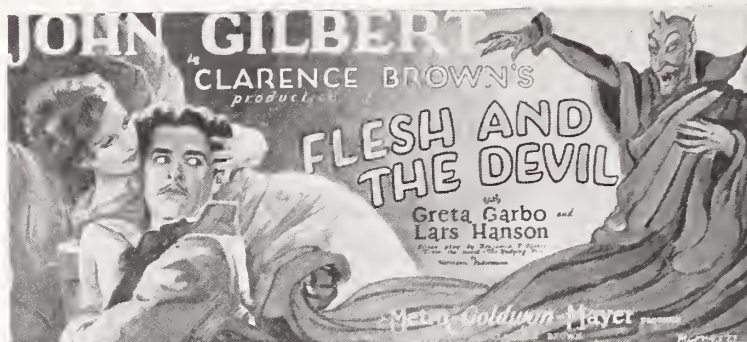
When the Patents Company was formed, one of the first moves was to seek to remedy the lithographic condition. Arrangement was made with the A. B. See Company of Cleveland, known as A.B.C., to make one-sheets for all licensed releases. These were made from photographs sent by the companies, and were supposed to be touched up by the lithographers. As a rule, however, all they did was to add the title and the trade mark.

It will be remembered that this was just about the time the censorship agitation had almost boiled over, and the companies were warned to be careful of what they sent to A.B.C.

The natural result was that about eighty per cent of the posters showed the hero and heroine in loving embrace. Now and then some daring soul would slip in one showing the villain choking the hero or the heroine; generally the former, and once every so often the hero would get a gun poked into his ribs, but the "Clutch" was the favorite way of playing safe, and, anyhow, that worked up well into the sheets, for most of them were made with the longest side for length.

These posters were paid for by the production company, or rather the company paid the difference between the standing orders and the standing order sales.

The standing order was the order for the minimum number of posters the lithographer was to print. The other was the exhibitor



order. In those days there was block booking carried to the extreme. If you had a theatre you bought film by release days. Perhaps on Monday you would use the Lubin first run for that day, with the Vitagraph for the preceding Friday and the Essanay for Tuesday of the week before. All you knew was that you would get a Lubin, a Vitagraph and an Essanay. You might get three dramas, three comedies or even three scenics, but whatever the companies released on those days you got. Your standing order for that day would be for a Monday Lubin, a Tuesday Essanay and a Friday Vitagraph. If you ran three reels a day and used paper for all, you bought the entire output of eighteen posters a week. They cost you fifteen cents a sheet.

Generally the advertising man was also the scenario editor, perhaps the scenario writer, too, and even the title writer and film cutter. And not the least important of his jobs was persuading the exhibitors to use a lot of posters. Some of the publicity departments of today think they have a tough job selling accessories to the exhibitors. They don't know how much better off they are than we used to be.

Selling posters was a tough job for two reasons. The chief trouble was the price. You could get five stock sheets for the price of two A.B.C. posters. As a sample of how it worked, we recall leaving Keith's Union Square Theatre one afternoon, having witnessed a Selig drama in which the big scene was the leap of the hero from a bridge to

(Continued on page 422)

Censorship of Motion Pictures In America

By Wilton A. Barrett

Executive Secretary, National Board of Review

MOVES towards censorship began almost with the first appearance of the motion picture as a shadow on a screen which gave the semblance of life in action. Was it the gregarious instinct of man prophetically awakening once more to protect him against something that threatened the telling of his secrets, the setting forth of his habits and tribal customs, of his very nature, but this time a medium more directly expressive and far reaching than any other he had invented and which, if developed, would make for his too great revelation to the masses of his kind? Perhaps the grandmothers of the race, confronted by the flint-carved portrait of themselves, the work of some lonely primitive artist on the walls of his cave, felt the same kind of foreboding so that in their breasts swelled the genesis of the suppressive emotion. But the artist's conception did not startle or shock with movement of the human body. As long as the picture remained inanimate, it did not offend. It is against life in motion, against living art, that the Puritan, early and late, has called forth the law.

The propulsion toward censorship with regard to motion pictures on the basis of this objection, is indicated by the first document in evidence. This is a letter from an exhibitor in Atlantic City written in the Nineties reporting a complaint on a picture of an Oriental dance screened in his theatre. The famous May Irwin "Kiss," soon forthcoming, was the cause of future germination of the censorship idea. During the next decade or more as the motion picture gradually threw off its crudity and increased its scope both as a carrier of information, as a possible weapon of propaganda, and as a popular entertainment opposition grew with it.

In 1907 a city ordinance was passed in Chicago setting up a municipal censorship board. This was the first move to evoke special law for regulating the screen. For a time this ordinance seems to have remained practically unenforced, but in 1909, because of local agitation over pictures, in which were involved objections to certain pictures being shown to children, to films in general being shown to widely diversified audiences of all ages, and to the system of booking all pictures without the community having advance information as to their character, it became effective under operation of a police board. It is recognized at once that these were real problems, not wholly solved today; it should also be recognized that to deal with them fairly thorough study and time were required; but repressive movements are never noted for patience on the part of their leaders; censorship, repressive, blundering and arbitrary, was the quick resort. Chicago got censor-

ship and still has it today. The results, both social and as far as the pictures go themselves, have never been such as to arouse enthusiasm.

Elsewhere, by 1909, affairs had gotten to the state where the whole future of the motion picture was in doubt. The then Mayor of New York City, McClellan, because of alleged conditions in the motion picture theatres and the alleged character of some of the films

The only states in the Union in which censorship now prevails are New York, Pennsylvania, Ohio, Kansas, Maryland and Virginia. It has shown a rapid decline. In 1923 censorship bills were introduced in 18 states. None of them passed. In 1925 the number was eight, with none passing. In 1927 the number is three, with none expected to pass.

New York jurisdiction over the screen has been transferred to the Department of Education and Governor Smith has recommended repeal of the bill. Kansas repealed part of its law in 1925 and a bill is now pending to repeal the balance. The members of the Maryland and Virginia boards in their annual reports say there is less and less reason for censoring. In Ohio the Commissioner of Education controls censorship, and he has several times echoed the words of the Maryland and Virginia boards. Pennsylvania is cutting less and less each year.

The only exception to the trend is Chicago, where censorship is distinctly a political football. Charles C. Pettijohn remarks sarcastically that the city must have a board to eliminate, as it has been doing for twelve years, all references to crime, hold-ups and firearms. The results are apparent, he says—Chicago now is the most orderly village in the world.

exhibited, closed all local picture houses in the city—a ban which constituted a brand such as in early days was placed upon the wanton woman and a stroke delivered directly not only at the reputation but at the very life of the young motion picture. The People's Institute of New York City, a citizen bureau of social research and activity, felt itself justified in trying a solution, believing as it did that the motion picture was the great, new medium of expression of untold potentialities as a recreative, educational and artistic force, and that it must be protected as such from any ill-advised effort to hamper its growth or smother it before it could confer its bene-

fits on the American people. An increasing number of foresighted people all over the country also approved this enlightened point of view.

Under the name of the National Board of Censorship, the present National Board was therefore organized in 1909 by the People's Institute under its founder and director, the late Charles Sprague Smith. Its business was the volunteer examination of films in order to sponsor them to the public and in return, to give to the motion picture the intelligent public's support and encouragement of a growing art.

In spite of such pioneer efforts and not a little progress in pointing out to producers what seemed unwise to inject into motion pictures, in the latter part of 1912 an ordinance was introduced in New York City providing for a city censorship of motion pictures. In a letter of December 26, 1912, Mayor Gaynor expressed to the Board of Aldermen his reasons for vetoing the proposed ordinance. This letter remains the classic utterance of the case against censorship.

"In our fundamental instruments of government in this country, which we call constitutions," wrote Mayor Gaynor, "we expressly guaranteed from the beginning free speech and a free press, and prohibited the passing of any law abridging the same. The provision in the constitution of this state on that subject, which is substantially the same as the like provision in the Constitution of the United States, and also of the states generally, is as follows: Every citizen may freely speak, write, and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press."

Censorship was thus killed in New York City, but agitation was crystallizing in many other sections of the country with censorship as the threat. The writer in an earlier article, at the risk of some reiteration here, had this to say with regard to this crystallization which swiftly became country-wide:

"To explain the situation further, the following facts of paramount importance must be considered in reaching a just conclusion regarding both the moral character of the films and some of the extreme criticisms that have been voiced. The Puritans, on the one hand, had found as an object for their fears and intolerance a new kind of devil-machine such as the printing press had at one time appeared to them to be. The professional reformers, on the other, had discovered a fresh evil to inveigh against with great possibilities of publicity for themselves and additional justification for their jobs and the rendering up to

(Continued on page 423)

The "Star System"

What Makes Them Glow and Why

By Epes W. Sargent



SOME OF THE EARLY STARS

Top Row—Max Linder, Florence Lawrence, Mary Fuller and Marc McDermott.
Bottom Row—James Kirkwood, Pearl White and Maurice Costello.

PROBABLY the first star of the projected picture was "Annabel," whose Kinetoscope film was used for experimental purposes by Armat and Jenkins, but Annabel was by no means the only Kinetoscope star, for a number of well-known vaudeville acts were used as material for the old Black Maria. It just happened that Annabel was the first used in projection.

Annabel was sometimes a showgirl in musical comedy and sometimes a serpentine dancer in vaudeville. Her other name was Whitford, though sometimes she was known as Annabel Moore, as her stepfather was a vaudeville agent of that name. Annabel's chief claim to fame was not through her stage connection but because she had caused a police raid on a bachelor farewell dinner at the then most aristocratic Waldorf Hotel.

Another advertised star was the "Lucille Stigis," whose name is thus misspelled on the throwaways used by Wainwright and Rock for their show in New Orleans. This was Lucille Sturges, little vaudeville violinist and dancer who had scored a minor hit in Oscar Hammerstein's ballet of "Marguerite" at his Olympia, now known as the New York Theatre.

Not many stars followed these pioneers into the field on the perfection of the projector. John C. Rice and May Irwin gave their still famous kiss from "The Widow Jones," and shortly after Joseph Jefferson did the toast from Rip Van Winkle for the Biograph. Probably no money could have coaxed this beloved veteran of the drama to pose for the pictures, but his son, C. B. Jefferson, was a member of the Biograph company, and not only did Joe Jefferson offer to toast to you and your family, but Willie, who frequently understudied his father, played in scores of the fifty-foot comedy interludes of that day. This probably was around 1898. Cal Stewart, a Yankee impersonator, and Gilbert Sarony, an "old maid," were minor stars, and many Biographs with mischievous office boys showed the son of the General Manager for Biograph. Later he became a sure-enough star, for Wallace McCutcheon came into his own around 1912. It was at this time that Roy L. McCordle learned the ropes, for he left the Morning Telegraph to write and stage the Biograph shorts.

The real rise of the star system came in the summer of 1909. This writer had been hired to do the press work for Vitagraph, and that included writing the bi-monthly Bulletin of releases. In those days the stories were written from the produced film and not from an advance scenario that was likely to be com-

pletely changed around. Each week the completed pictures would be run off on the screen.

The sight of the boy with the cans heading for the cellar was the signal for all who were not working to flock to the cellar projection room. It was Commodore Blackton's habit to keep up a running fire of comment on the action such as "Florence goes to meet Maurice," "Maurice leaves his boat and comes up on the beach," and similar scraps of information. It was after one of these speeches that we asked Florence who? Why not use the full name?

There was a moment's pause, then Blackton asked "Is it all right, Florence?"

"Sure," came the prompt reply from the stairway where the players were perched and Blackton repeated, "Florence Turner." The next bulletin carried the names of Florence Turner, Maurice Costello, Leo Delaney, Adele De Garde, a child favorite, and several others, the first instance of the players being named.

It might be remarked in passing that a recent history states that in the general doubling up of duties Miss Turner also served as wardrobe mistress. As a matter of fact, she was the general factotum, dispensing the petty cash, interviewing callers and making herself generally useful around the office. And if you were invited to stay for lunch, it was Miss Turner who brought you the cheese sandwiches and tea which was the invariable menu at Vitagraph.

Eight weeks later the writer had passed on to the Lubin Manufacturing Company, where he repeated the practice of using the actual names of the players, after he had combatted Mr. Lubin's protest that the players would demand more money if they became known. It was not long before the other members of the Patents Company followed suit, with the single exception of Biograph.

It is probable that Biograph had another reason for withholding names. Even in 1910 stage players were averse to lending the use of their names to the pictures, even while they appreciated the five dollars a day that was paid for jobbing. Biograph used many well-known players. They feared it would be more difficult to obtain their services if names were used.

Of course, that made the fans all the more eager to obtain the names, and that, again, made the Biograph officials stubborn. Even when

B. Nichols, their English agent, insisted that he must have named postcards to compete with other companies, they refused to permit real names to be used, and Nichols used his own judgment. Only one name lingers in memory. We recall that Blanche Sweet was known as Daphne Wayne.

For this reason the names of Mary Pickford, Owen Moore, Marion Leonard, Kirkwood, John W. Cumpson, Fred Mace and Mack Sennett were not known until they had passed to the management of the then growing independents, and it was not until the independents obtained these names that they really began to gain prestige.

As usual it was Carl Laemmle who led the way, and he took pages to announce that Biograph's "Little Mary" was none other than Mary Pickford, who would be seen in Imp productions. In the same way Florence Lawrence, sometimes known as "the other Biograph Girl," got her name when she and Arthur Johnson went to the Lubin company. It was not until Biograph produced its first regular two-reel picture that the names were given out, and meanwhile most of the famous names had become known through association with other companies.

It was the star system that helped to raise present day salaries to what in 1909 represented a film company's weekly income—often more—but on the other hand, it was the star system which not only saved the pictures from the chute but put them ahead many years.

The public had found its own names for the players, but the "really and truly" names gave the actors a new appeal. A year and a half later, conducting the "Answers" department for the Motion Picture Story Magazine, the writer was better able to judge the fan reaction.

It was Eugene V. Brewster's idea that a fictitious department purporting to answer questions would give opportunity for the putting over bits of personal and studio gossip. Neither of us had any idea of what the result would be.

The first department was, of course, entirely fictitious. When gossip ran out before the limits of the department, a few names were taken from recent casts. By the time the third department was sent to the printer, the flood

(Continued on page 413)



WHAT are the major improvements in camera design and camera work in the last twenty years? This is the question we are asked to answer for the anniversary number of *MOVING PICTURE WORLD*.

As far as the cameras are concerned, this can be summarized in two words—accuracy and standardization. Doubtless, most of you will remember the confusion that existed in the early days owing to the different frame lines and the different perforations that were being used. To such a state did matters develop that the whole industry was threatened with a serious setback.

The Bell & Howell Company early recognized the need of some definite standards, and a large amount of experimental work was done. After a careful consideration of all the factors involved, the company announced their findings and immediately proceeded to develop the special machinery necessary. It is interesting to note that the select committee of the Society of Motion Picture Engineers adopted the B. & H. perforation and frame line as standard in 1917, thus setting the seal of approval on the pioneer work of this company.

The first step, of course, was to design the famous B. & H. perforator. The great exclusive feature of this machine was the registration of the film by pilots during the perforating. By this device and with remarkable accuracy of the construction of the perforator, it was possible to supply perforated film to the trade that could absolutely be relied upon to be correct. This was accomplished in 1910. At the same time, the well known B. & H. professional camera was designed using the same system of pilot registration. In the design were incorporated features that made it possible to do the most elaborate trick work. Even then, without the accuracy of registration in both the perforator and camera, these features would be of little use. As it was, producers and camera men early found out that they could produce the most mystifying effects, with the result that some very ambitious work was done along these lines. While today several attachments are available for doing some of this kind of work more easily, the original design of the camera has not been changed.

The most important problem in handling film is in the taking care of shrinkage. As everyone knows, motion picture film consists of sensitive silver salts in a gelatine emulsion which is spread on a celluloid base. Now gelatine is a most peculiar substance and the vagaries of its behavior still causes worry to the best minds tackling the problem. This is more or less aside from the subjects, but it is mentioned to show that the various branches of the industry are so interwoven that it is not possible to separate them.

The next step in the advance of cinema machinery was the advent of the continuous type of printer as distinct and separate from the step printers formerly used. A rather different problem was presented here in that a shrunk negative was being printed on an unshrunk positive. In the step type of printer, this small variation was automatically compensated for each frame. This was not possible in the continuous machine, so a new method had to be found. This was finally taken care of by making the aperture curved, the positive film, of course, travelling on the outside. Incidentally, side shrinkage was taken care of and perfect registration assured by making the sprocket teeth fit the perforations

The Advance of Cinema Camera Craft

By R. Fawn Mitchell
Bell and Howell Co.

of the film exactly on one side only. This printer was put on the market in 1911 and immediately speeded up production.

Now to turn to some of the more recent improvements in cameras and camera work.

Possibly the outstanding achievement in camera construction was the design of a special shuttle mechanism that could be used interchangeably with the regular camera. With this device the standard camera could be used for taking pictures at the rate of 128 per second. By installing shutters and special rollers this speed could be increased to 300 per second. When one realizes that the film has to stop, take the picture, start up again and stop 300 times every second and do it so accurately that the picture on the screen would not be jumpy, one begins to realize just how valuable a contribution this was.

Probably the most radical improvements in camera design are the small spring driven portable cameras that are so conspicuous now. While many small cameras of this type had been placed on the market from time to time, none of them really met with the serious consideration of the producers.

The first developments started by this company were the use of standard film split down the middle. This was never pushed and was allowed to rest until the introduction of the 16 m/m substandard film in 1923. The 16 m/m film utilizes the reversal process developed by the Eastman Kodak Company. By this outstanding advance in film technique it is possible to produce pictures at less than one-sixth the cost of standard film. As the item of expense interests the amateur as much as anything, the importance of this process can hardly be overestimated.

The Filmo Automatic Camera has created a sensation wherever it has been introduced, and it is not saying too much that this remarkable camera has made amateur cinematography popular with the public. The success of this machine was largely responsible for the widespread interest in amateur cinematography. The amateur can now reproduce most of the work done by professionals within, of course, certain limits. The result is that amateur clubs, cinema leagues, etc., are springing up all over the country.

The obvious step from the amateur spring driven camera is to the professional spring driven camera.

At first it was thought that no professional would condescend to use anything of this nature. However, the portability and convenience of this type of camera is so obvious that this machine made good over night. It is noteworthy that some of the biggest news scoops in history have been obtained by this camera.

Keeping step with the improvements in camera and camera accessory design, the methods in the studio have kept pace also. The greatest change is in the growing use of artificial lights of all kinds as opposed to the old glass

"hothouse" studios using sunlight. Not only are the producers independent of weather, but special effects can be produced so easily. One may safely say that the styles of lighting adopted by the cinematographers have set the style all over the world. A large part of the fascination of modern pictures lies in the remarkable lighting effects. After all is said and done, what is a motion picture but a play of form, light, and shade?

Largely related to the control of light is the amount of light used. There is a fast growing tendency towards the use of faster lenses. Not only do they economize in light, but their use also eases the strain on the actors' eyes. The importance of this need not be stressed as everyone knows what is meant by "Kleig eyes." Another advance in the studio is in the use of soft focus lenses. By a discreet use of these lenses the atmosphere of mystery, romance and exquisite beauty are readily portrayed. Incidentally, the discreet manipulation of these lenses has made it possible to photograph entire productions without the actors using make-up—or at least as much as usual.

Talking about make-up, you know that the actors have to make up on account of the usual film not giving the same effect on the screen that the eye sees. This is caused by the difference in color sensitivity of the film as compared to the eye. Panchromatic film is coming to the fore, now that there is a growing recognition of this principle, and bids fair to supplant the regular film ordinarily used. As a matter of fact, several pictures have been taken entirely with this film and the actors did not use any make-up, except possibly for a few close-ups. The advent of talking pictures is fresh in the minds of everyone, and the huge success of this new venture is going to bring surprising results. The "Black Pirate" was a picture far in advance of anything previously shown, and the forerunner of many more entirely in color. Just now, many keen minds are working on the problem of stereoscopic pictures. While these problems are baffling, sooner or later they will be solved. Still pictures are now regularly sent by wire and even by radio. It will not be long before moving pictures will be sent the same way.

In a brief and sketchy way we have outlined some of the principal advances in camera construction and technique. It is not possible to mention all the things that have contributed to the fast progress of this youngest of the arts. From the old Black Maria to the huge studios of today is a big step, but who can foresee the studios of the future when every home will have a projector of their own and when the family will show a picture rather than read a book. Possibly they may connect the projector to a socket in the wall and witness a stereoscopic life-like reproduction in color to the music of the world's best orchestras.



THE influence electric light has exerted in bringing motion pictures up to the present high state of perfection cannot be commercially estimated, unless all phases of the industry be grouped under

one head and electric energy given credit for all.

It is, of course, possible to produce the motion picture without the use of electric light, but the cost per unit picture would be considerably greater than with our present method. Therefore, assuming that motion pictures may be photographed without the aid of electric light, of what value would any motion picture film be to any theatre with a seventy-five to two hundred foot throw if other than electricity was used in the motion picture projector? Therefore, electric light is the only light source that may be used to reproduce the picture on the theatre screen with satisfaction, regardless of what source of illumination could be used in the manufacture of the same.

You might inquire what is satisfactory motion picture projection. In my judgment, no one can reply to this, in that the industry, because of the lack of standardization, has various degrees of brightness and quality which are classified as satisfactory pictures and this is the standard set by some individual or local groups, visibly or otherwise, on which no data or technical information is had for comparison. Therefore, what may be a standard in one section is not in another section, contrast or the lack of contrast may have some bearing on the appearance of the screen or various theatres in the same community.

Were it possible to have for comparison sections of positive exposed and developed film (taken from ten subjects or even ten sections of the same subjects, and different prints,) various densities of positive printing might be found, automatic apparatus will eliminate this to some extent but not entirely.

It is readily discernible that although electric light has been the prime factor in the development of the motion picture industry, the motion picture industry has grown in such leaps and bounds that the engineers have not been able to keep up with this rapidity of growth and because of the speed with which the industry has grown, a great many refinements have been omitted. Some of the many refinements have been overlooked which may have a great bearing on the future quality.

A large percentage of the motion pictures photographed up to this time had been printed dark—all that could be said of it was that it was an image photographically recorded on a film. The next step apparently, was a combination of non-chromatic light units and arc lamps, filters, etc.—then the high intensity gradually found a place in the studio—now the demand again is for the better negative quality, one with finer quality and gradation of film intensity. The superseded sensitive negative film with color screens in the camera to balance the spectrum also found its place in the studio.

The picture of the future, if present trend may indicate what the future demand will be, will permit of a much higher quality of negative, with the possible elimination of screen for the camera, for other than color work—and the adoption of pan-chromatic negative stock exclusively with the use of the combination of mercury vapor, incandescent lamps of high wattage and the high intensity arc, with the result that by this method it will be possible to register the proper film

The Electric Light

And The Cinema

By J. C. Kroesen
Edison Lamp Works

density for the higher grade black and white and color photography.

You might ask, what has this to do with the influence that electric light has had in bringing the motion picture to its present standard? Every step in the development of the industry, must be preceded, or directly followed by some development or improvement in the lighting apparatus. Film emulsions require the attention of the chemical engineer but research and knowledge of the quality of light emitted by the lighting equipment, must be had before the chemical engineer can proceed to any great extent. Such developments often require the manufacture of special carbon electrode for the arc lamp, new mechanisms for operating and controlling the arc, incandescent lamps of special nature using tungsten ribbon instead of wire tungsten, and special fixtures for control devices for operating the electrical lighting apparatus and a hundred and one other minor electrical developments must be developed to obtain a certain desired photographic result.

As the film negative quality is improved, changes in light sources are therefore necessary, to correspond with the negative which is used in the camera.

Again, electric light has been the influencing factor in increasing the quality of the motion picture.

Studio electric lighting apparatus and photographic materials are always running a race toward improved quality. With all the research in the studio and producing field, assuming that the negative and story produced be of the very highest quality, the unfortunate condition exists, that the positive film printing and projection might not be of proper quality and standard and might require a large amount of research engineering. From the projection standpoint, electricity has made practically the only advancement in the last several years, and as for motion picture projectors; projectors that were available several years ago, are practically the same projectors which you now have today, with but few minor improvements. The advancement or improvement in the projection field has been primarily made by electric light and confined mainly to the lamp house. In the future a motion picture projector may be developed that will more efficiently utilize the light emitted by the light source and standards may be sent for projectors, screens, printing of positive film. When this is accomplished, electric light will have standardized the screen and will give the exhibitor the proper screen results at the minimum cost of operation. Such a move is coming, is on its way,—but the period of its arrival will depend on the co-operation of

the theatre owners, projector manufacturers and lighting engineers. The industry must have standards created, and must be operated along these standards.

Salesmanship and engineering may have been thought to be synonymous at one time in the motion picture field,—they are now, if you place the proper apparatus in the proper place and do not oversell your product.

From every angle electric light either directly or indirectly has been the influencing factor in making and raising the present motion picture industry standard.

You may find that new experiments such as are now in progress will produce superior results to our present method.

The electric light is one of the predominant factors in every apparatus now used in the motion picture industry, the studio, editing room, printing and developing room, projection, wired and wireless transmission of pictures, talking pictures, and general decorations in theatre lighting. Electric light cannot be dispensed with. It will always be found in some form or other.

Without electric light the motion picture industry could not exist. Its influence has raised the standard of photography, brought the industry up to the present high standard and will carry the motion picture industry on to a higher standard. The old cut and dried methods should no longer be tolerated—it is now engineering and standardization wherever possible in every theatre, studio, and laboratory—and the influence of electric light and electricity will do the rest.



Sydney M. Nutt, Mayor of Hot Springs, Ark., who is manager of the Central Theatre there.

The Volunteers

By Van Powell



SELLING seats isn't so hard. But keeping them sold, holding a gain while fresh conquests are made in patron territory is a constant battle. The biggest gun and most effective ammunition is found in exhibitor reports.

Naturally the men behind the gun are volunteers. No paid troops could put the essential sincerity, spirit of aggressiveness and generous championship of a cause into this service. It takes men vitally interested, honest, imbued with a spirit of fair play. And that type, voluntarily, unselfishly, has suggested, built up and maintained in Straight From the Shoulder Reports, a clubby good-fellowship combined with real exhibitor service which prompted one of the group of contributors to christen them "Our Gang."

Away back in the early nineties, the idea of an exchange of reports had its real start in the Opera House Reporter, a publication that had its home in Estherville, Iowa, out in the sticks and catering to the managers of the houses and the troupes that played them all through that section. Theatre managers used the columns to tell each other about the quality of the acts or shows they played and the company managers, in their turn, came through with their experiences with various theatres and managers. Naturally there were "knocks" and often enough when a house manager "panned" an act and the road manager came back the printed comments came pretty near melting the type.

The idea of reports, minus the come-back-at-you angle, had such real value that exhibitors adopted it as a system of letting each other know the box office value to them of pictures played.

In response to the request of many exhibitors, MOVING PICTURE WORLD instituted the Straight From the Shoulder Reports service in 1921 and since its inception the form in which the reports came has gradually changed as exhibitors suggested the addition to the report of information calculated to make their box office estimate of the picture value to them more certain. Started for exhibitors, supported voluntarily by exhibitor contributors, used by a host of exhibitors, the reports have reached their present adequate form.

But though the form has undergone a gradual improvement, the spirit behind the form has never altered. From the start the men who send the reports gave to this generous service a sincere sense of fair play to the productions and to their fellow exhibitors. The reports were to be a statement of the effect they had on the box office, the audience reaction to them, little tips on patron comments, on the star's standing with the audience as a result of work in that particular picture, perhaps—but in the main es-



Left to right: J. D. Kennedy, Apollo, Indianapolis, Pa.; A. C. Werner, Reading, Pa.; C. A. Anglemire, "Y" Theatre, Nazareth, Pa.; H. H. Hedberg, Amuse-U, Melville, La.; Steve Bruner, Eagle, Baltimore; R. A. Preuss, Arvada Theatre, Arvada, Colo.; L. Chas W. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y., is last. To his left is his son.

sence, a simple statement of picture performance in that theatre.

The honesty and lack of bias which is the basis of the exhibitors' state of mind when making these reports, has made them grow in popularity as a box office barometer, and exhibitors use the reports as a guide in booking pictures, in estimating the exploitation effort to put behind a certain picture, in going back and picking up a "good bet" they may have overlooked.

E. W. Collins, when he was reporting pictures before he became President of the M. P. T.

O. A., put in a nutshell the best method for getting the most out of the use of the reports. "Study the reports and discover exhibitors whose opinions agree with your experience on pictures you both have played. Then follow the future reports of these exhibitors," was Mr. Collins' advice. Thousands have taken this advice and they find reports to be of the utmost value when used in this way.

So the volunteers have put Straight From the Shoulder Reports into a position where, in the battle for patronage, they make a bullseye every shot and go a long way toward putting the patronage drive over the top.

Motion Pictures in War Work

By Sumner Smith



THE lights had just flashed on in the Broadway theatre. A Liberty Loan speaker took the stage for an allotted ten minutes and wasted no time in beginning his oratorical campaign to stir the enthusiasm and loosen the purse strings of the audience.

Soldiers and sailors in all parts of the theatre obeyed while the audience applauded. Most conspicuous of all was a short, rather spunky looking chap. He stood alone in the front row of the first balcony, visible to all. The speaker, with an eye for the dramatic, decided to reserve him for last.

Pointing at the service man in the orchestra nearest to him the orator demanded, "Who will buy a \$100 Liberty bond for him?"

The challenge was met and the service man, having fulfilled his part in the proceedings, sat down. His compatriots followed suit as the speaker, working rapidly and forcefully, won a bond for each of them. The service man in the balcony got tired of waiting and sat down.

"Now," shouted the orator, "we come to the last man. He is standing in the gallery, plainly visible to all. Who will buy \$500 in bonds . . . ?"

The orator's voice trailed off.

"Where's that man gone?" he finally demanded.

A woman next to the soldier nudged him. "Get up," she said. "They want to see you."

"Like hell," replied the soldier in a voice that all could hear. "I don't like standing out like a lily in the field or a sore thumb."

While the audience roared, the speaker's time elapsed.

None can estimate the value of the co-operation given the government during the World War by the motion picture industry. It was easily one of the outstanding agencies in promoting enthusiasm and raising funds.

Propaganda films gotten out by the U. S. Bureau of Information were run without question in every theatre. News reel pictures helped enlistments. Theatres were thrown open to speakers, "Four-Minute men," like the man above, who sold Liberty Bonds. Army encampments got free film.

Most notable of all was the contribution of the screen stars. Theirs was a wonderful spirit of service. Jealousies were put aside for the common cause. Stars who hated each other as the mongoose hates the cobra stood side by side on the New York Public Library steps and personally sold bonds. And they did sell them! Like hot cakes. Not only that, but several of the most famous stars consented to appear together in a couple of films.

"Jimmy" Creelman, now directing for Famous Players-Lasky, was in charge of the en-

(Continued on page 422)

Films From Across The Sea

By Charles Sewell

WHILE it is the general belief that all good things cinematic have had their origin in the United States and the UFA and other productions are now pointed to as evidence that at last the European directors are commencing to overtake—and possibly overpass us, film history shows that we owed much, even in the early days, to the European experimenters, notably the French and Italian producers. Our first really fine film productions came from the Pathe Freres,

though they acted merely as handlers for the French artistes who produced the "Films d'Art."

This was really the first film guild. The best players of the French stage; not all of them of French birth, produced artistic plays and sold them through Pathe, content to "break even." Standard drama, old legends and an occasional experiment made up their repertoire, and to them may be credited the first film version of the legend from which

Max Reinhardt developed his presentation of "The Miracle." The story was precisely the same. Reinhardt merely added scenic effects and mob backgrounds.

For the American market these pictures suffered somewhat from being cut to the iron-clad "one reel" limits. Abroad the system of handling was different, and a more natural development as concerned footage was permissible.

Both Eclectic and Eclair sent to America versions of "Les Miserables," one in four and another in eight reels, but when Edison and Vitagraph decided to make the same subject, they were forced to release the story in "parts" of one reel each, extending over a period of six weeks, just as Tolstoi's "Resurrection" was utterly spoiled by being condensed into the thousand foot limit.

Most of the early product came from France, but in Italy an artistic development was happening that resulted in the importation of a fourteen reel version of Dante's "Inferno" which was carefully edited to eight reels for local release. Some condensation was necessary, since there existed no Italian board of censorship and there was naturally much nudity, as was proper to the subject. This was eliminated before the public showings here. This was offered at as much as fifty cents "top"; an almost unheard of thing in those days of the five cent shows.

Now that the ice was broken, other big pictures followed such as "Les Miserables" again and "The Last Days of Pompeii" and in 1913 "Quo Vadis" was given an extended run in a legitimate theatre on Broadway and then roadshowed and this was repeated by "Cabiria" in 1914.

It will be seen that with one stroke, the foreign producers not only broke the single reel hoodoo but inaugurated the big spectacular super-feature. Nor was that all, for, having smelled blood they even sent over pictures in color such as the ancient Greek tragedy "Oedipus Rex" and the up-to-date offering by Kine-macolor of "The Durbar" in India on the occasion of the coronation of King Edward. The news reel also was first inaugurated on the other side.

Now let's go back to about the time that the late J. P. Chalmers founded MOVING PICTURE WORLD. We find that competing successfully with the home product that was fast getting on its feet, were a number of regular releases of European films, such as Great Northern, George Melies, Urban, Lux, Gaumont, Pathe, Roma, Milano, etc., representing the product of Norway, France and Italy. In many respects these pictures were an advance over the American product and they enjoyed popularity, but as the domestic picture continued to improve by leaps and bounds under the impetus of Yankee ingenuity, foreign competition grew less and less and by the beginning of the World War was negligible.

In justice to the American producer, it should be said that economic conditions worked to the advantage of the foreign product when it came to making the big spectacles, particularly the much lower labor cost for the big mob scenes, but once assured that there was a market, the American producer leaped into this field and began making super-spectacles regardless of expense or low-cost competition.

Necessarily, the World War acted as a serious set-back for the foreign producer and by the time it was over, America had taken the lead in this great industry. It was not long after peace was restored and the scars of war began to heal that the German-made picture began to make its effect felt in this

(Continued on page 438)



Four Notable Early Foreign Specials

Top—"Quo Vadis" (Cines-Kleine, 8 reels, 1913). Second row—"Cabiria" (Itala, 12 reels, 1914), and "Les Miserables" (Eclectic, 12 reels, 1913). Bottom—One of the very first of the foreign specials, "The Passion Play," brought to the United States by Pathe in 1907, in five reels.

Films Of France Making Strong Bid For World Market

*Societe des Cineromans and Other Leading French Producers Now Making Pictures of Outstanding Merit—
New Productions Being Watched With Interest*

*Special Paris Correspondence
To Moving Picture World
20th Anniversary Issue
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Paris, France.

FOR the first time since before the war, French film producers begin to feel confident that France again is to have its place in the sun as an important contributor to the art of the cinema. With the government's fullest co-operation and with ample finances French motion picture makers are making tremendous progress in restoring the French film industry to the place in the world market, which it enjoyed previous to 1914.

The variety of important contributions to the screen which French studios have recently made or which are now in the making is impressive. It ranges from the big, spectacular multiple reel features like "Les Miserables" and "Casanova" or ("Don Juan de Venise" as it has also been temporarily titled) made by Le Societe des Cineromans of the Pathe Consortium, to films of the type of Nathan's "La Rue De La Paix," which as its name implies portrays the up-to-the-minute world of fashion.

"Les Miserables" is already in America, and will be released by Carl Laemmle of Universal. "Casanova" has been completed and has already been viewed privately the first cutting bringing it to about fourteen reels.

It is said to be a most sensational production, both in its vivid dramatic episodes and in the big spectacular effects secured. Jean Sapene, head of the Societe des Cineromans, and Louis Nalpas, his production director-in-chief and art director, are elated over what they declare will prove to be the screen sensation of the year in France.

Nathan's fashion film will show the newest creations from the Paris coutouriers, built around a story which presents the showrooms of the famous Rue De La Paix in all their glory and feminine loveliness, together with the great summer fashion display at Deauville. Andree Lafayette and Suzy Pierson, two popular French actresses, are the women stars.

At Joinville, where the great studios of the Societe des Cineromans are located, Marcel l'Herbier, the distinguished producer, is working in association with Louis Nalpas on "Le Diable Au Coeur," a satiric comedy drama, that promises to be a masterpiece of exquisite Gallic humor and near tragedy.

Another feature recently finished here also, of which great things are expected is the elaborately staged and artistically directed "Princess Masha," a dramatic story of Russian



JEAN SAPENE
Owner of Paris Le Matin, New Big
Figure in French Film Industry

high life and the intrigues which networked it in the days of the Czars. Like "Michael Strogoff," the Louis Nalpas production already seen on the screens of America, the "Princess Masha" has many superb and luxurious settings, vividly contrasting with the sordid environment of the Russian peasants of the period. The theme of the story is said to be most melodramatic.

The French public regard Jean Sapene, who is the publisher of the *Paris Le Matin*, as well as being the head and front of the Societe des Cineromans, as the savior of the French film industry. Since his name has been identified with the Pathe Consortium, originally the owner of the Societe des Cineromans, film production activity in France has taken a tremendous stride ahead.

A dynamic personality and a tireless executive, M. Sapene, is a power in French government circles and it is largely because of his efforts that French film producers are receiving the fullest official co-operation and support in re-establishing French motion pictures in the world market.

Louis Nalpas, eminent French regisseur and art director, who is M. Sapene's chief of staff and upon whom the responsibility for the activities at the big film-making plant at Joinville largely rests, has long been one of

France's foremost creative film producers. It is to him that M. Sapene looks most importantly for the results, which it is his ambition to bring about for the French film industry and to date the progress made has been surely satisfactory.

When they are ready to show "Casanova," which has taken many months of painstaking work in the studio and which necessitated taking the entire company to Venice, where, with the Italian government's co-operation, eight days alone were spent in photographing scenes in the famed Place de St. Mark in front of the historic cathedral, it is no secret that M. Sapene expects to give his confreres in the industry here and abroad something of a surprise.

Gorgeous and supremely dramatic are the words which have been used to describe this picture by those who have been privileged to see parts of it privately. Certainly it should do much to attract attention to France's growing importance as a factor in the world film market.

A recent announcement that M. Natan, director of Le Rapide-Film, is to produce a picture depicting the life of France's beloved heroine and martyr, "Joan Of Arc," has aroused much enthusiasm. Jean-Jose Frappa, the novelist, is writing the scenario, upon which he has been busy for upwards of a year. He is the first of eight prominent French authors, who have banded themselves together to write for the films. The cast will be entirely French.

The producer of "Joan of Arc" will be Marco de Gastyne, the noted artist who won the coveted Prix de Rome for painting. He previously produced Pierre Benoit's "La Chatelaine du Liban," which was very popular in France, and at present is engaged in making two films, "Mon Coeur au Ralenti" and "The Madonna of the Sleeping Cars" for International Films.

A film on the life of Frederic Chopin the composer, is also under way for the Societe des Films Historiques, which has already produced the French successes "Le Miracle Des Loups" and "Le Joueur d'Echecs."

In Indo-China, Jacques Feyder, another noted French producer, is making a film adaptation of Pierre Benoit's "Leper King."

The revival of the French film industry would amaze anyone, who had not kept closely in touch with its most recent developments. America will do well to observe its future progress with a sympathetic eye. A closer contact and more intimate understanding will bring rewards to the film industries of both nations.

J. R.

Foreign Representation

How Motion Pictures Are Marketed and Handled Abroad

By Edward Auger

CONDITIONS in the European market at this time, with the definite trend away from American pictures, if there is indeed not a positive prejudice against them, makes it seem not inadvisable to present some facts about foreign organizations and their methods in the presentation, sales and distribution of motion pictures.

These facts, of course, are familiar to all who know the overseas market, but may be more or less informative to the rest of the industry.

Great Britain, unquestionably, is today America's biggest market outside its own confines, both in the number of theatres, nearly 4,000, and in its gross revenue to the distributor.

The customary practice here is to ship a print of a picture to England almost concurrently with its pre-view showing in the United States.

There it is given a careful viewing by the technical staff of the British branch or agent of the American concern and is prepared for presentation to the British showmen. This presentation generally is made in a first class London theatre before an invited audience of English exhibitors and critics of the various trade papers.

Some of the more important distributors customarily immediately arrange other trade shows in other exchange centers like Liverpool, Manchester, Glasgow, etc.

Pictures are sold under the "block booking" system a series of ten or twenty pictures, and in some instances, even more, ordinarily being sold at one time. This practice has come into general usage because of the economies effected for all concerned.

Selling costs in England, just as they are here, are extremely high and anything which will tend to reduce them is welcomed. Block booking is one of these things and though the practice has doubtless many disadvantages, its benefits both to the distributor and exhibitor are such that only something revolutionary will probably be sufficient to change it.

Under these conditions a film presented today may not be released for a year or more. The only exception to this rule is in the case of the super-feature. This type of production always finds a ready market and generally may be assured of a release within a few months of its premiere showing.

Rental first run prices range from one to two hundred pounds sterling, per picture. Specials are usually sold on a percentage basis with a minimum guarantee.

Oftentimes a special will receive early bookings on the condition that the exchange consents to cancel one of their dates or pay for the picture replaced.

As many as fifty prints are often used on a high class special feature.

Instances of specials grossing from fifty to one hundred and fifty thousand pounds may be cited, but are by no means frequent. Ordinary feature productions will gross around two thousand pounds or about \$10,000. The British market may be said, conservatively, to repre-

sent two thirds of the entire foreign gross earnings of any American distributing organization.

Short subjects are still regarded as "fillers," much the same as here, and do not bring in the revenue to which they are properly entitled.

Sales and the methods of recording, follow-up, accounting, booking etc., in vogue in England are about the same as here.

In Germany on account of the "Kontingent," barely forty per cent of American pictures find their way to the screen of the German exhibitors. The presentation and sales policy followed out here, however, otherwise is closely akin to that followed in England, which already has been described.



Edward Auger, American representative for many important foreign firms.

This market undoubtedly could be as profitable as the British market were it not for the heavy quota imposed. The gross business certainly would be as good.

Germany has something like 3,500 theatres and operating expenses there are generally lower than in England.

Specials frequently gross more than 400,000 gold marks or close to \$100,000 with other pictures in proportion. Owing to the limitations which the quota imposes, however, only the pick of American productions are shown.

In France, which has over 2,500 motion picture theatres, the population are not overly enthusiastic picture fans. As a matter of fact in many of the smaller towns theatres only operate seven or eight months in each year. Fifteen hundred theatres are open only once or twice a week.

In most French theatres a bar is run in connection with the screen entertainment and frequently shows a larger revenue than the theatre. Apparently, in many instances, the theatre is used to draw customers to the bar, rather than the reverse.

In handling American pictures the sequence followed, begins with the re-editing of the sample prints and the titling of same for French consumption. A story is often completely changed around and cut so much that its makers would never recognize it.

This is necessitated because of the different viewpoint of the French people about a given subject or theme from the American. On this work being done intelligently depends the success or failure of the pictures in centers where the largest revenue is to be derived.

As a rule all pictures are shown to the exhibitors at a trade showing held in one of the Paris theatres before any effort is made to sell them. If the picture is a "special" it may find its way into one of the "Boulevard" long run theatres. Otherwise, it is released to the Pathe Consortium Fournier group for a simultaneous run in eight or ten theatres in various parts of Paris.

This group of French distributors is the only one which can give a picture a large number of bookings and thus can afford to pay fairly good prices.

All prints are thus used in Paris first and then are sent out to the other exchanges. Branches are operated in Lille, Marseilles, Lyon, Strassbourg, Bordeaux and also Algiers.

After selling the larger centers on a "screen and pick" basis at the higher rentals, the picture is then booked to the smaller houses on a "programme" schedule. This "programme" may consist of 10,000 or 15,000 feet at so much per foot. It generally consists of a feature, a comedy drama, a two reel comedy and a one reel filler, either an educational, travel or news reel.

Special productions have netted exchanges, when run indefinitely on the "Boulevards" from 50,000 to 200,000 francs.

Programmes have been sold for as low as 100 francs for two or three days. Certain specials, of real box office quality, have grossed as high as 500,000 francs. Ordinary features will gross around 50,000.

When it is recalled, however, that the franc today is worth only about four cents the figures are not so impressive.

United States standard systems are used by all American distributing organizations in France. However, it is found necessary to keep two sets of books, one for the French officials for the purposes of taxation, and the other to take care of the home office requirements.

Although most American companies are not getting a revenue in dollars and cents out of their French offices, commensurate with their investment, at the same time when it is considered that the majority of the theatres have not increased their admission prices in propor-

(Continued on page 436)

What Veteran Exhibitors

Think of the World

WHILE the proof of the pudding may be in the eating, an even more definite proof is the number of encores taken on the delectable dish, and Moving Picture World is proud of its Old Guard of loyal friends, many of whom have been subscribers almost since the inception of this publication.

There is perhaps no business in this country in which the "mortality" is greater than in the moving picture field. It is pretty close to the facts to say that in any hundred houses forty of them will have changed managers within a twelvemonth, and a considerable percentage of these will have dropped completely out of the business.

The exhibition field is a case of the survival of the fittest. Only the bred-in-the-bone showman can survive the competition and comparatively few can date their history back ten years.

For this reason Moving Picture World feels that the supreme compliment is the presence on its circulation list of so many who have been with us for periods varying from ten to nineteen years, and it appreciates the good wishes expressed in the letters appended here. Anyone can say they like Moving Picture World, but when they *prove* it by repeated subscriptions, it means more to us than even they realize, and we thank all those good friends who have taken the time and trouble to contribute their good wishes. These letters are from only a handful of the five hundred odd who were on the books when the tenth anniversary number was published in 1917.

Here's A Veteran

You always will be to me a friend, as for the past decade I have always been vitally interested in your wonderful talks on the theatre and projection. I feel that the moving picture public owes you an eternal debt of gratitude for the improvements which you have suggested in the showing of moving picture plays.

My first acquaintance with the Moving Picture World was in 1907, and I venture to say that you have no subscriber on your books, who has derived as much benefit from your magazine as the writer, not only from a trade's point of view, but also from a news standpoint.

"Pearsons Perfect Pictures" was started in Somerville twenty-to years ago. We started in the old Odd Fellows Hall on Winter Hill, with a seating capacity of six hundred. The theatre is still running, and making money. In the early days of our shows, we were compelled under the Massachusetts State Laws to have an intermission at the end of each twenty minutes, to allow the people's eyes to rest. As this compelled running a single reel which we dragged out for the twenty minutes, during the five minutes it was the usual thing to run illustrated songs. I think the most popular song ever put on at our theatre was "Take Me Out to the Ball Game." One night we had twenty-two encores on this particular song. That was, I think, in 1909.

The great improvement noted in pictures today from twenty years ago, is the backgrounds, setting, and photography; at that time using almost all professional theatrical stars one cannot find improvement in the acting today.

Today Somerville has eleven theatres with a seating capacity of fifteen thousand. Our newest theatre is directly opposite the Pearson's Theatre, with a seating capacity of twenty-two hundred. The populations of Somerville is about one hundred thousand, an increase of thirty-five percent in twenty years. The seating capacity of amusement houses has increased in that time, three thousand percent.

Perhaps the only thing that Somerville people regret is, that we have no Sunday shows. It has been said that from twelve to fourteen thousand people attend movie shows in adjacent towns and cities every Sunday night, who reside in Somerville. Wishing the "World" continued success.—Arthur G. Pearson, Pearson's Perfect Pictures, Somerville, Mass.

One Big Factor

In all the fourteen years that I have been reading your valuable weekly, The World, I wish to state that it has been a wonderful help to me giving me the important knowledge that we exhibitors demand.

That it is one big factor in the industry is a foregone fact.—Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

Since 1910

Your records show we have been a subscriber of the Moving Picture World since August 1, 1914. You will have to go way back of that. We started in the business in May, 1910, and a short time after that started taking the Moving Picture World and have kept it up until the present time. I have all the copies on file today. I pulled one out from the dust covered pile which showed the date of October 12, 1912, which I am mailing to you under separate cover for proof. I have taken several other picture trade books in the past, but like the Moving Picture World best as it is better suited for all purposes.—William L. Shelton, Kansas City, Mo.

Note: W. L. Shelton, is owner of Ashland Theatre, 24th and Elmwood Avenue, Kansas City, Mo. The Ashland Theatre started in a tent May 10, 1910, which was gradually changed into the present building which seats two thousand on one floor, has three stages, center stage fully equipped for any kind of acts, baby buggy garage, cry room, own emergency electric light plant. Sides open up and makes open air theatre for Summer. Free parking station for 500 cars in front of theatre.

Never Missed a Copy

For fourteen years I have been a subscriber of the Moving Picture World and for fourteen years I have been receiving very valuable information and instructions from this magazine. It is indeed a very great pleasure for me to congratulate the Moving Picture World on their 20th Anniversary.

Each week I look forward to my copy, and would certainly be lost if I did not receive it, however, I must state that during these fourteen years I have never missed a single copy.—A. R. Powell, Pollard and Highland Theatres, Guthrie, Oklahoma.

Bought, Stole and Borrowed

I want to congratulate the World on your Twentieth Anniversary. I hope the World, with the aid of Sargent and Richardson will in due time celebrate its fortieth anniversary of unexcelled service to the industry.

I am enclosing a few little exhibits just to show you that I am no spring chicken in the show business. I believe I started reading the World just about the time Richardson started his department. And I have missed very few copies since. Most of the time I have been a subscriber. For a while, I bought copies on the stand in Waco and San Antonio, stole a few copies, and borrowed a few. Missed a few during the war with France, beg pardon I mean Germany, but caught up with part of this with the aid of a file of back numbers. But have been a regular subscriber for the last seven and a half years. And nine tenths of what little I know about the busi-

ness has been learned from the Moving Picture World and the various textbooks put out by the Chalmers Publishing Company.—A. W. Larmour, Manager National Theatre, Graham, Tex.

Lost Without It

Just thought I would like to congratulate you on the Twentieth Anniversary of the Moving Picture World.

I have been in the picture game here for the past fourteen years and have had the World coming every year. I have taken other trade papers, but I always stick to the World and I must say I find something helpful in every issue. Every department has something useful. I would feel lost if I didn't get the World every week.

My best wishes to all those that must work hard to get out this best of trade papers every week.—T. S. Laidman, Savoy Theatre, Birtle, Man., Canada.

An Aid to Success

Having been a subscriber to your valuable magazine for fourteen years, I wish to take this opportunity to extend my congratulations on your Twentieth Anniversary.

I have always found your criticisms fair and your information very valuable. In fact, consider my success in the motion picture business in a way due to the aid rendered by the contents of your valuable magazine.

I wish you all future success.—William H. Mack, Endwell Theatre, Johnson City, New York.

The One Best Bet

Congratulations on your 20th Anniversary. May the next twenty be even better than the past. Your paper has been a wonderful help to us for the past twelve years or more and we expect to continue to be a subscriber as long as we are in the picture game. We believe the World is the one best bet of all the trade journals.—H. B. Wells, Opera House, Newberry, South Carolina.

A Business Guide

Having opened the Palace Theatre at Gallatin, Tennessee, fourteen years ago, without any experience in the business whatsoever, I subscribed to Moving Picture World, therefore, have been a continuous subscriber for all these years. I have depended on the Moving Picture World as a guide in my business career and feel this is an opportune time to express my appreciation for the information I have received through its columns.—May Allen Roth, Palace Theatre, Gallatin, Tennessee.

Keeps the Files

We are pleased to know that you are preparing your 20th Anniversary issue.

We have almost a complete library of the Moving Picture World starting with 1915, and

are thus enabled to trace the development of the picture industry to the present date.

The World is much prized by us, we find it very reliable, and its criticisms correct and fair.

We wish you every success.—J. L. Stewart, Manager, Victoria Theatre, Saskatoon, Sask., Canada.

Intensely Interesting

This firm and its predecessors, as subscribers of fifteen years standing, wish to take this opportunity to congratulate Moving Picture World on its twentieth anniversary.

We keep a complete file on Moving Picture World and find its pages of paramount importance in keeping up with the news of the cinema world, while its tips on new pictures, reviews of features and comedies, and advertising and presentation aids are invaluable. Above all, Moving Picture World, is interesting, intensely so.—Harry C. Arthur, Jr., President Pacific Northwest Theatres, Inc., Seattle, Wash.

Oldest Woman Exhibitor

I have been a constant reader of your magazine since 1909 and it holds first place in mind for any information I might need or want. At one time I had every book for a period of 7 years. I also believe I am the oldest woman exhibitor having been in the same spot for 18 years.—(Mrs.) Georgiana V. Higgins, Elite Theatre, Crawford, Nebraska.

More Real Help

My husband, A. W. Moore, subscribed for the Moving Picture World eighteen years ago, and since his death ten years ago, I have renewed the subscription each year.

The World is a wonderful paper and a great help to me. Of all the trade journals I subscribe for, I get more real help from the World than from any other. It has played an important part in the success I have attained in the moving picture business in Grimsby.

I also extend my congratulations to the World on having reached its 20th Anniversary. All best wishes for the future success and welfare of the paper.—Bessie K. Moore, Moore's Theatre, Grimsby, Ontario.

Of Great Benefit

I note in your news columns that you are preparing an anniversary issue to be brought out on March 26.

I wish at this time to say that I have been a subscriber to the Moving Picture World for the past sixteen years, and have taken great pleasure in watching this magazine grow.

It certainly has been of great benefit to me during all those years, and I am sure that I could not get along without it.

Allow me to congratulate you on your Twentieth Anniversary, and sincerely trust that you will have continued prosperity for many years to come.—A. L. Couture, Manager, Paramount-Crown Theatre, Manchester, N. H.

From a Leader

The undersigned is pleased to be advised that he has been a reader of Moving Picture World almost from the date of the first issue, and that he has been

What The Showmen Say

a regular subscriber for nearly if not quite fifteen years.

He desires further to say that he holds Moving Picture World in the highest regard as a reflector of the truth, the whole truth and nothing but the truth in the great motion picture industry; that he has been enlightened as well as entertained by reading its contents—advertising matter as well as news, editorials and features—and, lastly, that he feels that suggestions that have come to him from time to time while reading, has enabled him to further his own business interests to such an extent that his returns on the money invested in subscriptions, must be figured—in percentage, of course, way up in the thousands.

Here's to Moving Picture World on the eve of its twentieth Anniversary. May it keep on living and prospering is the wish of George J. Schade, Owner and Manager, The Schade Theatre, Sandusky, Ohio.

An Accessory Man

Having been a subscriber to the Moving Picture World for fourteen years, I believe is sufficient evidence of my high esteem of this trade magazine. Fred C. Griswold, Griswold Machine Works, (Film Splicers), Port Jefferson, N. Y.

Still the Mainstay

To be advised by your circulation department, that I have been a subscriber to Moving Picture World, for a period of thirteen years, takes me back to the time of the old Biograph and Vitagraph days, when your publication was the mainstay of the exhibitor, as it is today.

During these years, I have seen your journal grow in magnitude and scope, without noise, clatter or clamor, to the high position it maintains with the exhibitors.

Hoping Moving Picture World may continue to grow and give the good service it always has to the exhibitor.—Chas. F. Kear, Opera House, Minersville, Pa.

An Early Help

You inform me that I have been a subscriber for the past 19 years.

I note by your letterhead that J. P. Chalmers founded it in 1907 so I must have missed the first year.

Perhaps I did not miss very much as the first copies I received were about only eight pages, but believe me those eight had more value than the present larger issues, for at that time it was about the only aid to be had.

When I read of some of the scary things that appear from time to time regarding how the big producers are "gobbling" up the small ones and soon we exhibitors will be at the mercies of the large organization, I wonder what they would have thought of the old Pictures Patents Co. (or Old General Flimco) as Mr. Carl Laemmle called it at that time.—C. B. Burkhardt, Pastime Theatre, Homer, Ill.

From a Mayor

Have just returned from New York and was reading about your Anniversary issue. February 1st, 1910, I read your first copy of Moving Picture World and I haven't missed reading an issue since this date which covers a period of 17 years.

I have always considered the World as the leading journal as to moving picture information and I send in my check every year before time in order to never miss a copy and I keep your journal on file for a whole year for reference to anything I want to know about pictures.

When I started in the moving picture business I quit the drug business of which I was a graduate in pharmacy and my friends thought I was making a big mistake as they didn't consider this a legitimate business. I thought it was so I proceeded and I proved to the community that it was and I have held all the offices in the city that requires honor, etc., such as President of the Chamber of Commerce, Boy Scout Council, Rotary Club, and many others and have just been elected to Mayor of our city and I have been serving as Alderman of my ward for some time.

The point I was making is the change of conditions as to when I started in business and what it is today. I know you well remember these times as I have read in your paper many times where you were encouraging every exhibitor to take active interest in every community affair and I have lived up to this and I have made a big success in my show and have varied other interests in my city.—Sidney M. Nutt, New Central Theatre, Hot Springs National Park, Ark.

A Business Proposition

I note that on March 26, this year you will issue an Anniversary issue completing your 20th year. Being one of your oldest subscribers I want to tell you that during the fifteen years that I have been getting the World each week not missing one copy. It has been not only a pleasure each week but a good business proposition as you have had at times articles that were a big help to my business. I have been an exhibitor here in Russellville, Kentucky, for 15 years, and I hope that we can both remain longer in our different occupations. This reminds that the years are slipping along. Here's wishing you all the luck possible in the future.—A. Mitchell, Dixie Theatre, Russellville, Ky.

Makes for Success

It affords me great pleasure to be able to congratulate you upon this your 20th Anniversary of your wonderful Moving Picture World.

I have been a constant reader of the "World" for the past twelve years and couldn't think of being without a copy on my desk, handy, at all times.

Your success has been the success of many a theatre manager. That the Moving Picture

World continue to be with us for another twenty years is my sincere wish.—E. G. Gidley, Manager, Georgia Amusement Enterprises, Athens, Ga.

Really Essential

Accept my sincere congratulations on the Twentieth Anniversary of your valued publication.

I have been a subscriber to the World for at least fourteen years, and I believe, to keep alive to current conditions, a careful study of its pages, is really essential. In a word, we regard it as indispensable.

All good wishes for continued success.—F. G. Spencer, F. G. Spencer, Ltd., Amusements, Saint John, N. B.

For Eighteen Years

I do not know of any better way of expressing our opinion of your publication than to state we have been a regular subscriber for almost 18 years.

Had it not been of material assistance to us in the conduct of our business, I certainly would not have been interested to this extent.—F. C. Smoot, General Manager, Smoot Amusement Co., Parkersburg, West Virginia.

None Can Compare

I have been connected with the moving picture business and have subscribed for the Moving Picture World sixteen years out of its twenty years of life service to the profession.

I started in business at the very bottom with nothing but nerve and a determination to succeed and through thick and thin have stuck to the game till success has crowned my efforts. I attribute my good fortune and business success greatly to the guiding spirit, information, and enthusiasm received from the "World" magazine. And by persevering from the bottom, I venture the assertion that today I am an outstanding professional and financial success second to none in Ohio.

I wish to say that I have critically read and compared several other moving picture magazines with the World and can truthfully say that none of them compare with the World in my estimation for a single moment. In general news, artistic display, high character dependable advertising and general detail information connected with the motion picture business Moving Picture World stands unrivaled, a glorious past of unparalleled usefulness to the progress of high class and a clean moving picture world. And as the past is, so may the World's future be bright and prosperous. We have every reason to believe the future work of the Moving Picture World will continue to serve the public in a high class, sincere, and honest manner.—Henry L. Binder, Orpheum Theatre, Xenia, Ohio.

Is Always Welcome

As you are about to issue your 20th Anniversary number of the Moving Picture World I would like to say a few words in regard to your magazine.

During all the fourteen years which I have been a subscriber I have always found it a great pleasure to receive and read your magazine as it contains good sound information in regard to the motion picture business.

(Continued on page 430)

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TWENTY years ago the copyrighting of a motion picture was a matter of considerable expense. There was no provision for the copyright of motion pictures as such, and entry was to be had only as a "photograph," and this required the production of a bromide print of the entire subject, special long rolls of sensitized paper being provided by the Eastman company for this purpose.

Then some brilliant legal mind evolved a new idea. Copyright was merely the record of priority: evidence upon which a suit might be based. Invasion of trademark was something more readily punished, and for a long time the familiar A-B in a circle, designating Biograph, the Vitagraph eagle, the Lubin bell, the Essanay Indian and similar devices were placed in some more or less inconspicuous place in the set and photographed on every frame. Palace and hovel alike included the trademark in its furnishings and the same device grew on the desert sagebush and on the trees of the formal Italian Garden. The only trouble was that even in the most inconspicuous place the trade mark stuck up in the picture like a bandaged thumb.

Meanwhile there arose a terrific demand for copyright for the motion picture scenario. Authors seemed to feel that "Copyright" was a magic word that would prevent all stealing of ideas, and they stormed the Copyright Office, only to be met with the courteous explanation that there was no provision made for copyrighting manuscript before publication. Many authors used the word anyhow, and editors only laughed when the accompanying letter solemnly warned them that the story had been copyrighted and could be stolen only on pain of Governmental intervention.

Generally, the stories thus protected were not worth stealing, for intelligent writers knew the bulk of the studios to be honest, and only the illiterate sought this tenuous protection. Some few important scripts actually were copyrighted in the only possible way, as "books."

Later on there sprang up for a brief period publications which professed to give copyright through publication of a hundred or so scripts as an issue of a magazine under blanket copyright. Just how much protection this offered is problematical. The matter never was put to legal test, for none of these published stories ever were stolen, though it is probable that they served to freshen the imagination of the studio hacks.

Always watchful to give the public the fullest possible service, Mr. Thorvald Solberg, the highly efficient Register of Copyrights, was working upon a scheme of registration for authors when the bottom suddenly dropped out of the scenario market and the demand for copyright as quickly subsided.

This was to have taken the form of an official identification of the script, which was then to be returned to the author, since the Copyright Office is so badly overcrowded that every device is being employed to conserve space. The yearly output of the scenario writers of that day would have completely swamped the office.

But meanwhile Mr. Solberg, realizing the need for better protection for produced plays, taking counsel with those whose advice could aid him, had worked out a system for the copyright of produced film under a dual classification.

In the revised copyright law provision was made under classification L for "Motion picture photoplays" and under bracket M for "Motion pictures other than photoplays." There was further provision made for motion pictures "not reproduced in copies for sale."

Copyright

The Facts About the Law And Its Provisions

How well this work was planned is best evidenced by the fact that no changes have been made in the law and none seem to be demanded.

In the first classification the film can be sent to the Copyright Office, there marked for identification and returned to the maker after the proper records had been entered.

Pictures not reproduced in copies for sale are even more simply entered. This bracket calls for a description of such a photoplay with one frame from each scene for the purpose of identification, while in the case of film used to illustrate lectures the procedure merely required a description and two cuts from the film.

Under the law, provision is made for the return to the custody of the holder of copyright of the identified material, and this procedure is followed in the case of motion pictures, not only because of the inflammability of the film but because of the woeful lack of storage space.

Under Mr. Solberg's direction the Copyright Office has been acutely sensitive to public demand, and the requirements of the film producers were met as soon as the demand became apparent. Mr. Solberg even went out of his way to seek to aid the scenario writers, but he naturally cannot traverse the essence of the Copyright Law which requires publication as a preliminary to registration, and "publication" in the case of the picture is film production and not the preparation of the scenario.

There is no red tape around the Copyright Office and the copyright requirements were met; and met fully some fourteen years ago.

Two bills have been introduced in Congress designed to change the entire system to conform to that obtaining in European countries where copyright obtains on the creation of the work without any formality whatever. Such a bill will give entrance into the Copyright Union which requires this proviso.

Registration then becomes a legal formality to protect a title already created, affording legal evidence as to date. Both of these bills, neither of which was able to reach the floor, provide copyright for "scenarios," further described as "motion picture continuities."

It is provided in these that where Copyright transgression has unwittingly been committed, nominal damages are awarded. The more radical of these two bills, that presented by Representative Vestal, provides that "for the purpose of avoiding imposition and so-called literary blackmail," no damages will be awarded where it is shown that the infringer was not aware of infringement or where he has been imposed upon by someone other than

an employee. In such a case an injunction issues without assessed damages. This does not apply, however, where copyright has been entered for registration.

Probably no bill, when passed, will materially alter the present efficient procedure of the copyright office. Legal phases will still require the usual registration, though this is no longer made obligatory.

Short Subject Takes Its Place in Pictures

THE motion picture industry was founded upon the popularity of subjects less than a reel in length. Twenty years ago the one reel standard seemed a fixed quantity of subject measurement, but natural growth and improvement in subject quality presently begot venturesome experiments with longer footage per subject. As the two-reeler gave place to the three, and that, in turn stepped into the discard as a standard, the five-reel length for features caused the old standby, the single and two-reel picture, to become a "filler" important rather as a reel or so to enable the exhibitor to round out his show to an ordained length. But far-seeing leaders realized that the opprobrium of "filler" was no criticism of the short film's popularity and men like E. W. Hammons and the Pathe organization began building into these brief comedies and dramas the same standards of quality that held sway in the feature and super-feature classes, with the result that the "filler" has again disappeared, the short subject was often proved to be the more important feature of an entertainment, and the public, far from accepting the short subject as so much extra film, has accorded to it the popularity it enjoyed in the days before there were any features of the multiple reel variety.

From Will H. Hays

My heartiest congratulations to the Moving Picture World upon its twentieth birthday anniversary. Your constructive support of the motion picture industry through these twenty important years has contributed much to its success. May you have happy returns of the day.

WM. H. HAYS.

When The Picture Star Rose In The East

"**G**IDDAP!" shouted the first "movie" director, and the first star on record—a stallion—cantered down the race track which was the first "location," to break the series of strings which snapped the lenses of a line of still cameras in the "studio" alongside the track, and thus record his own "action." In this way, about 1872, Muybridge took pictures of motion and gave new impetus to the effort to achieve pictures in motion from which has grown an industry whose studios are now vast cities with complete electric lighting plants, with bungalows for stars, veritable wonderlands dedicated to that same effort—making pictures depicting motion.

At first in black draped recesses wherein whitened figures moved, then out in the sunlight, the experimenters made little runs of motion, developing their processes to the point where, when it became commercially possible to record on continuous strips of celluloid the immature forerunners of our modern photoplay, they found it necessary to displace the laboratory with a less restricted environment.

The motion picture camera evolved from the still camera; it was quite natural for the first studios to follow the lines of the photographer's light-room and laboratory. Of these, the earliest in this country was that built by Thomas A. Edison at his plant in the Oranges, in New Jersey. "Black Maria" it was called, sombre in aspect, simple in furnishings, though complete for that early time, the Black Maria had one feature which was an innovation; it was built on a turntable so that the entire structure could be turned to follow the sun and control the light.

Other producers of the simple little runs of action which satisfied public demand in early days were content with simple floorings set up in laboratory yards, such as Dave Horsley (the first real Independent producer) had in Bayonne, New Jersey. A little steel hut to house (and hide) the camera was the only addition to the simple "flat" that constituted the production ensemble of that day.

Light was the great need and sunshine its source. Rooftop studios became popular. On such a spot J. Stuart Blackton and Albert E. Smith produced some of Vitagraph's finest early films. Their studio, atop the building at 140 Nassau Street, was duplicated in general by the American Bioscope and Mutoscope Company's set-up on a roof at Broadway and 13th Street, and by Edison's rooftop plant on 21st street. From adjoining buildings an absorbed office audience with spyglasses proved to be the forerunner of the modern "visitors gallery."

But the New York climate in winter was treacherous and sunless, sleety, slushy days

were pretty hard on the production forces, and as soon as inventive genius adapted indoor light sources, the indoor studio became a reality, if more the realization of a nightmare than of an aesthetic dream.

Biograph, the outcome of the Bioscope-Mutoscope organization, began its career before simple flats lit by rows of mercury vapor lights in an old mansion at 11 East 14th Street, where, in the ballroom of the once social center, some of the present time stars began their careers. Dressing rooms were few and scantily furnished but a great improvement over the "location" dressing room of that era, which was often, for the men, a screen of other players in front of the one who dressed, or for the ladies, a room in a handy farmhouse, begged for momentary use from a kindly resident.

Kalem had an apology for a studio in the Kodak Building on West Twenty-third street, but this was so inconvenient and so awkward of access that little work was done there. Most of the pictures were made wholly outdoors until Kalem House was erected in Jacksonville, for Winter use, the only studio on record to be fully equipped with fly screens. They worked in the south during the Winter and in the Rockaway Valley, in New Jersey, in the summer, where most of their railroad plays were made. It was a long time before they poined the Pacific squadron.

So firmly rooted had the demand for photoplays, real stories as opposed to the former "chases" and trick subjects, become by 1906 that Vitagraph established the first genuine motion picture studio, that is, a building both designed and equipped for the purpose. In this studio in Flatbush, Brooklyn, New York, the latest improvements in light, dressing rooms, laboratory equipment and scenery

manipulation were incorporated, even though costumes were still hard to get and a director once resorted to the expedient of simulating men's tights for a mob, by the use of brown paint.

Edison followed the studio urge by putting up a magnificent structure—for those days—in the Bronx, to be followed by Lubin in Philadelphia, and not very long afterward Biograph erected a still larger building in upper New York. The equipment was improving steadily, although glass was still hard to get and Thanouser, when he built his New Rochelle plant, had to face a glassless studio for some time in the heart of winter. He found his studio snow-filled one morning and decided to capitalize the white mantle on his sets by inserting in the film a title, "In Siberia"—but Old Sol melted the snow during the day and the balance of the action had to have a quick shift to a warmer clime, at least in a subtitle.

Indoors or out, the simple "sets" of that time began to emphasize its inadequacy. The steppes of Siberia on a flat back drop looked wierd enough with the shadows of some careless players showing on them, as is said to have happened in a Biograph production. For some time past the producers had been using the Fort Lee Ferry to get to New Jersey, where complacent householders or estate owners could be coaxed to loan or rent the use of their homes for exterior shots, where the tide-flattened seashore made a wonderful western desert, where cows, farmland and jungle could be had handily. Coytesville and Fort Lee, at first popular as day's excursion jaunts, soon grew to the proportions of a young producing center with studios of their own. World Film, Universal and many others established plants in one or the other town.

But in the meanwhile, to be exact in the Fall of 1908, Kalem had decided to have real sunshine all winter and new backgrounds: a full producing unit was sent to an estate near Jacksonville, Florida, and so popular did the move prove that Lubin followed and Florida soon became the winter Mecca for the producers.

But Florida suffered from two handicaps. The country was too flat, and there was too little scenic variety. They were miles of seashore, but no rocks, a trip to the Carolinas was necessary for mountain shots, the flora was entirely too tropical, there was a dearth of city locations, with less than half a dozen tall buildings and mostly wooden structures.

(Continued on page 418)



An interesting section of the old Fox Studio in Fort Lee, N. J.

Music and The Movies

By *Major Edward Bowes*

Managing Director, Capitol Theatre, New York



IF there still remains any doubt of the established fact that motion pictures and their presentation to the public have made magic and gargantuan strides during the past two decades, one has only to cut back to the simple, crude

1907, and then return to presentation of films in the elaborate de luxe form which it enjoys today. The motion picture itself in those early pioneer days was sufficient of a novelty and a wonder to draw to itself a new and interested public. In the twenty years of its development the art of presenting the motion picture to the public has, of necessity, made similar strides forward, until today we find institutions and organizations created and maintained on a scale and standard never before dreamed of.

The picture itself remains, as always, the nucleus of the program, but surrounding it is a program carefully worked out in its maze of intricate details, having as its backbone a symphony orchestra; a ballet corps; soloists of distinction; film editors; musical arrangers and copyists; and an extensive and comprehensive music library upon which to draw.

An important milestone in the artistic development of motion picture entertainment was recently passed by the Capitol Theatre when sixteen additional musicians took their places in the orchestra of the Capitol Theatre. For a

long time the world's largest theatre orchestra, the Capitol Grand Orchestra, under the direction of David Mendoza, now assumes the ambitious and proportions of the standard symphony orchestra.

The engagement of soloists of distinction; the dropping of hackneyed compositions from the orchestral repertoire; the inclusion of finer and less popular compositions mark some of the steps which have led to the present development.

The encouragement of musical taste in our audiences is something to which we have dedicated all the resources of our organization and it has proved a gratifying and absorbing study. In the earlier presentation of musical programs, it was necessary to make a certain appeal to audiences through compositions which were easily digestible or those which possessed a rousing climax through the complement of brass and percussion.

Gradually we outgrew the old standards. On a chart which I keep, is recorded a list of the overtures played, with my rating of their popularity. Soon those which were least popular were given an increased percentage and those which at one time were sure-fire successes were discarded as being too hackneyed.

I have found that audiences are no longer content merely with being emotionally stirred by music. They are becoming cognizant of the potentialities of the orchestra. They recognize the relative values of the various sections and combinations; the importance of balance and unity.

It is in recognition of this esthetic appreciation that we have increased the personnel of the Capitol Grand Orchestra so that it reaches symphonic standards.

Our policy of offering to motion picture audiences supplementary entertainment conceived and executed along the highest artistic standards has been further strengthened by the increase of the ballet corps to a permanent membership of forty-five dancers. These weekly ballets represent the evolution of a new and individual ballet form which I have worked out with Chester Hale, our ballet director, whose extensive study of the ballet in this country and under European masters make him ideally qualified for this post. The execution of these ideas; the development of versatility and adaptability in the dancers; the perfection of a unity and precision by the performers have been made possible by the creation of a ballet school conducted in conjunction with the theatre. Here young dancers showing the native requirements necessary for the diverse and strenuous nature of the work, are trained by Mr. Hale along the special lines of the theatre's ballet and from here recruits are taken for the stage performances. It is this constant ensemble practice and study in conjunction with their performances on the stage that has developed the versatility in the dancers necessary for the changing nature of the ballets from week to week. It has likewise made it possible to present after only a three-day rehearsal a new ballet each week that is complete in every detail of conception and performance.

Playing Tunes for the Cutting Room By *Mac Cullum Ferrell*



SOME years ago motion picture directors and producers had a fetish to which they paid blind devotion. This fetish was a word—and to most of them it meant no more than the mere word—whose name was

"tempo." Indefinitely, tempo was supposed to be the contrast in the speed of the action of a picture between scenes of varying meaning and a certain acceleration in the action that culminated in the climax.

A director was supposed to have a God-given gift for feeling "tempo" and injecting it into a picture, whereupon the film was a big success.

I suppose that D. W. Griffith had many a quiet smile up his sleeve when he heard some of the wise talk about "tempo." To him "tempo" was an exact science. It was the technique which he developed to make his pictures live and breathe not only to the life of his characters but to the pulse of his audience.

More recently a new fetish has been hailed by motion picture producers.

Again it is a word—"Rhythm."

Apparently it means just a little—actually it means just as much as "Tempo."

Many reams have been written with the word

"Rhythm" scattered promiscuously here and there on subjects pertaining to motion pictures. Exponents of "Rhythm" have appeared with pictures. And these pictures have violated every principle of rhythm. Possibly they have worked on the theory that exception proves the rule.

Any way these proponents have talked this "Rhythm" so knowingly that they have sold the idea to highbrow critics and to the public—although what "Rhythm" in motion pictures actually is, is away over their heads.

Well, D. W. Griffith's original axiom that the scenes of a picture may be synchronized to a certain beat, or measure, which may be accelerated or retarded to sway the emotions of the spectators is still the true foundation of all "Rhythm" in motion picture production.

With this principle as a foundation "Rhythm" is actually capable of as many different developments as any other manifestation of rhythm.

Some four or five years ago I became interested in the study of rhythm as applied to motion picture production when I discovered, more or less by accident in editing a picture, that rhythm may be made so pronounced that "audio-delusion" may be obtained through a proper grouping of the various elements of causative, characteristic and objective motion, timed to synchronize to its associated sound.

"By 'audio-delusion' I mean that the per-

ception of the rhythm is so strong that an audience will actually believe they hear the sound. This is not so strange when it is considered that the ancient Greeks, several thousand years ago found out that they could imitate by the rhythm of their verses, numerous sounds—the babble of brooks, the thunder of storms, the clash of battle, etc., etc. In fact, these same ancients so perfected rhythm, that they were able to imitate the several human emotions in addition to the rhythmic sounds of nature, or of industry. My own experiences show that this is similarly possible in motion pictures.

So much of motion and sound is rhythmic in itself that this is possible. Rhythm is movement or sound characterized by the regular recurrence of beats. Rhythmic effects in motion pictures are obtained, then, through an analysis of the several Rhythmic Motion Cycles which characterize the movement or sound, and the comparative timing of their beats. In practice, the elements of the motion or sound are separated into their "causative," "characteristic," and "objective" elements and these are timed to synchronize with the comparative length of the beats of the Rhythmic Motion Cycle.

A Rhythmic Motion Cycle must be as mathematically definite as the revolution of a wheel. In fact, if the revolution of a wheel is a part of such a cycle, then the wheel must turn to

(Continued on page 440)

Film Boards of Trade

FILM Boards of Trade are the field organization of the motion picture industry.

By C. C. Pettijohn

All the way from Calgary where Hoot Gibson made a picture not long ago down to Havana, Cuba, Film Boards of Trade are in operation. Thirty-two Film Boards of Trade in the United States, six in Canada, one in Mexico, and one in Cuba, are busy, working out the problems of distribution and exhibition of motion pictures through the exercise of the greatest of economic principles, "commonsense methods."

Four hundred and eighteen men compose the membership of the 32 Boards in the United States. Add 59 to the number for Canada, 10 for Mexico and 7 for Cuba and you have the total membership of 557, a right good number of branch managers to represent the national producing and distributing companies, the national distributors, and the State-rights distributors in handling the countless details of mutual interest arising from the daily job of motion pictures.

When anyone asks me why Film Boards of Trade, why Arbitration Boards, why Uniform Contracts, I go back five years for my answer. At that time, every distributing company had a contract different from the contract of every other distributing company. It was impossible for theatre owners to keep familiar with the terms and conditions of many of the contracts. There was unnecessarily confusion, misunderstanding, and lost motion. Now we have the uniform exhibition contract, which has evolved from patient conferences between distributors, and exhibitors, a working, sound contract of value to both the distributor and the exhibitor. The machinery has been set up, kept oiled, and is working.

We used to have countless disputes. We still do. But the difference now is that we have machinery set up and working to handle them without resorting to law courts with the necessary delays and costs, and bad feeling resulting.

Thirty three joint Boards of Arbitration are functioning before which all disputes and misunderstandings growing out of any of the terms of the uniform exhibition contract may be quickly, economically, and pleasantly settled.

Each Board of Arbitration is composed of three exhibitors, appointed by the local Exhibitors' Association, and three distributors, appointed by the Film Board of Trade. In case of a tie vote a seventh arbitrator is elected by the Arbitration Board itself.

Law suits have been reduced to a minimum.

Last year 12,566 trade disputes involving approximately \$3,000,000 were kept out of court by the use of the arbitration clauses and thus the industry was insured against the acrimony and ill will, all too often engendered by law suits, as well as against the cost of trials. Motion pictures are perishable goods in the sense that their success is largely dependent upon timeliness of presentation. The public wants the picture immediately after it is ready for the screen. Arbitration speeds exhibition and meets this requirement.

Out of the vast number of cases involved—and this is proof enough of the character, ability and integrity of the arbitrators—only 25 called for the seventh arbitrator. In other words, the original boards made 5,451 awards in 5,476 cases which actually reached the arbitration boards without being previously and amicably settled.

The opinion of the American Arbitration Association as reflected in the statement of Lee J. Eastman, chairman of the Trade Board of that society, is illuminating. Mr. Eastman says: "For the third year, the motion picture is setting an example to other organizations and to the business world generally, of the most inexpensive and speediest way in which to keep their business relations in an equitable and amicable basis. No other single trade organization approximates the volume of cases arbitrated by the motion picture industry."

The Film Boards of Trade now devote themselves to their own business. They have their committees, each with its specified work. They bring more cordial relations to the motion picture industry's inner forces, they are constantly at work raising the standards of business practices, protecting all parties to the contracts, and doing together all that is of mutual benefit. Committees on fire prevention, on public relations—an increasingly important work which these field workers are performing excellently—on free pictures for charitable institutions and public welfare generally are now operating.

Notable progress has been made by the Film Boards of Trade throughout the country along conservation lines. Safety to life and safety to property are fully provided for in the activities of the Safety Committee of the Film Boards of Trade.

These committees composed of members of the Film Boards rotate in such a way that all members serve at one time or another.

They inspect once each month each and every motion picture exchange in the United States and Canada. This is done scientifically and systematically.

The policy of the Film Board of Trade? Frankness, I'd say. "Put your feet under the table, argue this matter out." That is the big thing. Let the pros and cons fly. When you do that petty bickerings melt away like snow flakes in front of the blast furnace. Confidence and trust supersedes suspicion and misunderstanding. Everywhere

men are coming to the realization that disputes can be amicably adjusted without dragging in outsiders. The distributor wants a pleased customer, the exhibitors wants to deal with a satisfied wholesaler. Both realize that without the other he is helpless. Exhibition and distribution are inevitably linked together, each directly dependent upon the other.

The pride I feel in the motion picture industry is based upon a decade's connection with it. And nothing gives me more pride in it than the consciousness of increasing spirit of professionalism that is coming—a sense through the rank and file of the industry that this is a great institution, and that we are custodians of one of the greatest forces for good in the world.

We are in the entertainment business. That's a business of paramount consequence and importance to the world. We keep the world happy. Do that well and many of the world's ills are forgotten. What is more we have the chance to help the unfortunate of the world. The Film Boards of Trade are doing that.

Hundreds of institutions for the unfortunate shut-ins, helpless little children, old men and old women, prisoners, the sick, the halt, and the deaf are getting motion picture service regularly. Many of them get pictures without cost; others at only costs of transportation. The value of this service cannot be estimated in dollars. Without added cost to our operation, it has been made possible in every state. The motion picture industry today, because of this service, is probably the greatest private charity provider in America.

A thousand words of mine would not tell half so well what this service means to the unfortunates as two letters which recently have come to my desk. One is from the boys of St. Vincent's Home in Denver, Colorado, addressed to Duke W. Dunbar Secretary of the Denver Film Board of Trade and it reads in part: "You know we could never see a movie if it wasn't for you. Movies cost money. We haven't any papas to give us nickles like other little boys. The weeks we don't have movies seem like months, with thirty one days, too."

The second is from Holy Cross, Alaska, from people who travel fifty miles through snow and ice for a glimpse at the great world beyond. A sentence reads: "Who would not appreciate the productions of the historic and current events that took place thousands of miles from our snowland homes and which we would never have imagined had we never seen them on the screen? We enjoyed the review of the West Point Cadets almost as much as the Prince of Sweden himself. We were also very much honored to meet Mrs. Coolidge of whom we had heard so often and read but whom we had never seen, etc."

Yes, sir! Film Boards of Trade are a great institution.

UNIVERSAL PICTURES CORPORATION

Q On the occasion of Moving Picture World's Twentieth Anniversary of publishing service to the motion picture industry, Universal is celebrating its Twenty-first Year of vital importance to that industry.

Just as the history-studded pages of Moving Picture World speak in clear and unmistakable language of the part played by Carl Laemmle and Universal in the growth of this amazing industry—

So, too, will future volumes of this publication abound with brilliant chapters of Universal Achievement, Universal Pace-Setting, Universal Independence.

For Universal Pictures Corporation, twenty-one years old, is only on the threshold of its greatest accomplishments.

And remember—

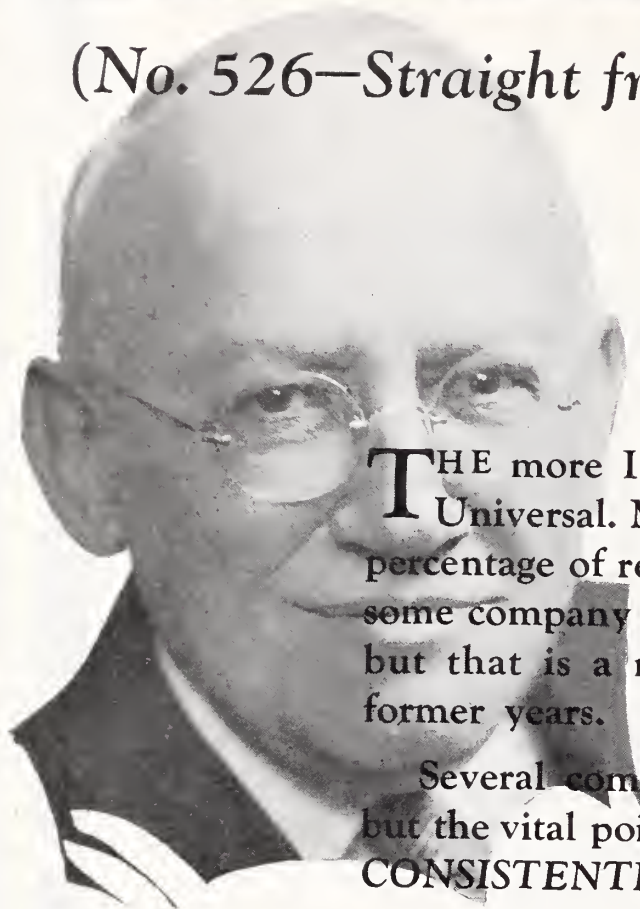
There's a Twenty-one Year RECORD OF PERFORMANCE back of every Universal statement!

21 years of *Straight from the Shoulder*
Talk
Straight from the Shoulder
Deeds



THE STEADINESS

(No. 526—Straight from the Shoulder Talk by Carl Laemmle)



THE more I see of other pictures, the prouder I am of Universal. Most pictures are pretty good nowadays. The percentage of really poor ones is quite small. Now and then some company lets a terrific lemon loose upon the market, but that is a rare event compared with the records of former years.

Several companies turn out consistently good pictures, but the vital point is that *Universal's are BETTER and more CONSISTENTLY SO.*

I make it a point to see other pictures as often as I can steal the time. Very, very seldom do I find myself saying "I wish that picture had come from the Universal studios."

The steadiness of Universal in its product, the year in and year out delivering of the goods is, to my way of thinking, one of the greatest safeguards for exhibitors. It is an insurance policy—an asset!

The importance of this achievement is emphasized by the fact that Universal produces and distributes every kind of picture from the very greatest of super features down to the "short stuff." So great is the variety that hundreds upon hundreds of exhibitors, especially those in the smaller communities, live and thrive by the showing of Universal pictures and NO OTHERS.

OF UNIVERSAL!

nmle, President of the Universal Pictures Corporation)

We have standardized our business to the very highest point to which we dare to standardize it!

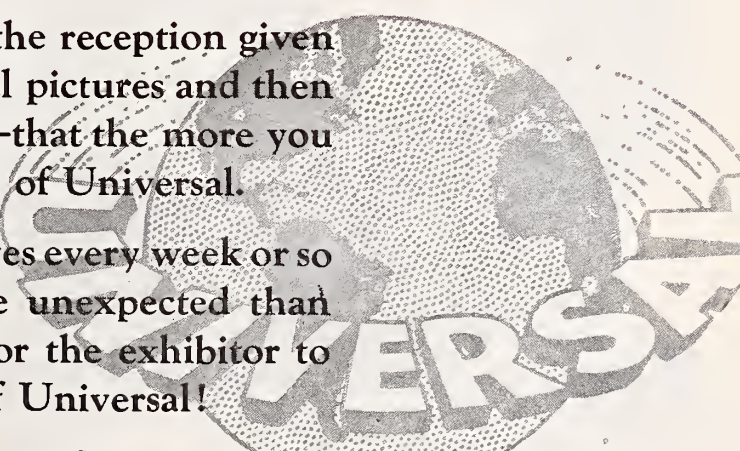
The quality is always sure and steady. The quantity is always ample and steady. And yet there is an infinite variety of subjects and themes—a very careful mixture of drama, comedy and all other desirable elements.

Universal is not an "in-and-outer." It is something you can always put your finger on.

I wish you would take the time—even you regular Universal customers—to see other pictures. I know of no better way to keep you delighted with the supply you are getting from Universal.

I wish you could compare—as I do—the reception given by the fans and by the critics to Universal pictures and then to others. Then you would say—as I do—that the more you see of other pictures the prouder you are of Universal.

In a business which tosses and upheaves every week or so—a business which contains more of the unexpected than any other business—it is a good thing for the exhibitor to know about the unswerving steadiness of Universal!



Carl Laemmle

— and now more than ever —



This Summer
it's

UNKER

*Michael
Strogoff*



Starring
**IVAN
MOSKINE**

Europe's Screen Idol

**A Universal
Film de
France**

**Universal's
Summer List-
the S**

A colossal epic!
That's MEN OF
DARING with its
covered wagons, its
deep-chested men
of pioneer days—
the great open
spaces and thrill
upon thrill—horses,
Indians, soldiers
and fighting men in
a glorious pano-
rama of action. And

Men of Daring

MIGHTY MICHAEL STROGOFF
—the melodrama they said was too
big for the screen—the picture that
startled the world!

A BIG
Dramatic Spectacle
of the Golden West
in Days of Pioneer
Danger and
Daring

**Sensation
of the Industry!**

This Summer it's

Drama—fascinating
melodrama—that hits
straight to the heart—
it's good for summer
box offices here in
TWO big pictures—

UNIVERSAL

The Cloud

Starring
**NORMAN
KERRY**

and
CLAIRE WINDSOR

From the story by
Cynthia Stockley

Directed by
Sidney Olcott



Universal's Summer List— the S

THE FOURTH COMMANDMENT — the greatest heart-throb special of the year — a picture of mother love that hits the heart like a sledgehammer! They are all over box-office — both of them!

The Fourth Commandment

THE CLAW—laid in the African Veldt where civilized whites and savage blacks come to grips—where a woman wrestles with the age-old problem “husband or lover”—which?

Starring

BELLE BENNETT

With Mary Carr & Henry Victor

Directed by Emory Johnson

Story by Emilie Johnson

An Emory Johnson Production

Sensation of the Industry!

This Summer
it's



Beware
of
Widows



Starring
**LAURA
LA PLANTE**
From the story by
OWEN DAVIS
Directed by
Wesley Ruggles

Universal's
Summer List-
the S

VIENNESE LOVERS—
there's a title and the
atmosphere that shouts
out loud—IT'S A BIG
ONE! And it's here
with the famous "Merry-
Go-Round" star—Mary
Philbin!

and

BEWARE of WIDOWS
—well OWEN DAVIS
wrote it for the stage—a
tip-roaring, screaming
farce if ever there was
one—a great hit on the
stage—and greater still
in this picture!

Viennese Lovers

Starring

**MARY
PHILBIN**

From the story
"Cabaret"

by Adam Homo

**Sensation
of the Industry!**

This Summer
it's



With
**EDWARD
EVERETT
HORTON**
and
MARIAN NIXON

From the Saturday Evening Post
story by George Weston

**A Melville Brown
Production**



**Universal's
Summer List-
the S**

comedy—laughs—
rapid-fire giggles in
TAXI! TAXI!—the
picture that stood New
York on its well-
known ear when it
played the Hippo-
rome.

The only HOOT
GIBSON—King of
the Western riders
in a trio of hard-
riding, shock pur-
veying, two-fisted
pictures crammed

with action—the
kind of action that
HOOT specializes
in — Box-office
ACTION — made
for PROFITS!

3 Big Gibsons

**"HEY! HEY!
COWBOY!"**

A Lynn Reynolds Production

"THE PRAIRIE KING"

**"A HERO ON
HORSEBACK"**

Directed by
Reeves Eason

**ensation
of the Industry!**

Away Back In 1909

*Universal Began
With The World*

THE twentieth anniversary of the MOVING PICTURE WORLD not only calls attention to the accomplishments of the first trade paper, but throws into vivid relief the history and accomplishments of the film companies who have used its advertising columns from the beginning. Universal's first advertisement in the MOVING PICTURE WORLD was taken out in April, 1909. It has been a consistent advertiser ever since. It has grown in size, importance and solidity with the paper.

From the standpoint of the number of moving pictures made and released, Universal leads by a wide margin all moving picture companies ever organized. No company in the history of moving pictures has released anything like as many pictures, or sold anything like as much footage as Universal. Furthermore, it has such a running start that it is highly improbable that any company in the future will ever release as many individual pictures as Universal, which is piling up its footage in a constantly increasing crescendo with the years. Last year, for instance, it released 359 subjects, including Supers, Jewels, Blue Streak Westerns, Serials, Series, Stern Brothers Comedies, Gumps, Two-Reel Westerns, Bluebirds and News Reels. This coming year it will release 372 subjects, an increase of 13 productions.

The first producing company of Universal was the old Imp, organized by Carl Laemmle in 1909, three years after he had opened his first theatre on Milwaukee Avenue in Chicago. Its first picture was entitled "Hiawatha" and was made partly in Milwaukee and partly in New York. Today it would be classed one of

the shortest of the shorts. It was a one-reeler. Nevertheless, it was a feature and it started Carl Laemmle on his producing career. The Imp Company developed into Universal which was formed in 1912, and with that Universal pictures took on some semblance of their present form and size.

The entire industry felt quite important when Laemmle sent King Baggot and company, under the management of Julius Stern and the direction of Herbert Brenon to England to make "Ivanhoe," a gigantic feature in four reels.

The "Uncle Tom's Cabin" feature of approximately this period was also an outstanding production of its time. It was made in 1913 at the first Universal studios, located at Sunset Boulevard and Gower Street in Hollywood. Its ice scenes were made at Mount Wilson and artfully designed and linoleum covered soap boxes were utilized to help out the fading powers of King Winter, routed from this impressive stronghold. A few facts in connection with it may be of some historical interest at the present time, in view of a gigantic super-production of "Uncle Tom's Cabin" which Universal is rapidly bringing to completion this summer at the new Universal studios located at Universal City on the Los Angeles River.

Harry Pollard, in addition to directing, played the role of Uncle Tom. It was the last picture in which he appeared as an actor. From then on he devoted his talents exclusively to directing. It was also the first picture in which Robert Leonard ever appeared. He played the role of Simon Legree. Mar-

guerita Fischer, who plays Eliza in the present super-production, was cast in the role of Topsy in Universal's four-reel Super of thirteen years ago. Eddie Lyons played Marks the Lawyer, a role played in the present production by Lucien Littlefield. Jack McDonald was Haley, the role played now by Adolph Millar. Harry Tenbrook played Harris the Slave Owner, in which Seymour Zeff is at present cast. George Siegmund in the 1927 production plays the role of Simon Legree. Ivar Shepherd, one of the stars of yesteryear, played the role of Cassie thirteen years ago. This year it will be played by Eulalie Jensen. Edna Maison, one of Universal's first women stars, was the Eliza of the earlier production; while Gertrude Short, then a wee bit of a girl, played Little Eva, which Harry Pollard this year gave to little Virginia Gray, the daughter of the Universal City librarian. Harry Pollard's own role of Uncle Tom has been assigned to James B. Lowe, who is proving a revelation in the dramatic intensity and picturesque verity which he is putting into the role. Where there were *twelve* in the cast of the 1913 "Uncle Tom's Cabin," there are over *fifty* in the 1927 model.

The sets of 1913 were crude and unconvincing. The cotton fields, the St. Claire mansion, the Mississippi River steam boats, were painted drops. The whole production cost less than ten thousand dollars. Nothing about "Uncle Tom's Cabin" of the present year is crude or painted or inexpensive. The company has been all over the United States photographing actual locations and a tremendous amount of substantial building has produced the permanent settings which are now a feature of Universal City. Its cost will be very close to two million dollars, and the production will have occupied a year and a half in the making, as opposed to three weeks for its progenitor.

The older generation of picture goers will remember such production efforts as "Traffic in Souls," "Samson," "Damon and Pythias," "Neptune's Daughter," and "Twenty Thousand Leagues Under the Sea." They were Universal's first spurt toward leadership in production activities. In the middle distance and more easily remembered are the von Stroheim group of pictures—"Blind Husbands," "The Devil's Pass Key" and "Foolish Wives." Others of this period which were outstanding in their day were "The Virgin of Stamboul," "Merry Go Round," "The Storm," "Outside the Law," "The Heart of Humanity," "The Hunchback of Notre Dame," and, more recently, "The Phantom of the Opera."

With the coming year Universal points with pride to its picture line-up for 1927-1928. It includes such supers as "The Cat and the Canary," "Les Miserables," "The Big Gun," "Show Boat," "Love Me and the World is Mine," "The Man Who Laughs," and Reginald Denny in "Out All Night," "The Third Party," "The Best Policy" and "Painting the Town." Its Jewel line-up includes "Alias the Deacon," "Back to God's Country," "The Chinese Parrot," "The Small Bachelor" and "The Crimson Hour."

Universal goes on and upward.



Above is one of the massive sets built for Universal's production of "The Hunchback of Notre Dame"; at top center is an interior from "The Phantom of the Opera"; in both of these Lon Chaney starred.



Above is a scene from the old "Uncle Tom's Cabin" which Universal made in 1913 with Harry Pollard as Uncle Tom; at left is a scene from "Les Miserables," produced by Films de France for Universal distribution.



Mr. Laemmle Presents—

*A Few of the
Stars Who Shine
For Universal*

The upright and top left views are from Universal's "Michael Strogoff," the lower left from "Foolish Wives," the first million dollar production.

IN eighteen years of motion picture production, Carl Laemmle has had the honor of introducing to the motion picture public a number of stars, players and directors of whom he feels very justly proud. The twentieth anniversary of the establishment of MOVING PICTURE WORLD affords an opportunity of glancing back historically over these figures of the past and of chronicling as well those who seem likely to make their mark in the future.

Mr. Laemmle has always felt very proud of the fact, for instance, that it was in a Universal picture and through the Universal organization that the beloved Wally Reid received his apprenticeship and his start along the road to the popularity which ultimately came to him, a world-wide adoration, which has never been equalled in the moving picture business. It is also a matter of pride to him that it was through his organization, through his own faith in the man's personality, that Erich von Stroheim had the opportunity to exploit the tremendous talent he possesses as a director. Louise Fazenda and Pearl White started their careers in the old Eclair Company, which was released so many years through the Universal distributing system. J. Warren Kerrigan began his conquering career as a film hero in Universal pictures. Ben Turpin first showed his countenance in a Universal picture, and before that he was a "prop" boy in the Imp studio. Larry Semon left an A-1 cartoon job on the *Evening Sun* to embark on a picture career in the old Imp studio on Eleventh avenue. Lon Chaney spent at Universal City the first eight years of his film career in preparing himself for the eventual stardom and tremendous popularity which has since come to him in many pictures.

Lois Wilson is the only remaining star of a

The stars and directors developed or given their major start by Carl Laemmle, if assembled in one gigantic company, would represent a present salary list remarkable even in this industry. See the list below.

number who were picked by Carl Laemmle in the first and still the greatest motion picture beauty contest ever held.

The Universal organization has introduced several personalities of other lines of endeavor. It brought Jack Dempsey, James J. Corbett and Jess Willard from the prize fight arena to the screen. It gave Anna Pavlova, celebrated Russian ballet dancer, her first and only opportunity on the screen in "The Dumb Girl of Portici." It presented Lulu Glaser, Lawrence D'Orsay, Effie Shannon, Cyril Scott, David Belasco, Florenz Ziegfeld, Constance Binney, Annette Kellerman, Marie Tempest, Henrietta Crosman and Helen Ware exclusively on the screen.

Carl Laemmle has developed as stars Mary Pickford, King Baggot, Louise Glaum, Kenneth Harlan, Carter De Haven, Mildred Harris, Priscilla Dean, Raymond Griffith, Jean Hersholt, Marie Prevost, Jack Holt, Herbert Rawlinson, Louise Lovely, Mary MacLaren, Cleo Madison, Hoot Gibson, Carmel Myers, Betty Compson, Rudolph Valentino, Laura La Plante, Mary Philbin, Reginald Denny and Norman Kerry, and it intends to develop this next year such personalities as Conrad Veidt, Ivan Mos-

kine, George Lewis, Dorothy Gulliver, Fred Humes, Ted Wells, Hayden Stevenson, Al Wilson, Ethlyne Clair, Marian Nixon, Barbara Worth, Barbara Kent and June Marlowe.

Universal has discovered and brought to popularity such directors as Rupert Julian, Hobart Henley, Jack Ford, William A. Seiter, Henry MacRae, William Beaudine, Erich von Stroheim, Clarence Brown, Edward Sloman, Edward Laemmle, Stuart Paton, Emory Johnson, Mel Brown, Edward Sedgwick, the late Lynn Reynolds, Harry Pollard, who is now directing "Uncle Tom's Cabin"; Herbert Brenon and the late George Loane Tucker, and it was the first to present an American picture directed by A. E. Dupont, "Love Me and the World Is Mine"; and by Paul Leni, "The Cat and the Canary."

Important figures in the business end of the moving pictures who owe their start to Universal are Irving Thalberg, William Siström, Joe Brandt, Jack and Harry Cohn, M. Henri Hoffman, Ned Depinet, E. J. Smith and the late Thomas H. Ince. Dozens and scores of others of only lesser note might be named who owe their start to fame to Universal and Carl Laemmle.



Scenes from "The Cat and the Canary," one of Universal's Big Next Season Pictures.

CARL LAEMMLE, president of the Universal Pictures Corporation, recently outlined the production schedule for its twenty-first year. The program will necessitate an expenditure of \$15,500,000. This will make 1927 the greatest production year in the twenty-one years' history of the company by several million dollars and some five productions.

Eleven Broadway plays and eleven popular novels will be presented in the schedule of eleven special productions and thirty-three feature pictures. Twenty-two thrill dramas will complete the sixty-six full length pictures now in the process of production and adaptation.

One-third of the total appropriation will be expended in the production of short subjects which will include "The Collegians" series, five serials, one and two-reel comedies and westerns and the International Newsreel. There will be 600 reels of individual releases on the short subject schedule.

"Uncle Tom's Cabin" heads the list of special productions. When it is completed in July it will have been in production two years, will have a cast of forty-five and represent an investment of \$2,000,000. It has earned for Harry Pollard, the director, a five years' contract.

Other equally important special productions will include the adaptation of Edna Ferber's popular novel, "Show Boat," which will be directed by Pollard upon his completion of "Uncle Tom's Cabin," "The Big Gun," by Richard Barry, will star George Lewis; "The Cat and the Canary," already completed by Paul Leni; "Love Me and the World Is Mine," in which Mary Philbin and Norman Kerry co-star; "Les Miserables," soon ready for release; "The Man Who Laughs," to be made with Conrad Veidt in the title role and four Reginald Denny productions titled "Out All Night," "The Third Party," "The Best Policy" and "Painting the Town."

Of the eleven plays purchased for production "Uncle Tom's Cabin" and "The Cat and the Canary" will be in the special class. The others are "Alias the Deacon," by John B. Hymer and Leroy Clemmens; "We Americans," by Milton H. Gropper and Max Siegel; "Cheating Cheaters," by Max Marcini; "A Pair of Silk Stockings," by Cyril Harcourt; "The Four Flushers," by Caesar Dunn; "Polish Blood," by Leo Stein and E. Cuevo and "The Third Party," by Mark Swan.

The eleven books will include "Les Miserables," "Show Boat," "The Big Gun," "The Affairs of Hannerl" (now "Love Me and the World Is Mine"), by Rudolph Hans Bartsch; and Victor Hugo's "The Man Who Laughs,"

Universal Program

11 Broadway Hits
11 Special Productions
22 Thrill Dramas
33 Features
5 Serials
"The Collegians"
And the Usual Shorts

all specials; while "The Chinese Parrot," by Earl Derr Biggers; "Back to God's Country," by James Oliver Curwood; "Leo Lyon" (now "The Crimson Hour"), by Alexander Brody; "Finders Keepers," by Mary Roberts Rinehart; "The Yukon Trail," by William MacLeod Raine, and "The Small Batchelor," by P. G. Wodehouse will be features.

Universal Plans to Spend \$15,000,000

Among the well-known authors who have prepared original stories for production are William Dudley Pelley, Edwin Justice Mayer, Byron Morgan and Stewart Lake.

The stars and featured players in these productions will be Reginald Denny, Laura La Plante, Marian Nixon, Mary Philbin, Conrad Veidt, Jean Hersholt, Ivan Moskine, George Lewis, Hoot Gibson, Raymond Keane, Renee Adoree, Betty Compson, Barbara Worth, June Marlowe, Barbara Kent, Al Wilson, Dorothy Gulliver, Fred Humes, Rex, the wild horse, and Dynamite, the police dog.

The directors who will make these pictures will include Harry Pollard, Paul Leni, Mel Brown, William A. Seiter, Edward Sloman, Irvin Willat, Sidney Olcott, Wesley Ruggles, Emory Johnson, Edward Laemmle and Henry MacRae.

Twenty Years Ago

The principal picture makers were Vitagraph, Edison, Lubin, Miles Brothers, Melies, and Selig. The studio locations were New York, Chicago, and Philadelphia. Hollywood was not yet dreamed of nor the golden California sunshine transmuted into even more golden dollars. Admissions were five cents and the "chase" picture was the favorite entertainment. Those were the happy days.



The Shelby mansion, built for Universal's "Uncle Tom's Cabin," and two scenes from that master production.



Carl Laemmle

Arrives

A Story About Youth and An Immigrant of 1884

ON St. Valentine's Day, 1884, a young man lugged a heavy telescope valise down the gangway of the Steamship Neckar, just arrived in New York from Hamburg, and eagerly set foot in America, the land of opportunity. He had only \$50 in his pocket and his entire material goods and chattels were included in the telescope valise which carried his clothing and the few personal articles he had brought with him from his little home in Laupheim, Germany. But he had the fire and enthusiasm of 17 years and unbounded confidence in his own ability in this new land.

A few days later found him in his first job in America—handy boy in a little drug-store in lower New York, running errands, making deliveries, and sweeping the floor. It was an inauspicious beginning for an ambitious youngster. Neither did it appeal to his sense of hope and progress. He did not find the foreign quarter vastly different from any European city.

As soon as he could save railroad fare, he passed the drug-store broom on to less ambitious hands and started for the Great West. This time he got as far as Chicago. Again, stern necessity halted his craving for adventure and he was forced to sign his name to the payroll of a Chicago department store.

Several months later he moved on, this time to South Dakota, where he became a full-fledged farmer's helper, in a land that was only a few brief years removed from Red-skin raids and uprisings. For his daybreak to dark work, vying with men twice his size and hardened by experience, he received the gigantic sum of \$4 a month and board. The hard work made a valiant ally of his appetite, which helped him to even up that \$4 a month proposition.

The following year found him back in Chicago, where he obtained employment with Butler Brothers. He began to develop a wizardry at figures and accounting that was to stand him well in the future.

Two years later he became an expert bookkeeper, and for the next six years he was engaged in that capacity by several Chicago concerns. In the meantime, he had thoroughly made up his mind that America was his land henceforth, and as soon as his five year period was up, completed his naturalization.

In 1894, just ten years after landing in America, he went to Oshkosh, Wis., to fill an important position as bookkeeper in a big department store. Four years later he was made general manager of the company, a position he occupied for eight more years. During the latter part of this time he began to take an interest in motion pictures—not a personal in-

terest, but a more than usual interest in this new and uncanny amusement.

In 1906 he took stock of his success. He found to his credit \$2,500, a good steady but unprogressive position, plenty of ambition still left, and the health and vigor of a man in his prime, 39 years old. On the other side of the ledger was the fact that he was getting in a rut.

He decided to "move on" again. This time back to Chicago. There he started to look around for a business where his \$2,500 would double, treble and pyramid. He thought of a five and ten cent store, and while he was looking he found the opportunity to visit several new motion picture shows, such as the now famous Hale's Tour.

What astounded him the most, however, was not the pictures, but the stream of people who marched in unending line up to the ticket window, paid their dimes, marched in, saw the picture and were out again in a few minutes. Here was a five and ten cent idea for you!

Right then and there he decided that the sure road to success, the short cut to fortune was in operating a moving picture theatre. After consulting with a young Chicago advertising man whose advice he esteemed, he acquired a store in Milwaukee avenue, Chicago, and on February 24, 1906, opened the White-front Theatre, store-front, camp chairs and everything.

The day of Carl Laemmle's decision to forsake the clothing business in Oshkosh and to launch his ship upon the moving picture sea was a momentous one, not only for him, but for the industry. Almost every progressive step taken in the industry from that day to this bears the stamp of his initiation.

Two months after his first theatre was opened, he opened another one, also in Chicago. The young advertising man was constantly at his right hand and in his councils. He has been so ever since. His name is R. H. Cochrane, now vice-president of the vast Universal interests to Laemmle's president. The industry offers no parallel to such continued and successful team-work on the part of two men.

Laemmle's rise to position and power in the moving picture industry since that eventful day in 1906 has been continuous and along epochal lines. Opportunity never had to knock on Laemmle's door but once. He always answered promptly.

The ascendancy of Carl Laemmle may be readily catalogued. An analysis shows the definite steps of his growth. His second great step, and it was epochal for him, occurred in October, 1906. As an operator of two the-



Carl Laemmle

atres, he found great trouble in obtaining good and sufficient films to show. So he established the Laemmle Film Service, in Chicago, to provide a proper supply of films for his own theatres and to add to his profits by supplying others.

The new venture grew by leaps and bounds. He knew the problems of the exhibitor because he was one himself. Other exhibitors found his service best calculated to their needs. In 1907 he increased his service by establishing exchanges in Evansville, Memphis and Omaha. The next year saw new Laemmle exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg. The exchange activity dwarfed his theatre interests, but for a time he continued to hold onto his original houses for the purpose of keeping his fingers on the pulse of the exhibition game, the better to serve his exchange customers.

It was about this time that the great Patents fight began to come to a head in the film industry. The Patents Company was very exacting towards exhibitors, charging them fees for the privilege of using projection machines and threatening those using independent pictures not made under the paternal wing of the Patents Company and its patented cameras.

Laemmle took another big step—a daring step because he pitted his puny power against the might of the Big Money interests in the industry. He severed his relations with the Patents Company and declared himself an Independent.

This was in April, 1909. Immediately Laemmle became the rallying point for the independents. He soon was their recognized standard bearer. In May of that year, Laemmle took another great step. He became a producer of films. This step was forced by his desire to get a proper supply



Two scenes from "Love Me and the World is Mine," the Universal super with Mary Philbin, set for next season; at top, men, men and more men, and below a touch of the pathos of the powerful love theme.

of pictures for his exchanges. It was a move similar in motivation to that which forced him into the exchange field to get a supply of pictures for his theatres.

Entry into the producing field was brought about by the formation of the Independent Moving Picture Company by Laemmle—this name abbreviated to IMP, the brand of pictures which led the vanguard of the Independent forces struggling against the General Film Company. The first picture made by the Imp concern was "Hiawatha," which had the astounding length of 989 feet, a long picture in those days. This initial production was released in October, 1909. A second, "Love's Stratagem," 954 feet in length, followed several weeks later.

The next three years saw that epic battle between the Independents, led by Carl Laemmle and IMP pictures against the Film Trust, in which fortunes were made and lost and the entire industry at stake time and time again. This war, month in and month out, saw that novel and brilliant series of cartoon advertisements and statements evolved by Laemmle and R. H. Cochrane, which pounded, ridiculed and deeply wounded the "General Flimco," as the trust was amusingly depicted in the campaign. This campaign forced a Federal investigation of the trust and ultimately led to its dissolution by the Government, although by the time the decision was handed down the Independents had won their battle and the industry had taken a new lease on life.

The next big step taken by Laemmle was the formation, in May, 1920, of the Universal Film Manufacturing Company, composed of six of the leading independent producers, controlled by such veterans as Laemmle, Charles Bauman, David Horsley, P. A. Powers and W. H. Swanson. Offices were opened at No. 1 Union Square, New York City. During the summer of this same year, Laemmle initiated another important move in the indus-

try. He established the first European exchange for Independent American pictures.

The history of Universal from 1912 has not been without its struggles, its bitter fights, and its perilous periods, but nevertheless it has been one of continuous progress and rapidly rising prestige. Struggle for control of the company existed over a number of years, one after another of the original incorporators dropping out. The control finally narrowed down to Laemmle and his ally Cochrane on the one hand and P. A. Powers on the other. This status quo existed until 1920, when Powers sold out to Laemmle and Cochrane and the corporation was reorganized into the Universal Pictures Corporation.

In the production field, Laemmle's forward steps were, in turn, the moving of his production unit to New York, early in his fight with the Film trust, and shortly after Universal was formed, the beginning of production in California, in a studio in Hollywood, more recently known as the Stern Brothers studio, which burned last summer. In 1914, Universal bought a large tract several miles from Hollywood, and in 1915 Universal City, the first big production plant, was opened as the wonder of the age. Today this plant stands unique in the production field as the most elaborate and complete production center in the world.

Although Universal later built a studio and a factory at Fort Lee, N. J., the bulk of production has continued to be handled on the West Coast. Laemmle has never swerved from his belief that California and his Universal City plant offer the best opportunities for picture making. The Fort Lee studio long has been used by Universal solely for renting purposes. The factory, however, is going at full blast, turning out the millions of feet of positive supplied to Universal customers throughout the world.

Even in its physical moves, Universal led the way to the industry. It was the first company to move up-town from the Union Square

Great Pictures

From High Ideals

section. This move made late in 1912, was to 1600 Broadway, and shortly was followed by other companies, until that section became the recognized film center. In 1924 Universal again moved, this time to the beautiful Heckscher Building, Fifth avenue and 57th street.

In 1925, the Universal Pictures Corporation issued its first stock to the public and became established upon the New York stock exchange. This year also saw another big move on the part of Laemmle. During the years between his first theatrical venture and the final entry of Universal into its full strength, power and prestige, Laemmle's theatre holdings were nominal, being merely enough to enable him to keep in touch with the exhibitor's problems, and to serve Universal pictures in a few of the key centers, not only in the United States and Canada, but also in other parts of the world, where the far flung Universal banners were rapidly being pushed to complete the encircling of the globe with Universal exchanges, now an accomplished fact.

Late in 1925, Laemmle launched upon a gigantic theatre enterprise, with 1,000 theatres as the first objective. Since that time, by construction and purchase, Universal interests have acquired about 300 theatres throughout the United States and Canada. Others are going up in various parts of the world. With keen perception, these theatres have been obtained in localities where Universal formerly suffered by reason of insufficient outlet for its product. Also, they are strategically located, and the Laemmle organization now finds itself in an enviable position by reason of its combined producing, distribution and exhibition facilities.

Laemmle's Twentieth Anniversary in the industry last year was celebrated far and wide by film men, exhibitors and others in the industry. His ever-fluttering banner of "Give the Exhibitor a Fair Break" has made him the best liked producer in the industry. Thus, when he was stricken with appendicitis on his trip to Europe last summer and barely escaped with his life, undergoing a severe operation and weeks of recuperation, bulletins from his bedside were eagerly read throughout the cinema world.

He recovered, returned to America, and bought the Thomas Ince estate near Hollywood, announcing that henceforth he would spend most of his time near the Universal City studios and personally supervise Universal's great output of pictures for the future. The occasion of his 60th Birthday recently was the signal for a celebration in Hollywood such as never before was accorded to a man in the film industry.

It is a far cry from the little immigrant boy of 1884 and the venturesome theatre pioneer of 1906 to the Carl Laemmle of today, with an organization extending into every civilized country of the globe and a prestige such as never could have been dreamed of by him in his early days. The answer is simple and it will be found in any lexicon. It is summed up in the words—ambition, determination, daring, far-sightedness, and, above all, humanness.

SHORT TALKS

ON

SHORT FEATURES

—Enthusiasm

No worth while success is ever achieved without enthusiasm. The finest theatre in the world would be a "flop" without it. No studio could hope to produce good pictures without it.

Enthusiasm is contagious. The exhibitor's keener interest in good short features, so evident everywhere, is reflecting itself in the studios. The result, as it will affect your box-office, is obvious.

I have just returned from Los Angeles, where the Educational Studios will soon be in full swing on their 1927-1928 comedy schedule. *Educational* has always been an organization of young men, with the enthusiasm of youth backed by experience. But I have never seen a more inspiring display of enthusiasm and confidence anywhere than was given by stars, directors and the whole studio staff. After seven years of steady progress they are determined to make 1927-1928 their biggest year. And they'll do it, to the profit of the thousands of exhibitors who always rely on *Educational* for the spice of their programs.



EDUCATIONAL FILM EXCHANGES, INC

President

You'll Adore Him

—CHICAGO AMERICAN

And that goes for you, Mr. Exhibitor, as well as for your customers. You can't help loving this little youngster with his tousled head and his infectious grin any more than the most sentimental young mother in your audience can help it. His smile is as catching as the mumps.

And while you are marveling over this baby star and his funny antics, he'll be making money—real money—for you, for there isn't a comedy star on the screen today who is winning friends any faster than

"BIG BOY"

IN

Juvenile COMEDIES

If you fail to run any of these pictures your people will miss a lot of fun and you will miss a lot of extra profit.

"MY KID"

"The best kid picture we ever hope to see."—San Francisco Daily News.

"OPEN SPACES"

"The talk of the town."—M. W. Larmour, National Theatre, Graham, Tex.

"FUNNY FACE"

"The boy is uncanny in his unaffected yet convincing acting."—M. P. News.

"GRANDPA'S BOY"

"These Juvenile Comedies can easily be placed at the head of the list of short subjects."—

Motion Pictures Today.

"The only trouble with his pictures is they don't make 'em fast enough."—Detroit News.



Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President.

For foreign rights address
Far East Film Corporation
729 Seventh Avenue,
New York, N. Y.

EDUCATIONAL
FILM EXCHANGES, Inc.

Ed Hammond
President



LLOYD HAMILTON

A Leader Among Leaders



Educational Pictures are, and long have been, recognized as the leaders among short features. Their stars are the topnotchers of the field. And Lloyd Hamilton is a leader among them!

You're not experimenting with uncertain values when you play

his name up on your marquee or in your newspaper advertising. You're dealing with a name that has been bringing them in for years, and with a star that never fails to send them away laughing and satisfied. The biggest big feature star can't do more.

HAMILTON

COMEDIES



"JOLLY TARS"

"A riot, a scream, a shriek and a wow."

—EXHIBITORS HERALD

"TEACHER, TEACHER"

"A super comedy . . . a riot."

—NEWPORT (R. I.) NEWS

"ONE SUNDAY MORNING"

"Mr. Hamilton is one of the best attractions in the field of short subjects. His comedies find an interested audience everywhere."

—MOTION PICTURES TODAY

"PEACEFUL OSCAR"

"Slapstick and some new gags done to a nice turn."

—WEEKLY FILM REVIEW (Atlanta)

and his latest "SOMEBODY'S FAULT"

A live wire comedy charged with high voltage laughs.

Member, Motion Picture
Producers and Distribu-
tors of America, Inc.
Will H. Hays, President.

EDUCATIONAL
FILM EXCHANGES, Inc.

L. W. Hamilton
President

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Yesterday-Today

CHRISTIE

Consistently Best

WHEN AL CHRISTIE carried this advertisement in the Moving Picture World over ten years ago, a brand of CONSISTENTLY GOOD entertainment was started---modestly launched in one-reelers, sold thru independent exchanges. It caught on because it was good; it lasted because it steadily became better.



"CASH AND CARRY"

featuring

NEAL BURNS

with **EDNA MARION**



and Tomorrow

COMEDIES

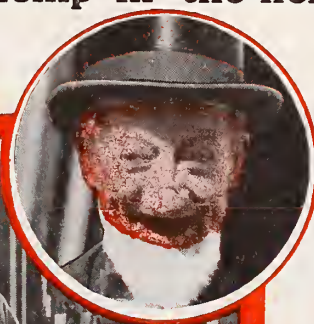
Entertainment

TODAY



WHEN a Christie Comedy is a real feature of the bill, occupying a spot of honor in thousands of the best theatres every week, the ideal of "consistently good" still goes---only more so.

The quality of CHRISTIE ENTERTAINMENT has been up-and-up thru every season until today you will find exhibitors and the public everywhere attesting to Christie leadership in the field of laughter.



"CHICKEN FEATHERS"

 featuring
ANNE CORNWALL
and **JACK DUFFY**
with **BILL IRVING** and **BILLY ENGLE**





Left to right, Big Boy, Lloyd Hamilton, Lupino Lane, three stars, and Jack White, producing genius



E. W. HAMMONS
Guiding Spirit of Educational

Educational Enthusiastic

PLANS for increased production activities at Educational Studios were announced this week by Mr. E. W. Hammons on his return from a flying visit to Los Angeles where, as president of the newly organized Educational Pictures, Inc., he launched Educational into the production as well as the distributing field.

For some time the units working at Educational Studios have produced the bulk of of the comedy product released by Educational Film Exchanges, Inc. Under the plans just completed by Mr. Hammons and the studio heads—Jack White, director-in-chief, and E. H. Allen, general manager—the Educational Studios' units will add several pictures to the established brands already well known as important features of Educational's program, and it is probable that another series will be announced shortly.

Lloyd Hamilton and Lupino Lane, star comedians at the Educational Studios, have been signed for new series of Hamilton and Lane Comedies with an increase in the number of Lane pictures from six to eight for the season. Hamilton also will make eight two-reel laugh subjects, which is the same number he has made for the current season.

The rapidly growing popularity of the three-year-old star, "Big Boy," whose work

in Juvenile Comedies has brought forth the most enthusiastic praise everywhere during the last year, has called for an increase in the number of pictures in this series. "Big Boy" has therefore been signed up for eight Juvenile Comedies for the next season instead of the six to which the Juvenile series has been limited since its inauguration.

Johnny Arthur Re-Signs

Another of Educational's popular stars who has recently been re-signed for the 1927-1928 season is Johnny Arthur, whose fine work has added much to the popularity of the Tuxedo Comedy series, in which he will be seen again next season. Practically all of the stars who have contributed to the laugh making in the Mermaid Comedy series will be seen in these Jack White productions again next year. There will be eighteen pictures in this group of two-reel laugh makers. The single reel rough and tumble Cameo Comedies will also keep their big group of comedy favorites, who will be seen in twenty-six of these pictures.

Negotiations are now under way with a popular stage performer who has appeared occasionally in special comedy productions for Educational during the last few years and it is probable that Educational will soon announce a series with this star, who is known not only throughout this country but all over the world.

"Production on comedies for release this season at Educational Studios is practically completed," said Mr. Hammons. "The last camera work on this year's product should be finished within a couple of weeks. After this there will be only a very brief shut-down at Educational Studios for necessary work in preparation for next year's production and the new producing season will get under way at the earliest period in the record of these producing units.

Mr. Hammons Enthusiastic

"I found the greatest enthusiasm evident throughout the entire studio organization, reflecting the great attention that is being paid to short subjects by the entire industry. Not only the directors and stars, but every last man in every one of these producing units is encouraged by the industry's new attitude toward short subjects and is right on his toes to take advantage of this and to make the next season the greatest in Educational Pictures history."



At top, left to right, Frances Lee, leading lady, Educational-Bobby Burns comedies; Johnny Arthur, Star of Tuxedo comedies; Big Boy at the megaphone telling them he's a Juvenile comedy feature; Billy Dooley, starring in his own brand with Educational; Bobby Vernon, also starring; below in same order, Vera Steadman, leading lady in Christie comedies; Neal Burns, a Christie star; Jimmie Adams, Educational star; Al St. John, starring in Educational-Mermaid comedies; and Ann Cornwall, a Christie leading lady.



Just a hint of the beauty of Romance Productions, with "The Mona Lisa," "The Vision," and "The Blue Boy" shown left to right; in circle is Arthur Maude, author and director of these Technicolor short subject masterpieces.

Charm and Color Beautify Romance Films

DESCRIBED by newspaper and magazine critics as well as by exhibitors and educators as exceptional subjects, gems in color and revelations as novel pictures, the three Romance Productions released by Educational Film Exchanges, Inc., have met with remarkable success ever since "The Vision" was released in May, 1926. Finished in natural color by means of the Technicolor Process, each picture of the series has been based on Arthur Maude's interpretation of the story of what inspired world renowned masters to do their famous paintings.

In the instance of "The Vision," Maude gave the story underlying the painting, "Speak! Speak!" In this two-reel production, Julianne Johnston, who was leading lady for Douglas Fairbanks in "The Thief of Bagdad," and John Roche, who played in "Marry Me," "The Man Upstairs," and other feature productions, took the feature roles.

"The Vision" was probably more extensively exploited and better received than any previous

picture of this length. As the initial two-reel picture to be done entirely in Technicolor, it aroused comment as to the possible use of this process in feature length productions more generally and hinted at the probability of combining new lighting methods and the Technicolor Process to obtain the illusion of depth in pictures.

The Better Films Committee of the National Board of Review of Motion Pictures voted it an exceptional photoplay and said of it, speaking through its official publication:

"The Vision" deserves attention both as an illustration of a serious attempt to make short pictures of outstanding merit and because it is one of the most successful examples of the new Technicolor Process yet produced. This picture certainly shows a great advance in the natural reproduction of color on the screen and perhaps foreshadows a much wider use of colors in motion pictures."

"The Blue Boy," which was the second

picture of the series, was based on Maude's conception of what inspired Sir Thomas Gainsborough to paint "The Blue Boy." The third, "The Mona Lisa," was Maude's interpretation of the story back of the "Mona Lisa," Leonardo da Vinci's immortal painting.

On each of the Romance Productions, exhibitors were supplied with newspaper or tabloid newspaper size press sheets in eight pages. In addition to an unusually large number of newspaper mats and electros, advertising layouts and cuts and publicity stories, special exploitation ideas and tie-ups were outlined in detail in the press sheets. A special mat, giving the outline form of the painting on which the production was based, was supplied to exhibitors for one exploitation stunt. A remarkable array of reproductions of the famous paintings and a complete list of accessories also were made available to exhibitors. Special suggested presentation ideas as well as Thematic Music Cue sheets also were furnished with each picture.

Christie's Educational Packed With Fun

WITH "Dumb Belles," a Billy Dooley Comedy, completed, Harold Beaudine starting a new Jimmie Adams Comedy, and Jack Duffy nearing the end of production work on a new Christie Comedy, "Queer Ducks," the Christie Studio is the scene of exceptional activity for this season of the year, and is entering the final stages of production work on its program of comedies for Educational release this season, with the fun valve wide open.

Ann Christy, who played opposite Jack Duffy in his new picture, also will be seen as Jimmie Adams' leading lady in his new picture, as yet untitled. Heralded as he first "real Christie girl" to appear in Christy productions, Miss Christy, who is a diminutive beauty, is one of the few un-bobbed leading ladies playing in comedies, and the only one at the Christie Studio. She was "discovered" by Bobby Vernon while appearing in one of his pictures early this season, but has been playing in pictures for nearly two years as an extra and in minor roles.

Bobby Vernon will soon be at work on the

final comedy on his present schedule, which calls for eight productions. Bobby only a short time ago finished "Jail Birdies," a travesty on college life and speed law violators.

"Dumb Belles," the new starring vehicle for Billy Dooley, boasts of one of the largest companies of girls ever employed in a two-reel comedy production. Ruth Perrine, who won the Film Fun contest, is one of the outstanding beauties of the picture. In addition to Miss Perrine, Gail Lloyd, Evelyn Egan, Ann Christy, Peggy Hyde, Joy Lynn and Doris Dumas play roles in this picture. Jack Duffy and Bill Irving appear as supporting comedians to the goofy gob.

Duffy in Golf Garb

Duffy will appear in a production which has golf weddings and golf widows as plot fundamentals. Several days were spent by the company on the golf course where the \$10,000 Los Angeles Open Tournament was held recently, and although the cast had golf sticks in hand from morning until night, no golf was played other than that which figures in

the picture. In addition to these scenes on the golf links, half a dozen sets were arranged in the Christie Studios for the wedding and other sequences.

Harold Beaudine heads the directorial staff for this picture with Eddie Baker as his chief assistant. Billy Engle, Jimmie Harrison, Gus Leonard and George French head the large supporting cast which includes such members of the Christie Beauty squad as Elinor Black, Helen Cox and Evelyn Egan.

Beaudine is directing the new Jimmie Adams Comedy, which is the fifth of the season in this series. The story takes place in a small town with a village blacksmith shop, hotel and general store and rural types to fit in this sort of surroundings.

Advance screen tests indicate that Ann Christy, in the leading feminine role, will make an excellent foil for Adams in the style of fast and snappy comedy for which he is so well known. An excellent cast, headed by William Irving and Bill Blaisdell, will support Adams.

**Juvenile
COMEDIES**

**HARMONICA
PLAYING
CONTEST**

**BIGGER and BETTER
A PROVEN
BOX-OFFICE
ATTRACTION**



EDUCATIONAL
FILM EXCHANGES, INC.
175 Seventh Avenue
New York City



Executive Office
175 Seventh Avenue
New York City

National Tie-ups?

A Feature of Big Educational Campaign

At left is shown the front of a four page folder which is part of the national campaign on Big Boy in which Educational has tied up for the boosting of patronage on these comedies with harmonica contests and other novel ideas.

SEVERAL big exploitation tie-ups, which are being supplied to exhibitors practically free or at actual cost, have been perfected and are being carried out by the advertising and publicity department of Educational Film Exchanges, Inc. One of the outstanding national tie-ups is the Juvenile Comedies-Harmonica Playing contest which has just been further augmented by the addition of a special "Big Boy" trailer and "Big Boy" harmonicas for giveaway purposes. This tie-up with Hohner, Inc., provides a wonderful prize list for exhibitors, draws youthful patronage to the theatres and increases interest many times in the Juvenile Comedies and the entire theatre program, according to the statements of exhibitors themselves.

In addition to this, Educational is offering another splendid exploitation idea with the juvenile series in tie-up with the Kelmet Corporation of New York City. By means of this, a tie-up with a local store handling Kelmet toys is possible, a large "Big Boy" White truck is offered as a prize, filled with marbles, and patrons are invited to guess the number in the toys. A special cut-out and other material are furnished to put over such a contest, while additional "Big Boy" toys are supplied exhibitors at low cost.

In addition to the Felix the Cat dolls, available at special prices to Educational exhibitors showing the Felix the Cat cartoon comedies, Educational also has made arrangements to supply flashy Felix the Cat buttons at minimum expense to exhibitors. These buttons, which have been used profitably by several exhibitors in the east, show a large drawing of Felix in black with the lettering "Meet Felix at the Theatre."

Romance Productions Represented

For the Romance Productions in Technicolor, an arrangement with the Prang Company has made available a list of prizes consisting of water color sets, crayon sets, drawing paper, weaving papers, water color brushes, art books and many other artist supplies free of cost. A selected assortment of prizes from this list is used in coloring contests in which students are invited to color an outline drawing of the painting on which the production is based. The contest includes a tie-up with an art store or local library for display purposes.

For contests conducted in conjunction with Billy Dooley Comedies, the Ted Toy-lers, Inc., agreed to furnish toys free to be given as prizes on any sort of a publicity tie-up

between an exhibitor and a dealer. This tie-up was brought to the attention of toy dealers by The Ted Toy-lers, Inc., in a special advertisement in toy trade papers, while Educational, of course, emphasized the ease with which the tie-up might be perfected exhibitors. The Ted Toy-lers company manufactures several sailor toys which bear a comedian of this series, and it is these toys which are used as prizes.

One of the suggested contests calls for an outline drawing of Billy Dooley, with the features a blank. Contestants are invited to fill these in and win one of the prizes. The contest material includes electros, available to exhibitors, for having printed the outline drawing and additional material for a window display in a toy store or an exhibit in the theatre lobby.

'Circus Capers' Completed Is Poodles Hanneford's Latest Educational

"Poodles" Hanneford, premier bareback rider and circus funster with an international reputation, has completed his first Educational-Mermaid Comedy, "Circus Capers," which will be released in several weeks. This is the initial comedy Hanneford has made on his new contract with Educational, although he made an unusually popular Tuxedo series for Educational about two years ago.

Hanneford comes from a family of circus performers and horseback riders. For years he was a comedy figure at the New York Hippodrome, and for a number of seasons he was featured in circuses. Hanneford is expected in New York shortly to appear in "The Circus Princess," a stage production which is to have its premier in Manhattan soon.

"Poodles" is now at work on the second picture on his present contract. It probably will be titled "Plumb Dumb." Norman Taurog is the director, and it is said that the comedy is filled with action, situations and original gags for which Taurog is justly noted. An unusually strong supporting cast is working with the circus star.

In "Circus Capers," Hanneford is shown in many of his typical circus stunts and his famous bareback riding act. George Davis, another clown of the circus, and Robert Graves head the male contingent in this comedy while Lucille Hutton is cast as leading lady. James Jones directed, under supervision of Jack White, who also is supervising the production of the second picture.

Educational Finds in Anita Garvin a Real Comedy Vamp

Anita Garvin, who has been taking important feminine roles in Educational-Tuxedo Comedies, has been described by comedy producers as an ideal comedy vamp type. She is five feet six inches tall, and has a willowy figure that attracted the eye of Flo Ziegfeld, who is known for his Follies productions.

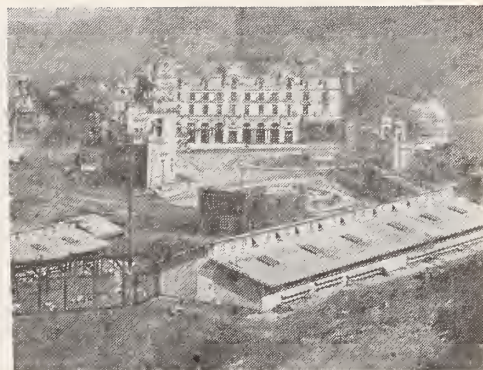
Miss Garvin weighs about 125 pounds and hers is a dark type of beauty. She has green eyes and lustrous black hair, both suitable for semi-comic vampire roles.

Miss Garvin danced her way into "Sally," noted Broadway musical comedy, and remained in the production while it was playing in New York City. Previous to that she had appeared in Ziegfeld's Follies.

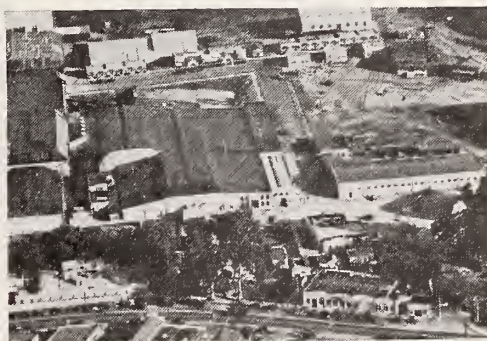
She played the comedy vamp roles in "The Humdinger," "Close Shaves," and "Wedding Yells," all Tuxedo Comedies featuring Johnny Arthur.



Anita Garvin
Educational's new and lustrous "Vamp."



Universal City



Where Film History Was Made

UNIQUE among the big lots in Southern California, Universal City, founded by Carl Laemmle, has a most interesting history, a history that dates far back of the invention of the motion picture.

The original cinema settlers, at first only seeking to escape the static of the colder home studios, were content to set up in any old shack in the suburbs of Los Angeles, enduring the temporary discomforts with the cheering thought that they would be "home" soon. Later comers, seeking more permanent homes, were drawn out toward Hollywood.

Carl Laemmle set up his first studio at Sunset Boulevard and Gower street, but increasing prosperity and the need for more room made a larger space seem desirable, and the situation was met in a thoroughly Laemmle fashion. We went further out than the others had done, over the hills beyond Hollywood to where he could obtain a 600-acre expanse of hill and dale in Cahuenga Canyon at the entrance to San Fernando valley.

Here, in 1846 the then Lieutenant Colonel John C. Freemont met the superior forces of General Pico, sweeping in their triumphal march to dispute the possession of the territory with the American forces. Freemont, materially outnumbered, caused his troops to fell trees and to shape them into the form of cannon. The ruse was successful. The spies of Pico reported that the Americans were vastly stronger, and Pico surrendered to Freemont and his little band, ceding California to the United States in the Treaty of Cahuenga in January 1847.

Today an infinity of props have taken the place of the wooden cannon of Freemont, whose eyes probably would pop from his head could he revisit the scene of his famous stand and see the Paris Cathedral of Notre Dame standing check by jowl against the Casino at Monte Carlo and both surrounded by other strange half-structures in every style of architecture and a five-acre chicken ranch.

But he would still find the hut in which the treaty was concluded and he still could discern the rude trenches in which he mounted his wooden guns, for they are certainly

jealously guarded by the Universal officials.

But the land itself is not the only historical object in Universal City, for one of the properties is the state coach of the Emperor Franz Joseph, of Austria, which was used in the production of *The Merry-Go-Round*. In the same shed is the first stage coach used to carry passengers from San Diego over the almost impassable trails that led to Sacramento—and gold—in 1849. "Gumbo" Jack Savage drove his six horses over the rough ground with such care that he was able to use the same animals for the return trip. He made three round trips, carrying a full load to the gold fields and coming back empty. These three trips netted him enough money to retire and open Jack's Saloon on Aliso street, Los Angeles.

Perhaps the most historic relic is one that was the indirect result of the filming of *"The Flaming Frontier."* One of the Sioux to take part in the re-creation of the Custer Massacre was the grandson of Chief Gall. It was Gall who led the attack while Sitting Bull stayed home and "made medicine." Young Gall presented to the studio officials his most treasured relic in appreciation of his gratitude at their treatment, and somewhere in the safes of Universal City there reposes the arrow head which brought death to "Chief Yellow Hair," as the Indians had named the Federal leader.

There are many other historical relics treasured by Universal, but Universal City is not a museum, but rather the place of business of one of the most active film companies on the coast, an establishment valued at \$6,000,000, which is considerable of an advance over the old Imp one-room stage at Columbus Avenue and 101st street.

The acreage covers a diversity of ground, for there are mountains and prairies, streams and deserts, with the seashore not far away. With 600 acres, there is no need to tear down an exterior set to make room for a new one, so the structures are left standing. In the "back lot" a little way up the hill, stands the wonderful setting built by Von Stroheim for *"Foolish Wives,"* showing the Casino at Monte Carlo, and nearby is the Notre Dame used

FOUR peeps into the busy life of Universal City show, respectively, a busy time in the "back lot" (top left), a Monte Carlo set in *"Foolish Wives"* (top right), and two airplane views of the huge tract that puts the universe in Universal pictures.

in *"The Hunchback."* The reproduction of the Bowery used for the presentation of Owen Kildare's story, the Vienna streets used in *"The Merry-Go-Round,"* and a hundred others are all standing at various spots in the canyon. Other producers often rent these sets instead of going to the terrific expense of building their own. If you can't find it at Universal City, you might as well go ahead and build.

In the studio enclosure proper are five huge dark stages, with such accessories as usually are found in the modern studio, the canvas room, the mill, metal workers and all the other trades. Here they are even more necessary, since the studio is more remote from Los Angeles, and fabrication saves truckage. Like all studios Universal City has its own electric light plant, sufficient for all its needs, but unlike the others it has its privately-owned water system and its own Fire and Police Departments, both well organized and fully maintained. In addition it maintains its own well stocked Zoo of more than 300 trained animals, and a large stable with everything from blooded stock to weather beaten cow ponies. The chicken ranch, already alluded to, is not a part of the production equipment, though it frequently contributes animals to the pictures.

Recently an anniversary dinner was held in Los Angeles in honor of Mr. Laemmle's birthday, and an effort was made to assemble all those who owed their start or advancement to the Little Giant of the Films. Not all

(Continued on page 417)



Ricardo Cortez, Paramount featured player, conferring with Rene Clark, in the research department at Paramount's West Coast Studio.



Joseph Thompson (above), Director of the Art Plaster Department at the Lasky Studios, with Raymond Griffith in plaster. Part of the new Lasky Studios at left.



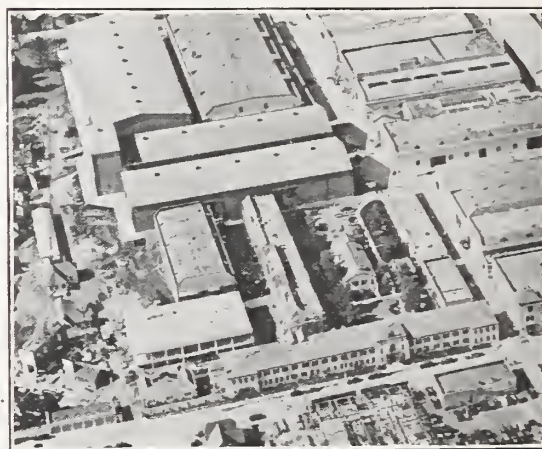
The new door to fame. Ornamental entrance to the Administration Building at the Famous Players-Lasky new West Coast Studios.



The Executive Club Building at the Paramount West Coast Studios.



Raoul Walsh, Paramount director, okays set dressings for "The Golden Journey."



Airplane view of the new studios, showing principal buildings.



Jesse L. Lasky, Milton E. Hoffman, Hector Turnbull and B. F. Schulberg in the studio, with Lois Wilson and Betty Bronson.



Dressing Room Building and the charming park at the studios.



View of the administration building, in Spanish design, incorporating the ornamental entrance.



This carpenter's shop is described as the largest in the West, a detail, only, being shown here.



Cecil B. De Mille and the first day of shooting at the Lasky studio, December 29, 1913. The film was "The Squaw Man," with Dustin Farnum as the star. This started activities which resulted in the Famous Players-Lasky Corp

Paramount

The Romance Of A Great Business

BACK in 1913 Jesse L. Lasky, Cecil De Mille and Samuel Goldwyn framed up the Lasky Corporation at a table in a New York cafe. They pooled their funds in the formation of a film company in emulation of Adolph Zukor, who had apparently put over his Famous Players idea.

For a time Lasky remained in New York, while the others headed for Flagstaff, Arizona, where it was planned to begin work. But Flagstaff was unpromising at close range, and the travelers kept on until they reached Los Angeles. Here they looked about for a location and finally found one in the then undeveloped village of Hollywood; an old barn which had been left standing when the old ranch trails became village streets. Vine and Selma were the names attached to these dusty roads. The adventurers settled themselves happily in the old shack and started production, presently being joined by the third member of the corporation.

Adolph Zukor, meanwhile, was working in New York, for his Famous Players idea suggested a location in that city. This was long before long-distance commuting became first a passion and then a fad. When the Famous Players-Lasky Company was formed, the bulk of the production was transferred to the coast, and in the course of 13 years the original barn had been increased to three enclosed light stages, one open stage, one dark stage and a smaller stage one used for experimental and research work. The lot had been stretched to include two city blocks, or about nine acres, and in addition to the stages there was the usual collection of other structures.

Built as needed, without particular planning, or indeed without particular thought of the eventual expansion, the yard was poorly arranged and badly crowded. Some of the pressure had been removed by the establishment of "the ranch" further out, where temporary exteriors could be erected and larger scenes made than was possible in the heart of Hollywood. But the bulk of production was at the main studio and matters were rapidly reaching the point where the crowding plus poor arrangement was becoming too expensive. Lack of facilities was running up production costs.

It was a happy day on the Paramount lot when it was announced that the modern United Studios had been acquired, with an area of 26 acres. Here more recent building had resulted in a studio along the most approved lines, but even the United was not quite large enough. The four steel stages were removed from the old lot, to be added to the new

location, and along with them went the old barn, cradle of the company. Like a poor relation at a fashionable wedding, it stands in the centre of the new location, at once an eyesore and a shrine, a shabby, unlovely thing in the midst of a conglomeration of architecture that represents pretty nearly everything except a Chinese pagoda and the Eskimo igloo. Every auxiliary building was cast in a different style of architecture with an eye to exterior availability as well as housing problems, and many of them are built around a garden that garden shots may be made with the widest choice of architectural background.

Eleven stages are provided, all of them being of the "dark" type, and there are a number of exterior sets at different points on the lot. The buildings are not yet all finished, for a dressing room building is being constructed that will supply ten stars with dressing room suites and 100 rooms for players who do not require such ample space. The extras dress in the wardrobe building where rooms on the third floor will accommodate 1200 persons. The second floor is taken up by the women's wardrobe, and the men's wardrobe room and casting and purchasing departments occupy the ground floor. This building is 92 by 188 feet, while the dressing room building is 253 by 32 feet. Another new structure, the executive office building, is 404 by 276 feet.

The laboratory will remain on the old Vine street location, for this is too modern to be abandoned. Here the film is developed and the negative cut in one of the best equipped structures of its kind in the industry.

The present stage equipment is three times that of the old lot, and can accommodate 15 to 20 companies working at the same time.

Auxiliary buildings are the plumbing, blacksmith, electrical construction, machine, and other shops, with a garage 270 feet long, and a hospital and a schoolhouse with five class rooms are included.

All of these are under the supervision of the Art and Technical Director, Ed. Smith, who is not staggered by the largest orders. For Old Ironsides the order ran all the way from hand props to the Constitution herself. The old clipper ship Llewellyn J. Morse was purchased and made over into an exact reproduction of the famous battleship, most of the measurements tallying to within an inch or two, and rerigged to conform to ancient usage. Other ships had to be provided, and all had to be armed with cannon that could shoot. These were contrived by Frank Madigan, master of properties.

And on top of this masterpiece of property making came the still unreleased Paramount

specials, "Wings" and "The Rough Riders," both of which were made in the vicinity of San Antonio, Texas, where Roosevelt's training camp had been established, and where the collaboration of the aviation service could be had for "Wings."

The technical staff moved a large section of its force into Texas and took Madigan and his stars along, for the old camp, had to be restored to its 1898 aspect, and it was, even to the background of an Exposition being held at that time.

At the same time it was necessary to build most of the properties for "Wings," since armament has changed materially since the World War and gun mounts, mechanisms and styles in aeroplanes have changed materially since 1916-1918. A French village had to be constructed and the 24 houses were promptly blown to pieces. A German troop train was constructed, only to suffer the same annihilation, and in between Madigan turned out the two-inch Teddy bear that was supposed to be Richard Arlen's mascot.

"Casey at the Bat" called for the interior of the Casino Theatre, New York, as it looked a generation ago. The old upstairs house was very different from the one built after the fire, with the floor lowered to the ground level. It had to be entirely built for just a few scenes.

The Art Department presides over the usual staff of architects, decorators, furnishers, research workers and mechanics. Portable lighting, brought close to perfection, has done away with the building of many elaborate special sets, but the Technical department is still a high pressure organization with "Rush" marked across the face of each order.

Jesse L. Lasky, who has charge of production, believes in the original script, written directly for the screen by those who have been trained in the technique of the camera. Many of his writers have come up from the cutting room; most valuable of technical schools, and all of the staff have had practical training. Luther Reed, who graduated from the scenario room to the puttees, goes his chief one better when he declares that in time the post of director will be merely the preliminary to the work of authorship.

Ben Hecht is an excellent example of the value of preliminary study. He spent weeks around the studio, merely looking on. Then he went to his typewriter and turned out "Underworld," a story so nearly technically perfect that it could be screened almost as written.

That's the trouble with outside writers, as Mr. Lasky sees it. They consider only the story. They do not realize the need for writing something that can be translated directly

(Continued on page 420)

Glorifying The Bathing Beauty

BACK in the days when Biograph players used to have their names taken from them when they entered the employ of the company, there were two comedians who, before they went to Biograph, were known as Mack Sennett and Fred Mace. Of course with their names securely locked up in a big safe, it was not possible to convey this interesting fact to the world, but the world, or that part of it that was interested in pictures liked their work.

Then Kessel and Bauman decided to go into the picture business, and eventually they landed in Los Angeles with three brands, Kay-Bee, Broncho and Keystone. Keystone was to be the comedy unit, and Mack Sennett was to be the head. Mace was made a director.

And presently the world woke up to the fact that Keystone comedies were screams, and particularly the Keystone Cops, (that were more than once threatened with some local police abolition because they made such light of the law). It was seriously contended that the cops led children to defy if not despise authority. In those days the chief Cop was a chap by the name of Wallace Beery, and a little later the ranks were swelled by a vaudeville importation by the name of Chaplin,

Charlie Chaplin, to be exact. As a cop Chaplin was no funnier than the rest, but he was merely being trained to the camera and presently he blossomed out as a star comedian with the same make-up he wears today.

And things began to happen to comedies. Up to that time comedies had been either faintly funny or plain foolish. Sennett began to put thought back of the seemingly senseless ideas. Amazing trick effects were devised, the company was built up with Mack Swain, Chester Conklin and others, and more action was crowded into a single one reel comedy than would have sufficed the average producer for a month.

In 1914 D. W. Griffith and Thomas H. Ince formed the Triangle, and Sennett was invited to bring his comedies over to the new combination.

The move seemed to be a good one until the news leaked out that Sennett was working on a comedy that would run more than five reels. That seemed incredible, but it was admitted to be true. It finally came out in 6,500 feet with Marie Dressler as the star and Mabel Normand and Chaplin in her support. "Support" proved to be the correct word, for these more experienced players stole the

play, and on later revivals Chaplin was named as the star. "Tillie's Punctured Romance" was the world's first feature length comedy and it made a young fortune for its producers and benefited the exhibitors even more.

The trick comedy was growing a bit stale by 1916 and in casting about for something new Sennett hit upon the idea of his Bathing Beauties. Gloria Swanson was one of the original beauties, but only one of the most astonishing beauty chorus ever gathered together.

In the same year Sennett made "Mickey." He had been making it for quite some time, for that matter, for three directors had worked on the script with Mabel Normand for about two years. But "Mickey" finally went to release and it was a greater knockout than "Tillie." It was packed to the last inch with about every sure fire thrill that ever had been invented, it moved with the speed of the Empire State Express and it was alternately funny and thrilling.

"Mickey" became an epidemic. It was the first picture to be used for the now common trade hooks ups and there were "Mickey" hats,

(Continued on page 413)



Here you see a Mack Sennett bathing girl group. Above the beauties is a view of the famous Sennett Studios and also the battery of Sennett experts. Left to right they are: Gus Mein, Director Del Lord, Ernie Crockett, Earl Stafford, George Spear, Raymond Jones, George Unholz, Robert Ladd, Lee Davis, Fred Davis, Alvin T. Knechtel.



At top, main entrance of Fox West Coast studios, with bungalow group and corner of lot left and right below, and Preview Theatre and set beneath them, left and right.

Out Where Fox Begins

COMPETING of William Fox's million-dollar reconstruction, expansion and improvement program at Fox Films studios in Hollywood and the rapid development of the 150-acre location studio at Fox Hills has proved one of the wonders of the motion picture industry during the past year and provides an authentic index not only of Hollywood's progress, but of the film business in general. Further, there is no better index to the growth and business development of Hollywood than the history of Fox Films Studios during the past ten years.

When Mr. Fox, in 1917, purchased the property on the west side of Western avenue, at Sunset Boulevard, it was an orange and lemon grove which W. C. Frye, a Hollywood pioneer, had planted in 1888. Thomas Dixon, author of "The Klansman," which D. W. Griffith used as the story for "The Birth of a Nation," had purchased a portion of the Frye estate, together with a residence which was used as a studio during Dixon's production of "The Fall of a Nation." Across Western avenue was an alfalfa field which Mr. Fox added to his holdings, giving his studio in Hollywood a site of thirteen and a half acres. Six years ago this was found to be inadequate to the rapidly increasing demand for Fox Films dramas and 150 acres were purchased at Fox Hills with

the expectation that this will prove sufficient for the studios' ultimate needs.

Today the Hollywood orange and lemon grove and alfalfa patch are memories among a few of the older memories of the Fox Films family of 3,000, who are continuously employed in the executive offices and on the eight stages, three of them among the largest in the world, and the Hollywood studio now is just what Mr. Fox ordered a year ago—the most practical and efficient motion picture plant in the world with special emphasis on comfortable working conditions for all employees.

Development work at Fox Hills is far from complete, but the beautiful natural location is rapidly taking shape in accordance with Mr. Fox's intention that it shall be the most practical and picturesque spot in filmland. Some idea of the magnitude of the plans for Fox Hills can be visioned from the expenditure on the street scene for "Sunrise," a production now in the making under the direction of F. W. Murnau, Germany's premier screen drama creator.

This street set for "Sunrise" is a mile long and was completed at a cost of approximately \$200,000. Six and seven-story story buildings line both sides of the street, while down the middle of the broad plaza is a street car line and at one end an elevated railway structure. Real trolley cars are operated on the tracks. About this huge set, which is the largest ever constructed for a motion picture, are bits of scenery from every corner of the world from the jungles of the tropics to the steppes of Siberia.

While the improvement program, as originally planned, called for an expenditure of only \$500,000, it was found necessary to elaborate on it as work progressed and one development

called for another until the total cost of new work will be more than \$1,000,000. And in carrying out Mr. Fox's purpose, Mr. Winfield R. Sheehan, vice-president of the company, has availed himself of the best technical ability obtainable, the greater part of it found within the Fox organization. Chief among his advisors have been General Superintendent S. M. Wurtzel, Technical Director William Darling and Electrical Superintendent Hoffner, all men of the widest experience and observation in their lines.

Three huge stages, for which there is always an increasing demand, were among the first of the buildings erected in accordance with the development plans for the Hollywood plant. To make room for these, seven smaller stages and two acres of outdoor sets were wrecked. The new stages are of permanent construction and among their new features is the Hoffner system of lighting, heating and ventilation, which has been proved to eliminate Kleig eyes, a malady which has been a menace to every studio stage employe for years.

When the new stages, each 150 by 350 feet, were completed at the Sunset and Western plant, Mr. Sheehan announced that, in addition to many open stages at Fox Hills, the corporation now possessed eight of the finest enclosed stages in the world.

Some idea of the size of these stages may be gained from the fact that a baseball game, with full teams, can be staged on each of them without in any way interfering with the electrical workers and other studio employees.

Oculists had discovered that Kleig eyes were caused, not by the strain of working under high-power lights alone, but by a combination of strain and carbon dust. The strain weakens the eye, so that the dust gives it the final touch and produces the disorders. Microscopic examination and chemical analysis proved that this dust was largely calcium from burning carbon.

Hoffner designed a system of overhead lighting, using steel cranes for all lifting and conveying, and thus suspended many of the lights as high as possible. They were operated from runways built into the high ceilings and were operated by remote control. Then he devised a stage heating system that would carry all dust upward, and a ventilating system that would carry it out through huge ventilators built in the topmost eaves.

The air is under thermostatic control. It is delivered at "floor-level" and, as it rises, it gives the air in the stage a "vacuum cleaning." Rigid tests show that this system not only prevents suffering from Kleig eyes, but saves thousands of dollars for the producers. Neither actors nor directors now have to absent themselves from their studio duties because of sore eyes.

Commodious wardrobes, managed by Kathleen Kay, an internationally known modiste, were built at a cost of \$75,000. Gowns from London, Paris, Vienna and other fashion centers were imported for Fox stars. Fitters and designers are employed to make exclusive frocks and elaborate costumes for those who appear in Fox Films. Near the wardrobe is a new hospital of four wards, with a surgeon on continuous duty.

Other improvements, all carried out under a comprehensive plan, which included Spanish walls and Moorish gates, went forward rapidly. These include a theatre on the company's west lot, where a full program of Fox pictures is shown to directors, stars, technical experts and many other employees every Tuesday night. Besides, there were four new projection rooms equipped with modern machines, for the use of the studio's directors and executives. Administration buildings and additional quarters for many writers have been completed.

(Continued on page 409)



United Artists Stars

The United Artists stars. Left to right: Buster Keaton, Vilma Banky, Douglas Fairbanks, Gilda Gray, Gloria Swanson, John Barrymore, Norma Talmadge, Charles Chaplin, Corinne Griffith, Ronald Colman, Mary Pickford.

2700 Santa Monica

Boulevard

Hollywood

The Schenck Headquarters Of United Artists

 ORIGINALLY known as the Pickford-Fairbanks Studios, and as such the shrine of the photoplay fans, the lot with a post office address of 2700 Santa Monica Boulevard, Hollywood, has now become the production headquarters of the United Artists, under the general direction of Joseph M. Schenck.

Obtained by Douglas Fairbanks for the production of such stupendous spectacles as "The Three Musketeers" and "Robin Hood," it has within its confines the space necessary to the erection of the gigantic sets used in these and later presentations, and affords room for half a dozen of the usual super-feature productions, but this is augmented by the addition of another huge lot in the Culver City section, obtained by John W. Considine, Jr., and Roland West.

This tract is at the junction of Jefferson Boulevard and Overland Avenue, close to the Culver City Speedway, and is a part of the historic Picot Ranch. Nominally this is the location of Feature Productions, Inc., the largest of the production organizations controlled by Mr. Schenck, but actually, owing to the close inter-relationship of the various components of United Artists, it is part of the general scheme.

The combined lots give United Artists one of the largest studio equipments in California, and this, of course, means the world.

In addition to these lots there is Buster Keaton's studio on Lillian Way, where the comedian will continue the production of his releases. This is a smaller place, but still an important one and adds to the acreage.

The nucleus of the Santa Monica Boulevard studio is still the huge stage upon which were built the sets for the Fairbanks and Pickford productions, which give ample dark stage space for a number of units. This has been and is being supplemented by the erection of an Administration Building for the Schenck organizations and the studio holding company, together with scores of dressing rooms, a power plant, the usual equipment of carpenter and metals working plants, the property rooms, gymnasium, film storage vaults, bungalows for the stars and the other necessary offices, while the old buildings, sufficient for the original uses, and being enlarged and improved. All streets are paved.

Today the studio stands as fully equipped as any on the coast, which means the utmost in convenience and efficiency.

The Culver City lot is largely used for the large exteriors and recently has been used for the Venetian settings in the coming Constance Talmadge comedy. The network of canals and the reproduction of famous palaces and squares did not materially tax the resources of the confines.

Joseph M. Schenck, Norma Talmadge, Constance Talmadge, Mary Pickford, Douglas

Fairbanks, John W. Considine, Jr., Roland West, Fred Niblo, the Duncan sisters, Marshall Neilan, Sidney A. Franklin and Lewis Milestone are some of the famous producers who are or presently will be at work on the lot, not to mention Morris Gest, who will make his productions here for United Artists, and presumably D. W. Griffith.

To accommodate all these more than three and one-half million dollars are being expended for new buildings and equipment.

Two years ago it was thought that production had already been developed to the utmost, but the succeeding two years have been almost revolutionary in their gigantic strides.

One of the really big things now being done, the recent John Barrymore production, is characteristic of the new trend of production thought, that is being given development is illustrated by William Cameron Menzies, who says of "The Beloved Rogue":

"The Gothic period, a wild grotesque bizarre type of architecture. The roof lines, long sharp points, twisted stairways, fantastic sculpture and carving, cold harsh austere lines but strong dramatic and violent in form and pattern. A peculiar type of interesting beauty from its very harshness. Using the snow, we increase this wildness, and with the scape grace swashbuckler Villon as the central figure, Mr. Barrymore and myself adopted a feeling which has never before been attempted in pictures. The reality of the thing has never been lost sight of, but with the period and character as an excuse we have developed a subtle and psychological feeling of almost mad pattern in the background.

"This is attained by different point of view and set-up and a selection of more or less obscure objects and designs of the period. For instance the feeling in the square of Rouen, where Jeanne d'Arc has been burned is one of extreme austerity and coldness. Harsh frowning houses glare down into the square, crooked and angular streets run in and in the foreground a violent and distorted shape of timbers gives a frame for drama. The reverse of this might be cited. The kitchen of the Inn, which is devoted mostly to comedy, has a fat jolly looking oven in round, fat lines with a crazy network of chimneys. In fact the whole lot has a roundness and jollity of line.

"Again we have the Archaic and formal feeling of the period in some of the rooms in the palace, done with formal and balanced compositions, and still again the brightness and almost sweetness of the girl's room done with lighting and brighter decorations.

"Violence of action has been accented with extremity of set up and point of view and violence of angle in design.

"Production is of real size and magnificence. Some of the sets are the Town of Rouen, streets of Paris, the Hotel St. Pol with its tremendous throne rooms, etc. The Walls of Paris with its catapults and engines of war. The Chateau of Thibault perched perilously on a cliff top and a tremendous shot of the whole of Paris of the period with the Seine and the Isle. But with the size has been a more intellectual attempt at entertainment in the actual background than in most any of the big spectacles.

"Every set has been approached with an attempt at doing something that has never appeared before and will unquestionably receive a recognition as an artistic attempt (or success) at something different than any picture heretofore. Menzies has found this easy to do on account of Mr. Barrymore's and Mr. Crosland's intelligence on art and appreciation of same. Symbolism has been attempted more than heretofore."

Compressed into fewer words, the idea may be expressed by saying that stylization can materially contribute to the effect of the story provided that it is not offered as a substitute for story.

Much care is given to the cutting of the prints under the editorship of Hal Kern, who believes that the eventual tempo of the picture is as important as its production angles.

Some of his reactions are interesting and show what intelligent cutting can do. In one instance the first shot showed the main characters unacquainted with each other. The second sequence portrayed their meeting which resulted in the marital troubles which formed the real story.

Even with careful trimming the action dragged. The second incident was a clog. The first scenes were used, but a title now told of the honeymoon, and the action then moved directly into the story with a saving gain in progress.

In his early cuts he takes as much advice as he can get, believing that many minds can form a better average, but the final trimming he holds should be a more individual expression.

He likens the assembling to musical composition in which notes of varying duration contribute to the rhythm of the composition. In the same way he achieves a rhythmic movement through the use of longer or shorter scenes as the nature of the action and its speed may seem to indicate.

Nor is he unmindful of the value of the sub-title and points to one instance in which the second male lead was supposed to handle the comedy. He did not seem to get over very well. The judicious introduction of a

(Continued on page 407)

Warner Brothers' Studios

Out on Sunset Boulevard

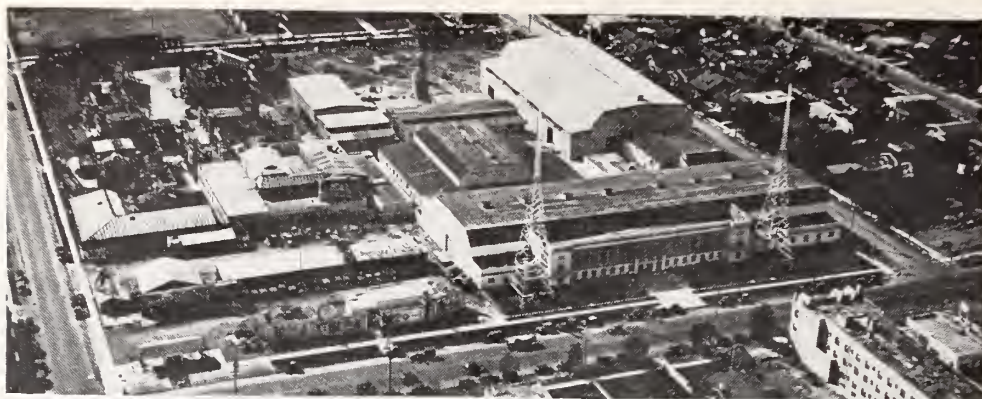
THEY say that anything will grow in the wonderful climate of Southern California, and the Warner Brothers studio lot on Sunset Boulevard, Hollywood, is a splendid confirmation of that statement. The Warners took over the land in 1918, when their increasing prosperity made a change in locale necessary. The thirteen-acre plot was desirable in point of location, conformation and utility, but thirteen acres was a lot of land, and had an earthquake come along about then the one puny building would have rattled around the lot like a pea in a peck measure. "Doc" Salmon, recruited from the Warner sales department in San Francisco to be studio superintendent was also the property man, office boy, janitor and even on occasion the night watchman. The studio was a small two-stage affair, with electrical equipment barely sufficient to provide the necessary current. Today Salmon is overlord of more than 700 employees, and if he is around the studio nights, as he often is, it is only because the daylight hours are not long enough to permit him to crowd his multitude of details into the average working day.

And Frank Murphy, who had to stand over his dynamos with a whip when both stages were working, has charge of a plant about the size of that required for a city of 15,000 persons, in addition to a battery of portable generators that supply the lights for night work on location; when they are not being used for some important theatre opening. In the past year these lights have been loaned to twenty-five theatres. The value of the electrical equipment is upward of \$750,000, and Murphy is still in charge.

Current is also supplied by this plant for the Warner broadcasting station KFVB, the tall aerials of which form one of the night and day landmarks of the film city.

The stages are lighted by the usual combination of Kleigs, Cooper-Hewitts, Lake tubes and various forms of carbon lights, and some idea of the equipment may be gained from the fact that last year the studio used more than 100,000 carbons. Lay them end to end for yourself if you wish.

The first stage was built in 1922 with dimensions 325 by 145 feet, which made it one of the largest stages in the world at that time.



Warner Brothers' great California studios; across top, bird's-eye view; a night scene emphasizing the radio towers; and three views of "once-upon-a-time" studios of the old days—accenting growth both in facilities and in successful production.



Today the original stage has three duplicates, each of about the same floor space.

The original thirteen acres have not been expanded, for expansion is not necessary, and ingenious planning has made the space ample, but when Warners bought out Vitagraph two years ago, they acquired a 23-acre plot, fully equipped by A. E. Smith, one of the oldest producers in the business. This lot is now used for overflow work.

R. Louis Geib started with Warners in 1918 as Technical Director, but he had no one to direct, since he had no permanent helpers in his department. He not only designed the sets, but he helped to build and erect them, painted them, dressed them, kept them clean, and finally tore them down. He was a thoroughly practical builder, for in addition to six years on the Fox lot as carpenter he was a building contractor on the side. He has no time for side issues today, for he is in command of a woodworking shop with equipment costing \$15,000, a machine shop with \$20,000 worth of equipment which not only builds for production but keeps the cameras and laboratory machinery in repair, and also has charge of other machine equipment, valued at about \$15,000.

With the collaboration of Esdras Hartley, the art director, he has laid out the building plan of the lot, and takes pride in the contention that it is the cleanest and most compact studio lot on the coast.

They also designed and built the fireproof laboratory, which is a model of compactness and efficiency. It has not lost a day since its opening, either for repairs or lack of work.

As a sample of what they can do, it may be mentioned that recently there were in production in this 13-acre space seven features, "Bitter Apples," "The Gay Old Bird," "A Million Bid," "What Every Girl Should Know," "Hills of Kentucky," "Matinee Ladies," and "White Flannels," and still the units did not intrude on each other.

All properties and costumes are made on the lot. The property room occupies a part of the building erected in the exact centre of the property, originally occupied by the "old" stage, as distinguished from the "Number One" which came in 1922. This is a modern three-story building of 24,000 square feet of floor space containing the offices of the Studio Manager, Publicity, Technical and Art Departments, the office of the Studio

(Continued on page 443)

The De Mille Studios That Keep Apace With Genius

ALTHOUGH the De Mille studio dates back only two years and is one of the youngest of the organizations, it is now one of the largest. Even the old Thomas H. Ince studio was found to be inadequate for the needs of De Mille, and the accommodations were much enlarged. The merger with Al Christie added to the equipment the Metropolitan Studio, in Hollywood, and while these two units are about twelve miles apart they work together in the matter of production, though much of resources of the De Mille Studio have been devoted to the filming of the prodigious spectacle, "The King of Kings," which is expected to overshadow all of the De Mille giants of other years.

The two studios give a combined stage space of about a quarter million feet, and on the De Mille lot there is in course of construction one of the most ample stages on the coast with a floor space 200 by 600 feet, giving 120,000 square feet of working space, or nearly half the area of the present ten stages. The new studio will have a roof clearance varying from 40 to 90 feet.

In addition to this there are 42 acres of open location at Culver City and another 38 acres at Westwood, which give an even 80 acres of natural scenery suited to almost every type of modern picture. Nature has to be touched up, now and then when the action shifts to foreign lands, but out in California even nature seems to take to make-up as kindly as do the players.

On the De Mille lot more than five miles of paved streets connect the various stages, construction buildings and administrative of-

fices, and like most studios there is a fully equipped fire and police department. A school-house for the junior members of the cast is maintained, and a standard fire alarm system has been installed.

The elaborate production of "The Volga Boatman" was the first to test the studio capacity, but 40 regular program releases also were made last season, and this year the program is even more ambitious.

William Sistrom is general manager of the combined studios.

On the Metropolitan lot the construction work is in charge of Harvey Leavitt, who receives the sketches from Charles Cadwallader, of the Art Department, and passes them on to his various heads of departments, who estimate the costs from their individual angles. Leavitt then checks the figures, to be certain that they come within the budget, and if all is well, each department is told to go ahead.

Leavitt does not believe in too close a supervision. He feels that his men should be permitted to do things in their own way, since experience has demonstrated that they know how to get results speedily and efficiently and without undue cost. He feels that the workmen are apt to regard too close a supervision as "bossing," and he gets far better results by acting as the general and not trying to be a private in the ranks, as well.

The completed material is erected on the stage and turned over to the paint foreman, who sizes up the job and puts his men to work. Meanwhile the property room has been assembling the necessary material, and this is rushed to the set as soon as the paint has



Cecil B. De Mille

dried, and the property crew is followed by the electricians who set their lights and make ready for the shooting.

At the Metropolitan the dressing rooms are all on the ground floor with 32 rooms for the players and two large rooms, each accommodating 150 for the extras. Economy of time is effected by placing the wardrobe above these rooms instead of in a building some distance apart. The costumes and those who are to wear them are under the same roof.

The property department at the Metropolitan is in charge of Ben Boone, while William House is Master of Properties in Culver City. Some idea of the latter's job may be gathered from the fact that 9,000 items were handled for "The King of Kings" alone.

Perhaps nowhere on the lots is more consideration given the scenario than by De Mille. The four supervisors are all veteran scenarists

(Continued on page 416)



A bird's-eye view of the new, enlarged Cecil B. De Mille studios in Culver City, California, is flanked at left by Jeanie Macpherson, special writer; at right by Bertram Milhauser, Production Editor; below, left to right, F. McGrew Willis, Metropolitan Studio Supervisor; William Sistrom, General Manager, De Mille-Metropolitan Studios, and C. Gardner Sullivan.

"Our Gang"

*And Its Home On
The Hal Roach Lot*

ALTHOUGH there is a wide variety of comedy production going on at the six-acre tract on Washington Boulevard, Culver City, to most persons who patronize the pictures, the Roach lot is primarily the home of "Our Gang."

As a matter of fact the Roach lot is only half the story, for there is a five acre addition on Preuss Road, where exteriors can be made and where housing room is found for the many trained animals used in the comedies. The overflow lot is only half a mile from the main studio, and the two lots are worked as one, a fleet of nearly 50 automobiles maintaining close connection as well as serving to transport the players to more distant locations.

Roach is one of the few producers still to do his own processing and the laboratory building forms an imposing addition to the shops and stages. All of the prints are made right on the lot instead of being sent to some outside laboratory.

One noticeable feature of the lot is the permanency of most of the building, for hollow tile has been used in place of frame or stucco where possible as being fireproof and more enduring. There are two stage buildings each capable of accommodating three or four companies without crowding and they are kept steadily busy. There are, in addition, the usual shops, electrical equipment and some exterior sets, though most of these are erected on the backlot.

The regular stock company includes Charlie Chase, Martha Sleeper, one of the 1927 Wampas Baby Stars; Stan Laurel, Oliver Hardy, James Finlayson, Viola Richards, Jess Devorska, Max Davidson, and others.

The stock company productions are supplemented by Roach's new idea of special productions with well known stars, and Agnes Ayres, Lionel Barrymore, Theda Bara, Mae Busch, Helene Chadwick, Mat Moore, Mabel Normand, Mitchell Lewis, Priscilla Dean, Herbert Rawlinson and several others have at times headed the cast of a single picture, with more experienced comedians helping them to get the laughs over. These name comedies are something new and many of them have worked out so well that the idea will be continued, but the bulk of the work will fall to the regular stock, most of whom are comedy favorites in their own right.

One feature of the lot is the costume department, for no comedy producer gives more care to the dressing of his players, and the bizzare designs of Will Lambert give a peculiar distinction to Roach's women stars. They are as well costumed as the players in the most important dramatic productions, for the producer believes that women like to see odd and attractive costumes in comedies as well as in the features, and he dresses his stars accordingly.

But the real stars are the eight youngsters in "Our Gang" and they are also the most profitable. It is one of the Roach theories that the self-continuing idea is the most remunerative. He believes in making one comedy create a demand for the next, which is the basic idea of his visiting star system. He be-

lieves that if the public likes a star in a dramatic picture, it will wish to see how they fare in comedy, and he combs Hollywood for his guest players.

It was in search of something on the same lines that led him to the gang. He believed that a production with all children would be a novelty. He was pretty certain that he could put over half a dozen of these in succession; perhaps twelve. But even a run of six comedies would make worth while the time and trouble spent in assembling just the right children. Next to dogs, there is nothing easier to get in Hollywood than children. Every owner of a mutt wants to put the dog alongside Rin-Tin-Tin and live happily on its earnings. And every mother is perfectly certain that if Georgie or Little Ella only got a chance the world would gasp in amazed delight. This is not a belief confined to Hollywood. It goes around the world.

Getting children was the easiest thing in the world. But getting children who could act naturally and without affectation, well, that was something else again. He wanted children who could get out and look and act like children and not child prodigies, and it took more hard work to assemble a bunch of eight youngsters than would be required to cast the heaviest drama.

But the right children were located. The first six comedies went over, as did the next six, and the other day "Love My Dog" was

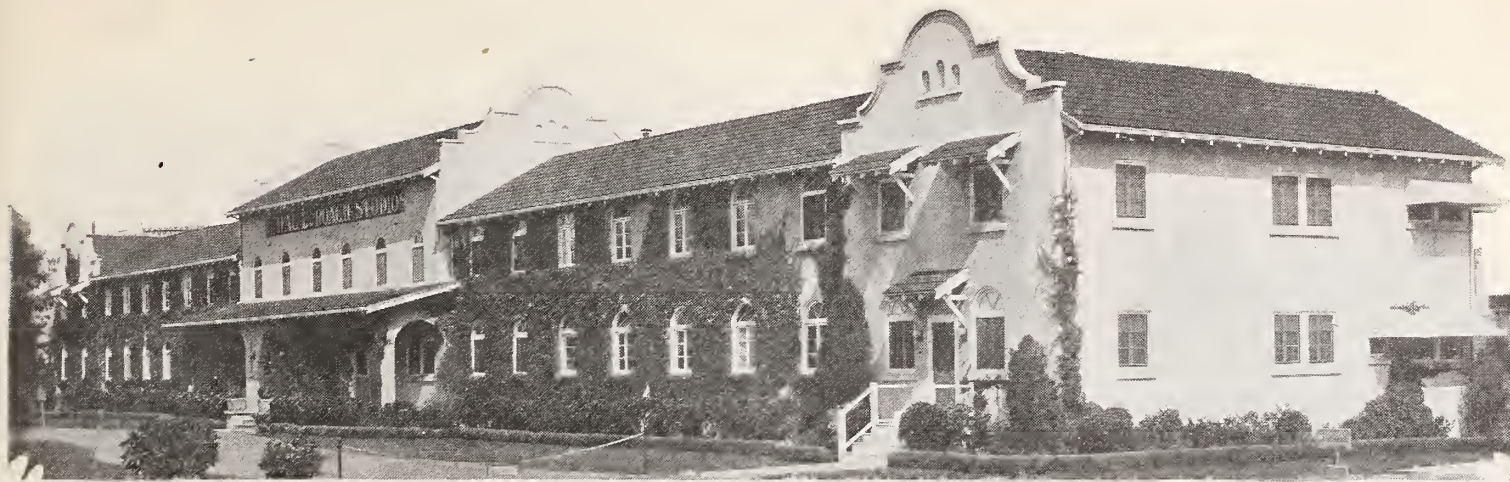
pre-released to Los Angeles at the State theatre and the sixtieth picture went over. These sixty pictures have all been made within the past five years.

A few of these earliest really Baby Stars have outgrown the company. The much freckled Mickey Daniels and Mary Kornman; the first leading lady, are playing out three year contracts in vaudeville. Perhaps after a time they will come back to the pictures, but right now they are headliners in vaudeville houses and the larger picture theatres. "Sunshine Sammy" one of the first to graduate, is sticking in vaudeville, after having played a three-year contract out, and Johnny Downs is jobbing in adult productions, with a vaudeville contract ready for his signature. The highly tinted "Farina" started so young that he still makes the grade, but his baby sister, Janie Hoskins, (Farina's name is Alan, by the way), has been put in to help along the local color. Joe Frank Cobb, the heavyweight, is good for a year or so yet, and Jackie Condon, the boy who combs his hair with an egg beater, also remains. Freckles are provided by Jay R. Smith, and "Scooter" Lowry, the toughest boy that ever left New York, is a recent favorite. The new leading lady is Jean Darling, who steps into stellar honors at the early age of four.

A new child is taken on every three months for training, but only about one out of every four makes good and is retained. They are taken on at the average age of four, and so-



Hal Roach's "Our Gang" have become known affectionately among the fans as well as in the studio as "Hal Roach's Rascals"



Administration Buildings at entrance to Hal Roach Studios, Culver City, California

each has the prospect of five or six years of lucrative work before the age limit is arrived at. By this process of addition there are always some favorites to hold the loyalty of the patrons while the newcomers acquire fame and friendliness.

At the completion of his five years' work, Robert McGowan, their director signed a new five year contract, but this will not become effective until he returns from a three months vacation. Production meanwhile will go on with Anthony Mack and Charley Oelze working on scrips left behind by McGowan. They

have assisted him for several years and know his methods.

The real secret of the favor of Our Gang Comedies is twofold. The naturalness of action gives their work a peculiar charm, but in addition to this the children make a personal appeal. Thousands have known them by name and have watched them grow toward maturity. Each new picture presents them in a different aspect. If you are older than you care to remember, you will recall the first Katzenjammer Kids. They were the same a quarter century ago as they are now. A newer generation finds them interesting, but to the old timers they are just the same, and that sameness has become tiresome.

The gang never is quite the same. Perhaps Joe has lost a tooth in one picture, to regain its successor a couple of releases later on. Little Miss Darling is going to shed a whole set of teeth before she graduates and each one will be an event. The gang is always the same old bunch, yet they are ever new. They do not stale through sameness and there is always the injection of enough new blood to carry interest for the movie audiences.

And the gang never will grow up. Individuals may, but the gang itself will be an eternal Peter Pan, never growing old and helping others to retain somewhat of their youth.

Titles Ride Their Cycles

Fashions in titles for motion pictures have changed as rapidly as has woman's dress in the past twenty years. When subjects ran less than half a reel, and the chase was still a novelty, any words served as a title—from "Washday" to "A Day in the Country." "The," "A," "His," or "Her" sacrifices, sorrows, troubles or other sufferings came in for a big swing, with vengeance, revenges and victories sharing the screen. Then the films began to assume dignity with an increase in length, and there was a response in the titles which included "Cabiria," "Birth of a Nation," "The Miracle" (a wordless pantomime in films) which was shown at the Park Theatre in 1913. The swing was then to book and play titles but when some of these did not capitalize at the box office there was a swaying toward new titles for popular authors' material, followed by the advent of the "wisecracks" in titles, which still hold sway, though the war film has brought army and navy references into prominence in titles, with place and show positions allotted to the fire and police departments. Who shall say what will be the next title fashion?

Recruiting Has Been Heavy

In a picture made a little less than twenty years ago, a Confederate army of eight served to win a lustily fought battle: and it was no difficulty for the director to handle them by mere shouts; within the past ten years armies and mobs of hundreds were used, and director's assistants were drilled to supervise sections of the field of battle under the amplifying megaphone of the directing genius; but in a recent film thousands played parts in forts, and in battleships—and a complete radio broadcasting apparatus enabled the director to manipulate every factor by a soft-spoken command.



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Education to
Millions—From
The Oldest
Producing Company
In the Business*

PATHE EXCHANGE, originally the American branch of Pathe Freres, is the oldest continuously producing company in the business. The last of the other old-line producers went out when Vitagraph sold to Warner Brothers a couple of years ago. But Pathe has met the changed conditions, and it is no longer the active producing organization it was when its studios dotted Europe and production was made both at Jersey City and on the West Coast. It finds it more profitable to distribute the product of other concerns, and its own production activities are largely confined to Pathe-serials. Edison made the first serial, or more correctly series story, but Pathe was the first to develop the serial as it is known today, and "The Perils of Pauline," the first Pathe serial, has had a constant line of succession to the present day.

The old studio in Jersey City, sitting diagonally on its Congress Street lot that it might run due east and west, has long since been abandoned. There is no longer a Pathe Western studio, for it has been found more convenient to take space in the Fine Arts studio in Hollywood for the western section and shop around for its eastern company; for there are two organizations, one operating on each coast.

The serial is in a distinct class by itself, and possesses a technique differing from all other cinematic forms. It must run from 20 to 30 reels, and work up to a point of suspense at the end of each second reel that is sufficient to last over until the showing of the next chapter the following week.

In the early days the chief essential to a serial was a stunt actor, and any rough story structure that permitted plenty of stunts was regarded as a competent vehicle. Generally a mystery character was sole suspense feature, and production went ahead in haphazard fashion, the last reels often being in process of making while the early chapters were on the screens.

Today more intelligence and more story are demanded, and the Patheserials are worked out to the last detail before the initial shooting is started. It has been found that better results are thus obtained, and production costs are cut

considerably if the directors know precisely what is to be done in advance of production.

This is important from another angle. Most pictures come onto a program, are either a success or failure, and vanish from that screen after a period ranging from a day to a week. The serial must bring them back for a ten week period, and the interest must be planned so that audience curiosity is kept alive to the final chapter. Generally speaking a serial gets over in its first three chapters or it never does, and in these early instalments care must be taken to so intrigue interest that it holds.

Naturally the slow, easy development has no place in the serial scheme. It may be recalled that in the early days of the Mutual a serial was made from a script by George Randolph and Lillian Chester. It was an effort to make story take the place of action.

The exhibitor reaction to the first chapters was so unfavorable that a hurried effort was made to inject strength. Extraneous scenes were cut into these early chapters and the serial was again offered exhibitors, but the physical action was not intimately related to the story progress, and again the audience would have none of it.

In spite of this sad fate, another producer undertook to make a polite serial with no less a star than Billie Burke. It was to be the serial de luxe. Naturally Miss Burke could not be expected to emulate Pearl White. The atmosphere of the drawing room was to prevail, and the serial was to lift the chapter play out of the morass of crude violence and blood-thirstiness. "Gloria" died; drowned in a sea of red ink, and the uplifters thereafter sedulously shunned the chapter play, deciding that the poor thing was too hopelessly depraved to be redeemed. This was some time after Aesop wrote his fable of the Fox and the grapes, proving that history repeats itself.

Serials continue because they are profitable alike to the producer and the exhibitor. The latter, particularly the small house manager, finds that the serial makes and holds business. The producer who can put serials over finds the one form of block booking that does not cause the exhibitor to write the trade papers

and the Attorney General for needed help.

And so Patheserial still hold their own, partly because the basic idea is sound and partly because Pathe has constantly sought to improve the product, to broaden the appeal and to better the quality. And this little corner of the Fine Arts Studio represents the most consistently profitable company on the coast.

The West Coast unit is wholly self contained. It has its own technical staff, its own scenarist, its own executive heads and its stars. When stage space is required, it rents whatever is needed or takes what is available. It has no particular stage assigned, and since serials are largely made outdoors, the studio is more often a headquarters than a working space.

When a stage is required it is dressed by its own men with sets of its own building or hiring and lighted under the direction of its own electrician.

The production manager is Willard Reineck. He is also supervisor so far as supervision goes in the Pathe sector. But with Bill Reineck supervision means getting his gang together and urging them to do their damndest. He knows they will, but he's got to do some supervision or be hopelessly old fashioned, so he goes through the motions now and then, knowing that the crew he has gathered about him will do just that without special urge.

Supervision with Bill does not mean sitting on a sawhorse and watching the carpenter work. He tells the boss carpenter what he wants, knowing that it will be ready when needed. It is the same with the other departments.

His director is Spencer Bennet, (with only one "t", please), who is unique in that he has spent most of his cinematic life with the single firm and has done only a single line of direction. At the start he drifted into pictures because he was an all round athlete and useful in stunt work. The only work he has ever done for other than Pathe was stunt stuff for other serial makers, but most of his stunts were for Pathe Pictures.

He was not afraid of work, and passed from jobbing stuntster to utility man. He could run props onto a set and then turn around and play an important role in the same set.

(Continued on page 417)



My heartiest, best wishes to
The Moving Picture World
on its Twentieth Anniversary



MARIE PREVOST

*Starring in Metropolitan
Productions*



CHARLES LAMONT
EDUCATIONAL DIRECTOR

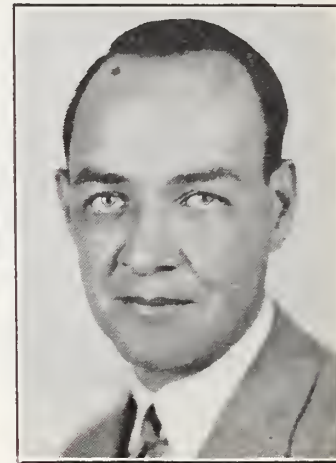


NORMAN TAUROG
EDUCATIONAL DIRECTOR



First National West Coast Studios and Executives

At top of page, left to right, are: Al and Ray Rockett, Charles R. Rogers, Dave Thompson and Mervin Le Roy. Above is Herman ("Babe") Ruth, with Wid Gunning (left), producer of the Babe's First National picture; "Babe Comes Home," and with Christy Walsh, Babe's manager, at the champ's left elbow. Don Kelley, the casting director, is seen at the right with Carey Wilson at the left.



George Fitzmaurice (above) and Al Santell (center) First National directors. At left is Gerald Duffy, writer of titles.

Charles Brabin, one of the directorial deans (above), and at the right, Al Hill, Chief Film Editor at First National Studios.



Alexander Korda, noted UFA director, now with First National, directing his wife, Maria Corda, famous Continental screen star, also with F. N., now, are soon in the center. At left, a bird's-eye view of the Burbank Studios of F. N. At right, the three administrative buildings.

First National Studios

SEVERAL things about the new First National studio at Burbank, a short distance from Los Angeles, are distinctively different, and by no means the least of these is the fact that it is one studio at which the permanent buildings are all of one type of architecture. In most instances the aim of the builder has been to give the greatest diversity to the exteriors to the end that each building may be used for backgrounds for the pictures. No one has quite gone to the extreme of putting up shacks with four different styles of architecture for the various sides of the same building, but it is likely to come as the studios grow more congested.

At Burbank all of the main buildings are in the Spanish style, finished in brown stucco with Moorish arches and facades and red tiled. The studios and shops are less ornate in design and are not tiled, but the color scheme remains.

The lot comprises about 75 acres of which 48 are now covered by buildings. The remainder of the lot is temporarily used for the building of exterior sets, but the excess of ground was provided for future expansion, and the general scheme of the built-up portions will be followed out. The entire idea was to obtain a plot that would provide for this ultimate expansion and the existing portions are erected partly with this end in view. The electrical plant, for example, can accommodate a battery of twelve generators in the floor space of 58 by 75 feet, though three are sufficient to supply the present needs. The rest provides for the utmost possible expansion.

All of this was carefully considered by John McCormick, General Manager of West Coast Production, and M. C. Levee, General Executive Manager. Other units can be added as required, all of the same general style and each addition will be merely another harmonious part of the original plan until the entire seventy-five acres are filled in.

In the occupied portion there are several miles of concrete streets between the various buildings, six main streets of fifty feet width, four smaller streets and numerous alleys, all paved. Numbered streets run in one direction and lettered streets in the other. The paving is heavy enough to sustain the heaviest trucks or even a battery of artillery, should artillery ever be needed in a picture.

The three large administration buildings face the street, these containing the business and executive departments. Four stages occupy the central portion of the grounds, with two more building and a seventh and eighth in prospect. All are uniformly 137 by 240 feet with a height of 36 feet in the clear inside. The floor area of each stage is 33,000 feet. The floors are built so solidly that trucks may be driven directly to any point on the stage, where the load may be deposited with the least amount of handling. One extra large door in each wall is provided with a ramp which makes it possible for the truck to enter the building.

These also give entrance to the "mules" or light gasoline or electric trucks which handle the properties and accessories. Each stage has its own electric mule for light work about the floor while a present fleet of six gasoline mules ply between the stages and the property room and shops.

Another radical departure from usage is the entire absence of floor plugs. The size makes it impracticable to use the customary connections and all light cables are dropped from the roof to where they are required. This keeps the floor free and facilitates track movement.

Overhead tracks carry the lighting equipment, the lights being handled by block and fall instead of rope and pulley, lightening the work of the flymen and making for speed and safety. Just under the roof are runways for the flymen.

No windows are provided in these stage houses. Instead the ventilation is supplied mechanically, the air being warmed or cooled as the season requires. The only wall openings are the doors.

On one side of the stages are three dressing room buildings each two stories in height. One contains twelve star suites of two rooms each on the ground floor and twenty-four single rooms above. The other two contain single rooms and general dressing rooms for the extras. Each building is 33 by 124 feet.

The property and wardrobe building is 120 feet square. It is equally divided between the properties and costumes, each getting one half of each floor. The costume department is subdivided into two sections for costumes for men and women with tailor and dressmaking shops, a steam presser, millinery room and a battery of electric sewing machines.

The three projection rooms are housed in a building 75 by 111 feet, each a miniature theatre, and contains in addition the portrait studio, the camera rooms and a barber and manicure shop.

Since the cutters require plenty of light, the cutting buildings are but 13 feet wide, so that each room has windows on two sides. One building 111 feet long contains five rooms. Two others, each 55 feet in length, contain three rooms each. On the opposite side of the stages is the paint room which houses all of the painters from the men who do the art titles to those who merely swab the floors.

On the south are the various shops including the carpenter shop wherein are built the wooden flats which are used for all interior sets. These are clamped instead of nailed together, and can be used repeatedly, being painted or papered as may be required.

The electric department receives high tension alternating current from the power company and converts it into direct current of lower voltage. About twenty billion candle power is available. All wiring between the station and the other buildings is underground and so arranged that it is not necessary to tear

The Last Word In Modern Construction

up the walks to run new or more cables. Conduits are already supplied for the new buildings yet to be erected when need shall come.

The Planning Department, a building 120 feet square, occupies a central location in the group of shops. Here the heads of the various shops have their offices, and the excess of space is given to the mechanical equipment storage room, the time keeper's office and the hospital. The Planning Department is the equivalent of the usual technical department, and all work is issued from this central office.

In addition to a garage 40 by 100 feet, there is a shed to house fifteen studio machines. Open air parking space is provided in another section of the grounds for the cars of the employees, and there is ample room for all, though this means several hundred cars. The cars are parked in individual spaces and are not merely run promiscuously into an open space. A studio restaurant, and a Spanish bungalow for Colleen Moore, with a greenhouse for the supply of flowers on sets and landscaping material and a theatre for stage sets complete the permanent structures.

About 800 employees are on the permanent payroll, of which about 750 are employed in the mechanical departments, but the average number of persons employed is closer to a thousand, varying with the daily needs and the productions being made. Practically every trade is represented, but nearly all of these carry their peculiar studio angles.

Unlike the majority of the studios, the art and technical departments are separate, though naturally closely related. The art department makes the designs for sets, and deals only with the creative side. Each unit has its own art director, who works under central authority. Free hand sketches are made of the sets and when approved they go to the drafting room where they are drawn correctly to scale and sent to the technical department, the freehand sketch going along to serve as a guide. A research department, another entity, supplies data on request. Jack Okey is head of the art department with men like Horace Jackson and Jack Schulze. Jackson was art director for "Ben Hur."

The unit director does not follow his work through the technical department, but again comes in contact with it when it is erected for use. Okey works on the theory that the sets can do much to make or destroy a picture. Realism sometimes will convey as much as the action. Contrast supplies another form of scenic emphasis, and sometimes stylistic sets will better enhance the effect, but always the set must do its work without obtrusion on the actors.

The technical head is known as the chief of the Planning Department. He receives all requests for the cooperation of his various sections. The property room, for example, does not manufacture its properties. It either buys or orders them. If it is something that can be made in the metal shops, the request is put through the Planning Department. The same holds true of things in wood, plaster or similar material. The property men do not have to be jacks-of-all-trades. It is their sole duty to handle the properties. Anything once made becomes the care of the property department, and this can supply the average de-

(Continued on page 416)

Dr. Cadman Says:

The Rev. S. Parkes Cadman, D.D., pastor of the Central Congregational Church, Brooklyn, N. Y., and President of the Federated Council of Churches of Christ in America, in a statement to Moving Picture World on the Twentieth Anniversary of this publication, writes:

The amazing development of the moving picture during the thirty years of its brief existence, justifies the belief of those who hold that the industry is as yet in its infancy. With the coming of television and talking pictures, one's imagination runs riot as he contemplates the future.

The technician and the business organizer have far outrun the creative artist. It is easier to build a movie cathedral than it is to write a great story. And such stories cannot be had by calling together the Board of Directors, just as one cannot get a great hymn by appointing a committee.

Here is the weakness today, as thoughtful observers see the situation, and the leaders of the picture industry will do well to encourage writers of skill and character. High pressure methods without insight and a clearer understanding of the problem may defeat the end sought.

The moving picture will undoubtedly play a large part in the future of international relations. The producers of pictures are seeking a world market. The larger the number of people who see a picture the greater the commercial success. In the interest of good business, the picture producer will seek to please larger and larger audiences. If he is wise he will not offend the potential patrons of other lands. On the contrary, he will endeavor to discover and feature those qualities and characteristics which make for friendship and good will. Does it not follow then that international good will and profitable business are in this instance one and the same thing?

Moreover, the motion picture tells a very human story. No other medium of intercourse can portray so vividly and intimately the hopes and fears, the sorrows and joys of other peoples of the earth. This sympathetic portrayal should lessen international hatred and misunderstandings.

If the cinema art is in its infancy, commercially speaking, it has scarcely begun to make its contribution in the fields of scientific and religious education. There is much in religion which cannot be conveyed by the spoken word. The lights and shadows, the silence and haunting vistas of the screen may provide a way to tell anew to the multitudes the message of the Eternal.

S. PARKES CADMAN.

Christie Studios Retain Old Gayety

*Once Site Was a
Hollywood Roadhouse*

FIFTEEN years ago what is now the Christie studio was a roadhouse out in Hollywood. Perhaps that roadhouse in itself will convey the suggestion that the location was not exactly in the civic centre. It was not much of a roadhouse and when the Nestor company came out to establish the first permanent picture studio, back in 1911, the place was hired for headquarters. The old barroom became the carpenter shop and the bar itself was the first workbench, the barber shop was transformed into a laboratory and office and the stables were cleaned out and converted into dressing rooms, while in the garden, at the rear, was erected the stage, about forty feet square, of the primitive type of that day.

A stage then was a wooden platform. Two-by-four joists rose to the height of from twenty to forty feet to support the network of wires on which the muslin diffusers were stretched. If it rained, the props were rushed indoors. It was the largest studio in California because it was the only one, and it was managed for Nestor by Al Christie, who made the comedies himself and supervised the dramatic productions, though they did not call it supervision in those days.

Today Al Christie is still overlord, but in his own right and the plot has been stretched to include the entire block and the 160 square feet of stage space have been increased to 50,-

000. There are four stages now, but when they need a little room, production is moved to Westwood where there is a "back lot" of about 40 acres and an plentitude of natural sets.

Along the front of the home lot is a dressing room building with fifteen rooms on each floor. Back of this is the two story property and wardrobe room, with a yard for parking the various trick automobiles, such as the tonneau of a taxi with the front cut away. Mounted on a trailer, this is towed by a truck on which are placed the cameras. On the screen you seem to be sitting in the taxi with the occupants. Almost every form of automobile can be found here or at Westwood, cars with eccentric wheels, cars that run crabwise, old cars and new and everything in between. In one corner is the kennel of the property man's dog, who is mothering her adopted family of two guinea pigs and a white rat.

Tucked away in odd corners of the lot are a projection room building, five cutting rooms, a negative vault, with storage space for 12,000 reels, each in its individual can, another vault for camera equipment, including unexposed stock, a photograph department where two men turn out the thousands of photographs of Christie beauties that are in demand the world over, a paint shop and one or two smaller buildings, all dumped upon the lot in apparently haphazard fashion, but each really in

the most convenient spot to its related buildings.

Of course the shops are important places, for practically everything is produced on the lot, with material purchased in carload lots. The wood working mill is provided with the most modern machinery, and in the machine shop any class of work can be undertaken, and in addition to building props the entire electrical equipment is kept in repair.

The old sunlight stage long ago gave place to the first of the dark stages and today the studios are equipped with Sunlight arcs, Cooper-Hewitts, scoops, overhead hoods, and twin arc broadsides. Miles of cable are installed and controlled from the huge switchboard and the generator for the direct current is housed in a special building conveniently placed in relation to the four stages houses.

Tucked away in a corner is a schoolroom where a teacher provided by the Board of Education, presides when children under school age are used in a production.

A complete fire fighting equipment is provided and this was put to the test last August, when the Century studios, across the street, were destroyed. The stations were manned and the brands falling on the roofs were quickly extinguished before they could do real damage.

Comedies today are not the efforts of individuals but a conspiracy. A dozen gag men
(Continued on page 432)



The Christie Comedy Studios in Hollywood have fostered so much fun it is natural that they look bright and cheery; below one sees the filming of a watery Billy Dooley comedy at left, a fun-film interior being at right; center, director William Watson making a scene with Neal Burns.

Educational Studios

*The Home Of
Laughter, Where
Names Are Made*

EDUCATIONAL STUDIOS, on Santa Monica Boulevard, Hollywood, have frontage of 350 on the Boulevard and the entire lot covers six acres, all of which is devoted wholly to comedy production, and probably the largest studio where nothing but comedy is made. It is owned by Educational Studios, Inc., and houses the brands released by the company of the same name.

The companies working here are the Lloyd Hamilton, Lupino Lane, Mermaid, Tuxedo Juvenile and Cameo, and the output is about forty-four two reel and twenty-four one-reel comedies a season, representing a production outlay of more than one million dollars. The lot itself is valued at \$600,000.

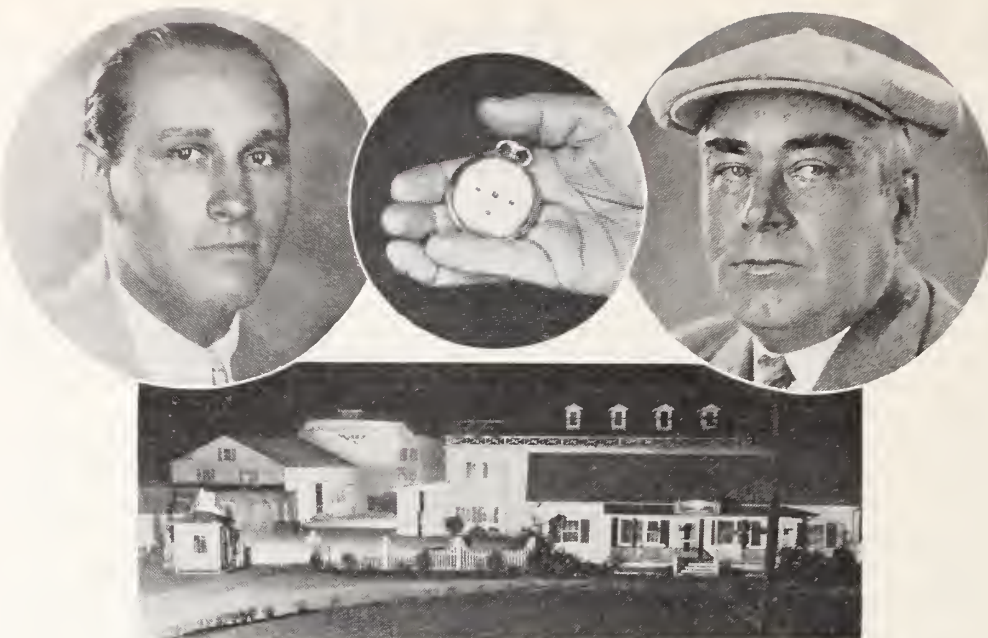
There are four stages with an aggregate of 40,000 square feet, together with the usual complement of dressing rooms, cutting rooms, directors offices and an unusual complement of fabricating plants.

That is the outstanding feature of Educational's lot. The visitor who is familiar with the equipment on the other production lots gasps at the size of the carpenter shop, the smithy and the property rooms. These are larger than most of the technical shops supplying companies making many times the footage. They seem all out of proportion.

But this overlong tail to the undersized dog is explained by General Manager E. H. Allen when he displays the product of the shops. Comedy calls for special equipment. A director does not put in an order for a set of drawing room furniture that can be moved from the property room over to the stage and back again. Perhaps the sofa must have a trempoline on which the comedian can jump up and down or use as a springboard. Perhaps the chairs must be provided with legs that will bend when sat upon by a fat comedian, or a table may be a breakaway that is split into fragments over someone's head. There must, of course, be the usual properties, as well, but the comedy prop is almost as essential as the comedy player. One order was for a complete kit of carpenter's tools made of sponge rubber, while another director was equally insistent in his demands for a mechanical lobster that would nip realistically and yet not bite.

Other recent properties are a sledge hammer that will swell up and recede, a mechanical horse that can kick, scratch its ear and sit down and a high hat that will grow both up and down and sideways, staircases that will collapse, rubber nails and knives, and plates that will break, bounce, bend, sit up, lie down, roll over and play dead.

One director wants a rubber football that will bounce over a house, another demands one of cast iron that will break through a roof



Educational Studios at night shown below, topped by the "laugh-clocker" (centtr) with Jack White (left) supervising Jack White Productions and E. H. Allen, General Manager, at right.

while a third may want one of hollow plaster that will collapse at the first kick. It's all one to the property men. They are there to be obliging.

Of course rosin bottles and plaster plates are standbys, while no comedy is complete without a few vases and clocks to be thrown around. The old theatrical term of "perishable props" takes on a new significance on a comedy lot.

But these are just the little things, common to most pictures. It is when a new idea is hit upon that the workshops get busy. A director may want a fliver that can be stretched out to double its length, and he wants it the following day. There is no time to mess around with blue prints. And there is no time to argue that it cannot be done. It has to be done, so a mechanic takes a second hand car, cuts it up, puts in a sectional insert and the next day turns it over to the director. It would drive a garage mechanic crazy, but the shop man does it without so much as a pencil sketch. If he could not make an automobile that can walk on its hind legs, he would have been fired the first Saturday. Trick automobiles are always good for a laugh, and if he absolutely had to, the chances are that the mechanic could turn out a Ford that would not squeak.

But it is not alone automobiles. A director may want a set that can be revolved. He gets it. Another wants a trick window, a third demands a sofa that can crawl up the side of the wall. It's all the same to the staff. Some things are more difficult than others, but all things are possible. The mechanical staff used the same lexicon that youth is supposed to employ. There is no such word as fail.

And sometimes the simplest appearing trick is the most elaborate. It looks easy, but it would take a studio mechanic to put it over. Often the stage has to be laid with water or air pipes to get some effect. It must be done quickly, for no set can tie up a stage for long. The plumber who had to go back to the shop for his tools never had a job in a comedy studio. Everything is on the jump, for speed is essential and time is more valuable than money.

The property rooms at Educational are far more interesting than those of the dramatic

producers, and the men are more highly trained. They must turn out their work in less time than most men would spend thinking about it.

Another difference between comedy and drama is in the greater difficulty in judging comedy effect. In production this is especially true. It's akin to getting one-half of a joke today and being told the remainder, perhaps the first half, day after tomorrow. Now you know the full joke, but the effect of continuity is lost. Today the comedian dives through a window. Tomorrow or next week he lands in a trough of cement, perhaps in a lily pond or on the back of an elephant. You do not see the complete action until it is shown on the screen, and even then you do not know.

Producing comedy is not a rollicking, romping sort of fun. It's the hardest kind of work and in a way the most uninteresting. Trained acrobats risk their necks in every foot of action. On the screen only the humor is apparent. In the studio only the hard work is seen.

And even after the takes are joined and edited and the title writers have filled in their choicest wise-cracks no one knows. Maybe it is funny. Perhaps it is not. Few around the studio, in view of past experiences, would hazard a guess. The trick that may have taken a day or two and that looks like a killer will fall dead while some accidental bit will get a yell of delight.

When the picture is apparently all ready, the work is but half done. The reels are taken to some theatre sufficiently far from Hollywood to ensure that there will be few if any picture people present. Things that will please the film contingent probably will not appeal to the general patron, and a Hollywood test would be inconclusive.

The two reel comedy may be three reels long or even a little more. The production staff, director, scenarist, cutters and others, go along with the film and scatter through the house. Two or three will carry scoring machines or counting clocks. It is their job to press the button once for each full sized laugh. Others have pads on which they note the scenes which get these laughs. Still others merely get the audience reaction as expressed by the regular patrons around them, none of

(Continued on page 418)

*The Wide Open
Spaces Where*

Metro-Goldwyn Mayer

*Make
Pictures*

MOTION Pictures have made Hollywood into a city, but the pictures created Culver City, now the site of the Metro-Goldwyn-Mayer studios. The late Thomas H. Ince, looking around for the wide open spaces, found them on a 60-acre ranch just outside Los Angeles. He purchased the ranch and acquired an acreage that was the talk of the picture fans of that day. At the same time Harry Culver, a real estate agent, who had handled the deal, laid out a new "development," and Culver City grew with the Ince prosperity.

In 1915 only a decrepit old barn stood on the property, with two gum trees on one side and a pile of stable litter on the other to complete the composition. Ince put up three glass stages and one open air platform, of the sort that sufficed most companies in those days, with muslin diffusers to temper the light, but he did not tear down the barn.

Reginald Barker, who directed the first picture for Ince on the new lot, is now with M-G-M, at present directing "The Branding Iron" with Aileen Pringle and Lionel Barrymore.

"There was a horse corral where the executive offices now stand he reminisced, "with an old barn just back of it. The barn was standing when I made the first picture with H. B. Warner as the star. There was no "back lot" then. There were scattered foundations where Ince planned presently to build stages, but the space was all clear. There were accommodations for three companies working at the same time.

"The property room was a long wooden shed on the site now occupied by the publicity and scenario department, and Ince and Ray West were easily able to look after all the details."

Today twenty productions can be made si-

multaneously, and the back lot is covered with about 38 acres of exterior sets.

Two years later, in 1917, Ince rented the old Triangle and built an additional stage as well as erecting a number of streets on the far confines of the ranch. These were mostly Western locations. Today the back lot contains almost every conceivable sort of street, from modern New York to ancient Europe with stopovers all the way between Greenland and China. There is a railway station with actual trains and other trains with cars cut away to provide photographic facilities and a large theatre interior. The original floor area of the three stages was about 35,000 feet. Today it is approximately 800,000.

When Samuel Goldwyn took over the lot in 1918, he added eight stages and rented out his space. The Mae Murray-Tiffany productions were made here, as were many others.

Christy Cabane, then assistant to Maurice Tourneur, relates that Goldwyn brought with him an Eastern camera expert who was used to working with electric light. He at once ordered the glass of the stages painted black.

Goldwyn protested. They had come to California for the wonderful sunlight. Why should the sunlight be so rigidly excluded? For some time part sunlight was used, but the superior control of effects provided by the all-dark stage eventually won, and today interior work—which includes many supposed exteriors—is all done wholly by artificial light in a land where the photographic quality of the light is one of the widely advertised features. It's fine sunlight, but no one as yet has succeeded in providing switches to control the light source and the man-dominated mixture of vapor and carbon lamps gives a much superior quality of lighting.

To provide the current for all of this equip-

ment there is required a power plant large enough for a medium sized city, the property shed has been exchanged for a four story building, and where once the ranch horses pawed the ground Louis B. Mayer and Irving G. Thalberg have their spacious offices, and the sandals of "Ben Hur," the tiny shoes of "Hester Prynne," the Chinese shoes of "Mr. Wu" worn by Lon Chaney and the footgear of every nation have trod the spaces that once echoed to the jingle of the cowboys' spurs. The leisurely manufacture of the two-reeler has given place to the feverish drive to produce super-features against time and dollars are spent where pennies once were amply sufficient. Meanwhile Culver City has kept step with the studio which is its heart.

The technical direction at Culver City is headed by Cedric Gibbons, who captains an immense staff. The technical director is no longer merely a master carpenter, building the sets and hanging the drapes. He must provide atmosphere as well as setting, and it must be authentic atmosphere. Three recent M-G-M productions suggest the tax put upon the technical staffs. "The Grey Hat" is laid in France, "The Red Mill" calls for Holland and "Flesh and the Devil" was German to the core, and yet all were made in Culver City with such fidelity that no national of France, Germany or Holland could find cause for quibble. And it is not just atmosphere.

Take "The Red Mill," for instance, and recall the picturesque canals, shown both in their Summer charm and with their Winter overcoat of ice. The same setting was used, but the water had to be frozen for the winter scenes.

And it is not just the big, outstanding points. All the intimate details must be known,



Metro-Goldwyn-Mayer's Culver City, California, studios where "The Parade of Hits" starts: Top left, executive building and some departmental adjuncts; top right, shows lawn, old stage, and dressing rooms; below, left, looking toward the "back lot" and right, another view of the great production plant.

Metro-Goldwyn-Mayer

Its History

the sort of clothing worn, the styles for different periods, the table manners or lack of them, the airs and graces of each era, characteristic foods; all of these, and much more must be outlined by the art and technical staff, which must be able to tell whether Caesar wore his toga buttoned down the back or up the front and whether the ancient Greeks wore two-piece suits of armor or merely steel straight jackets.

All sets, drawn by the art department, are sent to the technical department where the sketches are realized in the practical blue prints prepared by architects, carpenters, masons and ironworkers. But before this is done, the technicians check up on the drawings and point out that in 1900 traffic towers had not yet been devised, that street numbers are not yet used in Long Valley, N. J., or that the Moorish arch is not used in the palace of an Indian Rajah.

Many of the sets have been drawn from photographs or sketches of foreign lands, but the technical department must be certain that the sketches are true to the period as well as the country. Where possible an assistant is told off who is familiar with the surroundings. Of course the Navy Department provided its own technical experts for "Tell It to the Marines," but Jackie Coogan's "The Bugle Call," Col. George Byra, U. S. A., is the technical assistant for that production. Similarly it was a German who stood over the filming of "Flesh and the Devil" and a Frenchman was the last word on "The Grey Hat" sets.

The work is laid out to the lumbermill, the furniture factory, machine shops and other establishments, for Culver City is largely self-contained.

In the property shop, presided over by Edwin B. Willis, Howard Wells and George Golden, there is assembled what is probably the largest collection of unrelated objects in the world. Recently, for example, two of the pictures in preparation were "Mr. Wu" and "Annie Laurie." One assistant was sent to San Francisco to raid Chinatown for such articles as were not already on the property list, while another was told off to purchase or borrow claymores, dirks and other arms of the proper period, from which the blacksmith and machine shops might fashion a supply of weapons for the clans.

With their heads filled with jades and Josses, plaids and pibrochs, someone in the Technical Department dropped a line to "Props" to remind him that Scottish cattle were not like the western steers. Scottish cattle are more like small buffalo than our own product.

None of the animal pet shops had any Scotch cattle on hand, but it was learned that the Prince of Wales had imported some for his Canadian ranch, and it was not long before some of these were added to the stock. They took a prize in a Stock Show as a side product.

And about this time Edmund Goulding, directing Pauline Starke in "Women Love Diamonds" wanted a boudoir stocked with every imaginable sort of perfume and cosmetic. Inside of an hour "Props" had rented a perfume shop and had transported the stock to the set. Several thousand dollars worth of actual perfumes strutted their brief minutes on the set and went back to the shelves. And while they were conducting the perfume transaction, the shop acquired eight trained French poodles, obtained a certain type of microscope,

outfitted two ball teams for "Slide, Kelly, Slide," and put the finishing touch to a set of idols for the exacting "Mr. Wu."

Property men haunt the second-hand shops, marking down new stock and purchasing such material as promises to come in handy, and they are supposed to be able to locate anything not in stock at short notice through their familiarity with conditions.

And now and then they have to do a little wholesale borrowing, as when the Navy turned over to the studio the equipment used for "Tell It To the Marines." Supplies representing many thousands of dollars were loaned by the San Diego base to dress the sets made on location, and the equipment was turned back down to the last strap on a gun case.

Of course the heavy production on the M-G-M lot requires a lot of stories, and the script department lists some of the best scenarists in the business, for the play is the thing, and the play is a combination of the author, scenarist, supervisor, director and film editor, all working under the central supervision of Louis B. Mayer.

A recent important addition to the staff is June Mathis, who made the screen version of "The Four Horsemen," and who is now under permanent engagement to M-G-M. She is at present working on the script of Channing Pollock's "The Enemy," which is to serve as a star vehicle for Lillian Gish under the direction of Victor Seastrom.

Another newcomer is Jack Cunningham, the scenarist of "The Covered Wagon"; "The Three Musketeers" and other outstanding plays. He has just completed the script of "Captain Salvation" which is to be directed by John S. Robertson.

Last year Frances Marion made free lance scenarios of "The Scarlet Letter" and "The Red Mill." Now she is on the staff and working on "The Callahans and the Murphys" by Kathleen Norris. It is to be staged by George Hill.

Gladys Unger, a well known playwright, and Winifred Eaton Reeve, author of more than a score of popular novels are two others who have turned to the new medium.

Dorothy Farnum, who did the scripts of "The Temptress" and "Bardleys, the Magnificent" on last year's schedule, is now working on Annie Laurie for Lillian Gish, having completed "The Bugle Call" for Jackie Coogan.

Jack Black is working on a prison story, largely colored by his own experience, for Black is staging a comeback after several prison terms.

A. P. Younger, who produced one of last season's money makers in "Brown of Harvard" is working on "Twelve Miles Out" for John Gilbert, having finished "Tillie the Toiler" for Marion Davies, and "Slide, Kelly, Slide."

Byron Morgan has just completed "Red, White and Blue" and Lorna Moon, who did "Upstage" for Norma Shearer is working on "Mr. Wu" and "Anna Karenina."

Waldemar Young, who wrote "The Unholy

Three," "The Blackbird," and "The Road to Mandalay" for Lon Chaney has been putting the finishing touches to "The Unknown" which will give Chaney his next chance. Others are Elliott Clawson, Agnes Christine Johnston, Douglas Ferber, and S. Al. Lewin, Ray Dowl and Edward T. Lowe.

Peter B. Kyne is writing scripts for Tim McCoy and King Vidor, who writes most of his own stories, has just completed one for Eleanor Boardman.

Louis B. Mayer, who has charge of production for M-G-M is a firm believer in cooperative effort, and seeks to form combinations of producer, director and star in which each of the trio will supplement the efforts of the others and bring to the combination those qualities less developed in the others. The rapid advance in Metro production results seems fully to justify this policy, and some notable combinations have been formed, one of the best being composed of Irving G. Thalberg, as producer with King Vidor as director and John Gilbert as star. Gilbert may be assigned to other directors, Vidor may wave his megaphone at other stars, but even the public is beginning to realize that the Thalberg-Vidor-Gilbert combination means a better than usual picture. From long association the three have come to act with one cooperative mind which makes for extreme smoothness and effect.

Another good combination is Harry Rapi, Hobart Henley and Norma Shearer, while the combination of Tod Browning and Lon Chaney, with Thalberg as supervisor is practically certain to result in box office records. Look at "The Unholy Three," "The Road to Mandalay," and "The Blackbird."

Col. Tim McCoy, directed by W. S. Van Dyke and supervised by B. P. Hyman is another happy combination rapidly growing in favor while Hunt Stromberg has supervised some of the best adventure stories. Witness his "The Barrier" with George Hill as director and watch for "Captain Salvation" with John S. Robertson as director and Lars Hansen as the star. Harry Rapi and Edmund Goulding is another twin-mind combination.

That is the secret of Mr. Mayer's production policy—twin minds. He knows that a supervisor and director whose ideas are diametrically opposed cannot combine into the production of an harmonious result any more than a team of draft horses can pull a load if they are headed in opposite directions. He aims to pair harmonious minds, provide them with a suitable script and acceptable stars, and let them do their best.

If all men thought alike there would be but a single monotonous type of play. Since many men have many minds, Mr. Mayer seeks to discover those who best can work in harmony. No director can do good work who is thoroughly out of sympathy with his supervisor, and reduced to a single word the Mayor system is merely harmony.

It has taken about three years to assemble

the directors who form the M-G-M staff, and included, in addition to those already mentioned are Clarence Brown, John M. Stahl, Rex Ingraham, Victor Seastrom, Reginald Barker and William Beaudine.

Seastrom has been so long with us that he classes as an American director. More recent arrivals include Benjamin Christianson, of Denmark; Ernst Lubitsch, Dimitri Buchowetzki, Vitcheclav Tourjancky, and Marcel de Sano; the latter coming from Rumania.

Others who are handling Metro productions this year are Hobart Henley, Robert Z. Leonard, Harry Millarde, John P. McCarthy, William Nigh, Edward Sedgwick, Sam Wood and Christy Cabanne.

Naturally with production on so large a scale, the Casting Director is a man of great importance, for if a casting director fails to have a complete cast on the set at the time appointed, the delay fairly eats up money and many such delays would be ruinous.

Cliff Robertson is Casting Director on the Metro lot and the famous New York police inspector who was known as "the man with the camera eye" has nothing on Robertson. Indeed the director adds to the camera eye a card index brain. He knows more telephone addresses than a traveling salesman, more faces than the most expert detective and more facts than a mental marvel. He not only knows the players and their lines of parts, but generally he knows where the player is working at the moment, when he will be through, and the next best bet. He can do this "out of his head" ninety-five times out of a hundred, and the other five he can get the information from his cards.

Every player who has worked for Metro is in the files, and each time he works additional data is added, so that any given card is a complete history of that player on the M-G-M lot. Dwarfs or giants, fat ladies or living skeletons, Asiatics or Slavs, babies or centenarians, they are all listed in the index and listed in such an orderly fashion that their location is the matter of only a moment. No police records are more carefully kept or more fully informative.

Robertson is the man who "discovered" Valentino, but he has helped hundreds of others to climb the ladder, for he is a good picker and directors rely on his judgment when untried players must be used. He has worked in other large studios before coming to Cul-

ver City, but it is here that he has developed his system to the utmost point of intelligent elaboration.

Few directors remember the minor players once a picture has been cut. They rely on Robertson, and he can get "the man who played the blacksmith" in a certain picture, or a man "something like him, only a little shorter." He knows all the types and specialists, and he knows the work of these not only in other M-G-M pictures, but what they have done for other companies. The chances are that he even could have helped Diogenes in his famous hunt. If there is an honest man in the Hollywood area, Robertson has him properly listed in his files.

The film handling at Culver City is primarily under the direction of John Nickolaus, in charge of the photographic department, who controls the raw stock and assigns the cameramen, seeking to suit the man to his job. For example Hendrik Sartov, who is an expert in light manipulation, is assigned to such stars as Lillian Gish or Marion Davies, while John Arnold, who likes rough and tumble assignments, gets "The Big Parade" and other action pictures.

The daily output is sent to the laboratories and two prints from each negative are made and sent to the cutting room, these being known as the A and B print.

A cutter is assigned each production, and he roughly cuts the A print, the exact splicing being done by his assistants, and the script titles are joined in. When the final shooting has been done, the print is cut roughly to length.

Before the final cutting, the title writer is called in, for it is seldom that the titles originally provided in the script are suitable for the finished picture. The Metro staff of titlers include Joe Farnham, Ralph Spence, Marion Ainslee, Lotta Woods, Ruth Cummings and Earl Baldwin. Frances Marion, better known as a scenarist, also titles on important occasions and occasionally outside help is called in. Today the title writer is a far more important person than in the past.

With the titles printed and inserted, the A print is now exactly cut, the B print is cut to correspond and they are turned over to the laboratory where the commercial printing is done.

While it is impractical to carry on the salary roll the huge casts often assembled, M-G-M

maintains an ample stock company from which its standard players may be drawn, and about forty famous names are weekly inscribed on the salary register.

These include Renee Adoree, George K. Arthur, Eleanor Boardman, Greta Garbo, Lew Cody, Kary Dane, Roy D'Arcy, Marcelene Day, Frank Currier, Ralph Forbes, Lars Hanson, Nathalie Kovanko, Louise Lorraine, Aileen Pringle, Claire Windsor, Carmel Myers, Conrad Nagel, Marc McDermott, Tom O'Brien, Sally O'Neill, Dorothy Sebastian, Tim McCoy, Joan Crawford, Jacqueline Gadsden, Tenen Holz, Bertha Kalich, Gwen Lee, Owen Moore, Gertrude Olmstead, Pauline Starke, George Cooper, James Murray, Patricia Avery and Maurice Kains.

Although stage and book successes still figure largely on the M-G-M program, the original story is finding more and more favor. It has been demonstrated that the story written directly for the screen is more apt to prove suitable than a stage or book story tortured to get in the necessary action and cut out the unnecessary verbiage.

This does not mean that M-G-M is "in the market." Quite to the contrary. The average free lance writer cannot conform to screen requirements and the hits are written by studio-developed authors, often the directors themselves. "Tell It to the Marines," "The Fire Brigade," and "Upstage" were all originals, and in the current production program are many more including "The Cossacks" and an as yet unnamed original play by King Vidor. "Annie Laurie" is an original, as is "Jenny Lind," "Frisco Sally Levy," "The Unknown," "California," and many others.

The director is no longer expected to make whatever is handed him. His wishes and tastes are consulted, while the story is in preparation. He is no longer a mechanical transfer man, putting action from the page to the screen, but is regarded as a creator, who works up the script material into an achievement. The M-G-M success of today is the product of an enthusiastic artist, intelligently supervised and provided with the best of material as regards script and players. Successes are no longer accidents. They are premeditated. No one can foretell the eventual fate of a production at the hands of the public, but the percentage of hits is materially increased by systematic preparation and forethought.

2700, Santa Monica

(Continued from page 393)

couple of wise-cracking titles very early in the action got laughs and thereafter the comedian was established and the second preview gave an entirely different result.

From two to five previews are had, but these are pitifully few as compared with the opportunities of the stage director, who can work over a dramatic production until success has been wrested from failure. A play may be kept on the road for weeks or even months before it is brought in for metropolitan production, but the cutter must give the same results with only five or six unannounced public showings, and from these he must approximate the audience reaction of the entire country.

In sending her congratulations to MOVING PICTURE WORLD, Miss Pickford added:

"Whether the motion picture will show the same progress in the next twenty years that it did in the past is problematical. Unquestionably we are becoming more stabilized. We have also lacked writers and inspiration, to a great extent.

"I believe this will be developed, but it will be from within the industry and not from without. The property boys, film cutters and extras of today will be our actors, writers and directors of tomorrow. It is up to the youth of our industry how much we progress. I do not believe we are going to advance through the efforts of those who have attained fame in other lines, coming into the industry from now on.

"Yet it will continue to be a mighty business, and an influential factor in the life of the world."

Douglas Fairbanks, who has made a keen analysis of the business, sees in the gradual development of united efforts the hope of the motion picture. There was a time when one factor was dominant, whether that was the star, the director or the producer. Today the combined efforts of author, scenarist, producer, director, star, editor and titler are all necessary to obtain the full result. The picture has ceased to be a one-man accident and has become the finished product of concerted and intelligent effort. "The motion picture industry," he concludes, "is progressing each year just as rapidly as producers learn from experience what not to do. They cannot learn what to do. They can only come to know certain things they cannot do and still succeed."

Film Editing

By Lloyd Nesler

LOOKING back over the years of progress made by the motion picture, with its ever changing method of production, one will find the craft of film editing abreast of the times, contributing materially its share to the advancement of the art.

The days of my apprenticeship in film cutting, served many years ago with Universal, required nothing more than a mechanical knowledge of matching scenes and placing them in their position of continuity as described in the working script. Very little thought was given by the cutter in those days to tempo and rhythm. Orchestration was a mystery and titles were accepted and placed from the original scenario, whether they fitted or not.

This all, of course, was before the period of fewer and better pictures; a time when the public was not so particular and would accept anything in the way of a motion picture. However, with each advancing year, pictures were forced to take on a more serious aspect in their making, which effected and made possible the progress that has been shown in the past decade by every branch of production, resulting, in the final analysis, that the editing of a picture today has become most complicated, lifting it from its previous plane of mechanical operation into a sphere of science hard to penetrate and very difficult to describe.



There are two distinct classifications in the film editorial division. One is a cutter, the other editor. The cutter is a person who can assemble the many sequences of a picture, make a first cut and doesn't know just what to eliminate or add for a final release. Sometimes he assumes the responsibility, much to the detriment of the production.

A film editor is one who possesses the acumen to know how to extract the wheat from the chaff, to eliminate dead action and retain the fundamental parts that will tell the story in such a manner as to make the audience feel that the characters are live human beings and not puppets guided by strings from behind the curtain. He must also know how to build up the big moments of a picture and in doing this, an even tempo of rhythm must be adhered to at all times. He must know in a general measure what is most apt to please the public taste in every city, town and hamlet. The successful film editor will keep abreast of the constantly changing likes and dislikes of that great army of people who daily patronize the theater to be entertained.

There are times when a difference of opinion creates friction between the editor and director; in some cases two versions of the same picture are edited before all parties are convinced that one or the other is right.

Many people have asked me why it is necessary to shoot in excess of a hundred thousand feet of film for a six-reel feature. This is a very difficult question to answer because of the many elements that enter into a production. However, it can be summed up in two words—"protection shots."

Actors, staff and overhead comprise the bulk of production cost. The cost of film is small in comparison to the cost of taking a scene, therefore in order to protect the original investment of shooting a scene, a director, regardless of what he feels will get over from

one angle, will shoot the same action from many angles, thus insuring against future retakes and though the result adds more work in the editorial rooms, it will afford the film editor a greater variety of action to select from in the final editing and conserve eventual costs.

On one of the pictures I have edited, the director shot in excess of 1,600,000 feet of negative from which 850,000 feet of positive was furnished me to reduce down to its final exhibiting length of 12,000 feet. One sequence alone furnished 200,000 feet and was finally reduced to 1,000 feet. People not familiar with the details connected with the making of this sequence would condemn this as an insane way of spending money, but this was one case where the waste footage was necessary because of the many difficulties in obtaining the required action and the danger of life, not to speak of the many thousands of dollars involved during the filming.

In our present day method of making pictures, much rests upon the editorial department to make or mar a production. It has reached a point where the film editor is being recognized as playing an important part in this great drama of making entertainment for the world.

The Greatest Theatrical Force

By D. W. Griffith

CAN it be twenty years since motion pictures first sneaked into the theaters, only to stay and become the biggest theatrical force in the world?



The worries then were pretty much the worries now; better stories, finding actors who could be natural and interesting; struggling to put into pantomime effects which your imagination painted. No one ever satisfied with anything.

Everyone wanted more salary then, as they do today. Then it was forty dollars a week; now it is four thousand dollars a week.

When some little novelty of treatment came up, everyone was excited, remarking it as a great step forward in the work. But tricks are never important. To tell a story sincerely, vividly, and simply: that was the big effort then and it is the big effort now.

Many useful new tools for the making of pictures have been created since those early perplexities, but the big implement was then and always will be the mind-power to narrate a story in the medium. Technique is only experience, it is not force. No two stories should ever be told alike, but that requires genius and where can you buy that?

The motion picture is an important medium; perhaps the most important. The people who pride themselves upon their culture and education spurned it in the beginning, for that is the conservative class, always bucking everything new. Kings who were illiterate made reading and writing unpopular in their day.

But pictures have now snipped all croakers aside. And now that the form is somewhat stable, this mighty force is claiming the authority and dominance due it.

HUMAN INTEREST MAKES PICTURES

By Joseph M. Schenck



REGARDLESS of surface indications, the hearts and souls of all men and women are essentially alike and subject to the influence of common emotions.

In this simple truth, it seems to me, lies the most pointed indication of the foundation of the future photoplay, concerning which there has been such widespread discussion.

The universal popularity of motion picture entertainment has been based on its presentation of the human emotions, drama, pathos, comedy. There is no reason to believe there will be any material change in these elements of appeal.

The picture offerings in the early days of the nickelodeon were pitiful efforts, indeed, in comparison with productions of today, but a combination of these basic elements in the first one and two-reel offerings laid a lasting foundation for the popularity of the screen.

Motion pictures of the future will attain an

ever greater standard of excellence. They will be more artistic, more finished than the most elaborate productions of today. In this regard, the industry will progress steadily just as it has progressed from the time of the short length "thrillers." Coming photoplays may be lighter vein, or in deeper theme, but the basic combination of pathos, drama and comedy, with love dominating, will not be lost sight of by producers. Nor will the public countenance any deviation from these essentials.

My opinion is not expressed from the American viewpoint alone. Careful analysis has convinced me that the points of appeal to human sympathy and understanding are the same the world over. Life, love, work, play and death come alike to all men. Thus, the normal picture, rather than the unusual, is calculated to interest and entertain the greatest number of theatergoers.

The mechanics of motion picture production and the technique of presentation undoubtedly will meet with revolutionary changes, but our screen entertainment will continue to be based upon the play of natural, human emotions, with love as the dominant theme.

Present-Day Casting Methods

By
Fred Schuessler



PRESENT day casting methods — if there is any method—would seem a simple routine in itself. Yet it is this routine which lays the real foundation for every production; because, without intelligent casting, the story, direction, and photography lose their significance. As yet, no one has burst forth with the final dictum as to just what constitutes an intelligent casting director. Nor have I any intention of doing so here. I do believe, however, that in casting the most necessary equipment is imagination, insight, a sense of humor, and a good memory for names and faces.

When the script is submitted to the casting director, he must visualize the characters necessary for the various roles. With these characterizations in mind he then consults the classified list of leading men and women, juveniles, ingenues, heavies, and character men and women, which contains 15,000 names and has taken many years to compile. No name is entered on this list unless the person can be recognized by name and face. That is where a keen memory plays an important part. Being able to recall at a moment's notice not

only a certain type or a certain face but the ability and name of the desired individual as well, is one of the most essential features of casting. Then too, it is necessary to be able to picture the make-up possibilities of an actor; how they will look with or without a beard or moustache; what changes grooming and different apparel will make in their appearance.

Old volumes with photographs taken half a century ago are often used as guides when we are looking for types of that period. In costume and historical productions we often utilize many old paintings, prints, albums, and books for this same purpose.

The casting director of any studio has it within his power to make more friends, and, incidentally, more enemies, than any one else on the lot. Every day hundreds of men and women, and children with ambitious mothers, crowd his office waiting, waiting, always waiting for the opportunity that he alone can give them. Unless he has a real insight into human nature and a sense of humor to help him over the rough spots, the casting director's path is not an easy one. Every girl who comes into his office—whether she has just graduated from a local high school or just arrived from small town—says she has been in the Ziegfeld Follies. Most of the men have played with some big star in Broadway stage productions;

only they usually forget to mention that they were merely part of a mob scene.

Casting directors develop sort of a sixth sense that indicates to them whether or not a person is an actor. Almost invariably before a man has spoken a word he can tell whether or not a person is an actor. Almost invariably before a man has spoken a word he can tell if that man will do. No matter how impossible, how annoying, or how trying these interviews are, however, the utmost courtesy is required to prevent any feeling of antagonism or resentment. Although statistics show that only 25 out of every fifty thousand extras ever rise to stellar heights, the casting director must regard every person who enters his office as a possible candidate for that chosen group. To this end he must forget all personal prejudices, religious bias, or unreasoning obstinacy. He must be able to see through whatever masks these people may assume, and know them for what they are.

Contrary to popular opinion, casting directors are not quite so ruthless and inconsiderate as they seem. If they let every bit of pathos and every tearful entreaty affect them, if they considered every reckless offer that was made them, if every little ruse was allowed to make an impression, casting directors would all be subjects for psychopathic wards. Which is all on the gentle art of casting.

Medical 'Movies'

(Continued from page 317)

I believe a few unabridged expressions of opinion will be welcomed by those who either contemplate making medical motion pictures or else getting others to make them in the form of a commercial enterprise.

As just a few casual notes on the matter of producing it might be well to bear in mind that there is as much difference between making a few "shots" here and there of operations or cases and the ultimate medical teaching film as there is between the news glimpses in which modern motion pictures originated and the complete narrative film in which it has reached its highest form. In other words, until medical motion picture producers realize that the film is a means of expression in exactly the same way printed literature is, they will fall short of obtaining an acceptable product. As a means of expression it is only effective when it conveys an entire thesis and this can only be obtained by a carefully thought out and complete statement of every important fact relative to the subject under discussion. Moreover, I believe it will ultimately be found that efficiency in teaching by means of motion picture film will come with the careful grouping together of all subjects within a special field of medicine to the object that we may have a motion picture course in each of the medical specialties similar to my own.

As in the field of commercial film, I believe it will soon be found that the production of motion picture film is one matter and its profitable distribution quite another. The field is exceedingly limited not only in point of patrons but also because of the peculiar psychology of the medical profession. Not only the traditional conservatism will be found to act as an

obstacle but the personal element will very quickly make itself felt. Doctors are notoriously consistent in disagreeing, and upon the subject of respective merit of some other doctor's pictures there will be plenty of room for "reasonable doubt."

In the newspapers recently there was announced in all seriousness that a certain noted surgeon had decided to make motion picture films of surgical operations employing the phonofilm or speaking motion picture film. Much publicity was given this statement but, of course, it must be evident that that part of the public announcement was included more for its news value than because of any belief in its educational value. Those of us who have been actually making surgical films for a period of years are well aware of certain technical difficulties which the beginner is bound to encounter. The phonofilm, and I speak of it as merely representing a type of talking film, never can or will be of value in medical teaching. The reasons for this are immediately apparent when we visualize certain phases of the suggestion. Suppose for instance we were showing a surgical film portraying the removal of an appendix. If the picture is taken correctly it will show a close up of the operative field. In such a field of vision nothing will be seen other than the appendix, the portion of the intestine to which it is attached, certain surrounding tissue, a few instruments and possibly the hands of the operator.

What could be more grotesque than to have a voice come thundering out of the dark telling the story of the operation and thereby endowing with a personality the defenseless organ whose diplomatic relations to the patient are about to be severed. This, of course, presumes that the sonorous tones of the operator are in English, as she is spoken, and sufficiently clearly spoken as to be understandable. This, of course, leaves out of question any possible element of pleasing musical intonation, which

makes a lecturer easy to listen to or else a satisfactory substitute for veronal. To anyone who has ever been subjected to the task of listening to the average medical lecturer I believe it will be very apparent that neither good English nor good enunciation run rampant among medical lecturers. Bearing in mind, therefore, all the responsibilities rhetorical, grammatical and elocutionary as demanded by the alleged necessity of canning the great surgeon's voice for the edification of countless generations of still unborn medical students answer me this question. Would you want to be the patient upon whom the operation is being performed? I think not. To my prosaic mind the surgeon's duty is to perform his operation and have the patient back in his room as soon as possible and not to hold any premortem testimonial meetings over his senseless body.

Fox Studios

(Continued from page 391)

An extensive landscape gardening scheme accentuated the general improvements. The net result is that the studio is now one of the real showplaces of California.

The Fox Hills "location," made necessary by the steady growth of the company's business at the Sunset and Western plant, in Hollywood proper, today boasts some of the most complete and magnificent sets in America. The list includes Spanish haciendas, German towns, French villages and English estates, in addition to the set already mentioned.

Nor has this exhaustive improvement program been confined to exteriors. Throughout the entire studio scores of departments have been reorganized and re-equipped. New furniture valued at \$150,000, recently arrived at the

(Continued on page 413)



Officials of Tiffany Productions, Inc. Top Row—Ed. J. Smith, General Sales Manager; M. H. Hoffman, Vice President; A. L. Selig, Director of Publicity and Advertising; Bottom Row—S. F. Juergens, Treasurer; John N. Weber, Assistant General Manager.

Tiffany Productions, Inc.

TIFFANY PRODUCTIONS, INC., became favorably known to exhibitors with its very first achievement, the making of the first series of Mae Murray pictures. Released and distributed through Metro, these laid a solid foundation of quality upon which it has been possible to rear the national and international producing and distributing organization which is the Tiffany of today.

This growth and spread has not been due to chance or to good breaks in luck. Rather it is the outgrowth of a steady purpose backed

up by hard work and the business acumen of M. H. Hoffman, who has been vice president of the company since its inception. The steady purpose with which Mr. Hoffman imbued the organization which he built up was the production of pictures which could rank high on the box office statements of the men whose theatres were the barometers of public good will. That this purpose has been fulfilled without fail is evidenced by the present day showing. For Tiffany is represented in every key city of the United States, England and Europe; it has its own exchanges, its own staffs of trained men under exchange managers developed un-

der a policy of square dealing and good pictures.

To M. H. Hoffman is due much credit for the level headed laying down of a basic policy of the sort that could stand the test of the years, that could bring his company to the forefront among producers and distributors, that could make this policy a synonym for the box office test. His reputation as a shrewd producer and a master showman has never been questioned; in his career with the motion picture industry he has handled some of its biggest sales campaigns and has been instrumental in putting over numerous box office successes.

The qualities within its organization gave Tiffany a sound start. Two years ago its product was being distributed through the Independent Market and exhibitors were standing by a brand they had come to like; but Mr. Hoffman saw far ahead and his vision was broad. He saw the possibilities for the pictures and the organization that he had in mind, and began building to make of Tiffany a national producing and distributing factor of real standing. That he has attained his purpose is beyond question for the organization which he established for this end in 1926 with the inception of the string of Tiffany exchanges, has made film history.

As a National distributor, the organization started off with "Twenty Tiffany Gems," seventeen of which have been completed at this writing. They have all been acclaimed by exhibitors and reviewers as comparable with others of the best of the year's output.

For 1927-1928 Tiffany has again announced Twenty Gems, and also four special super-productions for long run showings.

With the record for achievement backing up the ideal with which Mr. Hoffman imbued his colleagues when the organization began to function, it is no wonder that the name of Tiffany stands for quality in production, and the fact cannot be denied by any that this organization has made remarkable strides within the past year. The driving pressure of a great idea was Mr. Hoffman's, as were the brains to execute it and the ingenuity to guide it to success: the greater strides that are coming will further attest his genius.

Columbia—The Gem of *Brandt and The Cohns*

COLUMBIA STUDIO on Gower Street has always been a proving ground for writers and some of the leading scribes of the industry have learned much of their trade under Harry Cohn's watchful eye, and Cohn has three young writers under contract who give every promise of living up to the reputation of Bernard Vorhaus and other of their predecessors.

Dorothy Howell, the ace of the Columbia writing staff, has been with Harry Cohn for three years and has penned some fifteen scripts in the past year. She was responsible for the continuity on "Sweet Rosie O'Grady," "The Wreck," "The Romantic Age" and other Columbia hits of the past year. Miss Howell formerly was the private secretary to Irving Thalberg, B. P. Schulberg and Harry Cohn before she took up writing.

Bill Branch, a former stage writer and manager of many stars and attractions, broke into screen writing the first of this year and in two months has written three varied and distinct types of stories for Columbia in "Pleasure Before Business," a Jewish Irish comedy drama; "Poor Girls," a drama of the night clubs and mother love "For Ladies Only," a

riotous farce. Besides that Branch has found time to write "Women of Iron" for F. B. O. in collaboration with Al Boasberg, and a new stage play in which Richard Bennett will appear next season.

Sophie Bogen, who has lived more stories in her short life than any scenario writer could write in a long one from her experiences as a canteen worker during the war and her adventures as the only American girl in Moscow during the bolshevist revolution, is bringing to the screen an originality that is making her stories commandingly different. She has written two original stories already produced by Columbia and is a factor in every story conference, because of the dramatic human touches she can supply the most ordinary plot.

Harry Cohn, vice-president and in charge of production for Columbia Pictures Corporation, favors the personal supervision of pictures.

Not only does he think that it enables the executive to keep a rein on the production which an enthused director might cause to mount to terrific production costs, but the Columbia head feels that it is of considerable aid to the director as he knows daily whether

his efforts are meeting with the approval of his employers.

Many a poor picture could have been made into a good one had there been a supervisor on the job in the old days, according to Cohn. In his opinion the detached view of the supervisor is essential to the making of consistently good screen product.

Columbia will not endeavor to make any particular style of pictures next year but will strive as always in the past to make good pictures. It is a fallacy, Mr. Cohn contends, to think that any particular sort of production will be paramount any one season. It is true one outstanding success of a certain type will carry several similar pictures but that does not mean that all pictures will be successes that season. A good story, well told and well played will always succeed and the story does not need to be limited to any particular type.

During the coming year Columbia will retain the same policy as it had last year and expects to have several productions that will overshadow the success of last year, "Sweet Rosie O'Grady" and "The Lone Wolf Returns."

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Chalmers Publishing Company

*Now Read About the Why and Wherefore of the
Audit Bureau of Circulations in
this Issue—Page 319*

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CHALMERS PUBLISHING COMPANY.

The Star System

(Continued from page 350)

had begun, and it was necessary to arrange for a mail overflow. Somehow the "Answers Man" seemed like a safe father confessor, and by far the most interesting part of the correspondence never got into the papers.

Meanwhile the Vitagraph stars were cashing in on their popularity by making personal appearances under the chaperonage of Sam Spedon. Some idea of the heights to which hero worship had risen may be gained from a single incident.

At one of these appearances Maurice Costello happened to mention that he was looking for a home. One of the women members of the audience begged "Cos" to let her present him with a home. Laughingly he put her off, but the next morning a lawyer appeared on the Vitagraph lot, commissioned to discover exactly what the star desired and to purchase it for him. He had almost to be clubbed off the lot.

It was in 1910 that the first effort was made to introduce the stage star. J. Austin Fynes, former manager for Keith and later for Proctor, offered a number of the companies the services of a number of well-known stars in plays based on their own stage successes. Oddly enough one of the tenders was John C. Rice, who had been starred in the Rice-Irwin Kiss in a much earlier day, but no one seemed able to see Rice and his clever wife, Sallie Cohen, in a succession of their vaudeville skits. It remained for Adolph Zukor to perfect his Famous Players idea, and even he found that the studio stars exerted a much stronger pull than the greatest stars of the stage.

Back in 1910 Lois Weber was a star player, but even then she had aspirations to direct. Marion Leonard was a close second to Mary Pickford, but gradually seemed to lose ground. Cleo Ridgley was another well liked luminary. John Bunny and Flora Finch did not come into the limelight until 1911. In the fall of 1910 Bunny was in training for the camera, playing butlers and other small parts, and rather ashamed of it. When the occasional visitor from Broadway came out to Vitagraph he was apt to slip away back of some set until the intruder had gone.

Lubin at that time had no real stars, though Harry Meyers was then a juvenile with the company. Ellie Caines and a Miss Davis were the leads, but they never achieved stardom, and it was not until the advent of Florence Lawrence that the studio had a star of the first

magnitude. She had started with Vitagraph, but went over to Biograph, despairing of getting a leading role in Flatbush. The Talmadges, Mabel Normand, Helen Gardner and Lillian Walker were the other near Vitagraph stars of that time.

Mary Fuller and Gertrude McCoy were the Edison leads of that day, while Gene Gauntier was both leading woman and staff scenarist for Kalem. Alice Joyce and Ruth Roland were secondary stars. In those days Miss Joyce was designated by the big boss as the purest type of American womanhood (beating Ziegfeld to it), and if you can remember that far back you never will be able to recall a picture in which she was kissed. It was strictly against orders.

Kathryn Williams was a Selig star, and Eugenie Besserer was the Essanay best bet. Gilbert M. Anderson was the feminine idol of the day, and the hero of both the women and children. Just how the women felt about him might be gathered from the fact that one enthusiast offered the Answers Man fifty dollars for an introduction, but G. M. was out in Niles, California, too far from the Marie Antoinette to materialize the fifty. Anderson had worked with most of the eastern companies without even making a dent, but as a wild western hero he had even Bill Hart spotted. Hart did not come until a year or so afterward.

Of course Henry Walthal always has been a favorite. It is customary to date him with "The Birth of a Nation," but he and James Kirkwood were Bio favorites from the earliest days.

In those days stardom was determined by public favor rather than the written contract, and the first "thousand dollar salary" was a ten-day wonder until it leaked out that for that munificent salary the star contracted to make the entire two-reel production, but somehow the thousand dollar idea stuck around and the rider was forgotten, until a thousand dollars was the one idea in salaries. And five years before everyone who played in a picture got a flat five dollars. Making the same price to all avoided argument. It was all jobbing then. If you were told to make up, you were paid for the day. No make-up; no money. It was not until 1906 that Vitagraph put a few players under weekly wage and formed the nucleus of the first stock company.

It was the make-up rule which gave birth to one of the classic stories of the studios. Sigmund Lubin was making the Passion Play and on a certain Saturday had cleaned up all but the crucifixion scene. This took so long to set on the tiny stage of the Arch street studio that it was decided to postpone the shooting until Monday, as early in the afternoon the shadow of the

City Hall tower fell across the stage. Everyone was told to report and make up at once on Monday, so that no time might be wasted.

Sunday disquieting rumors reached Lubin, and mindful of the make-up rule and the fact that the order had been given on Saturday, he was first at the studio Monday morning, turning away the actors without the slightest thought of irreverence when he explained: "You must go home. We cannot crucify Christ today. He is drunk."

Seventeen years is a long time in pictures, and of the stars of that day only Mary Pickford retains her stardom, but many of the other players are still in harness. Miss Besserer did splendid work as the Mother in "The Fire Brigade" not long ago. Harry Meyers (with a corporation) is still in demand, and a list of several hundred of the still active might be compiled without including Mrs. Mary Carr, who was not a star in 1910. Quite to the contrary her director-husband was almost apologetic when he used to slip into the scenario room and urge that a part be given her in the next picture. You don't catch Mary Carr working for a five dollar extra ticket these days. That's another phase of the star system.

Naming the stars has cost the producers a lot of money, but there is this silver lining to the financial cloud: It has made many times what it has cost. It saved the day back in 1909 just as "The Great Train Robbery" changed the map in 1903 and "The Birth of a Nation" gave another start in 1915.

Glorifying Beauty

(Continued from page 390)

dresses, clothes, and pretty nearly everything else. In one town there were thirty-seven merchant windows, all dressed with "Mickey" goods. In its day "Mickey" probably made more money than "The Birth of a Nation" but it did not last as long. Other comedies have made as much money, perhaps, but none has ever made the same tremendous popular hit.

In 1917 Sennett made two additions to his studio. One was Ben Turpin, whose crossed eyes and pathetic smile brought him more fame than had been anticipated. The other star was a half-starved kitten so emaciated that the director was moved to make proffer of a saucer of milk.

True to the tradition of its race, the cat came back and was adopted by the studio. This was the once famous but now almost forgotten "Pepper" the first real animal star in

(Continued on page 416)

Fox Studios

(Continued from page 409)

studio in Hollywood. Stage seven, on the west lot, has been reconstructed to house this addition to the furniture department.

A furniture shopper has been at work six months making selections for the studio. Included in recent purchases are antiques, foreign creations of all periods and the last word in modern productions. Several pieces of the Napoleonic era are included in the lot, as well as others from the royal palaces of Europe. Rugs in wide variety, draperies, curtains and mural decorations were carefully selected for their motion picture values.

To offset fire hazards, modern and expensive fire-fighting apparatus has been installed. This applies to Fox Hills as well as the "city" stu-

dio in Hollywood. There are trained fire crews in charge of experienced fire chiefs.

To improve lighting facilities, experiments are constantly being conducted by Mr. Hoffner. Camera equipment, always the very latest, is being augmented month by month, and \$50,000 was spent recently on new equipment. Scenic artists, the best in the world, are employed throughout the year. These represent every country and include some internationally known painters. Louis Usabel, of Valencia, Spain, famous as a portrait painter of Europe's theat-

rical celebrities, is among this group.

With 35 directors almost constantly engaged, either in cutting or shooting, Fox Films executives find that even greater expansion is necessary. It is not at all uncommon to find twenty dramatic and fifteen comedy directors shooting, or preparing to shoot, at the West Coast plant.

In addition to numerous other improvements, the studio has just installed a new 500-kilowatt motor generator which, when "hooked up" with the immense plant already in operation at the West Coast plant, will supply sufficient power to illuminate a city of 150,000 population. Giant incinerators, porcelain drinking fountains and dressing rooms for hundreds of extra workers have been installed. Shower baths and other accessories are included for all.

This organization, which is constantly sending its best directors abroad for the purpose of including authentic backgrounds in stellar productions, is just finishing several such pictures.

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Where Many Moving Picture Stars Began

By Chicot

LAST week vaudeville celebrated its centenary. This is much like our own thirty year celebration of last year. It marked a distinctive period, but takes no account of the formative years beyond.

The light form of entertainment from which the once despised "variety" takes its more polite designation of "vaudeville" has been in existence for centuries, but 1827 gave a definite starting point.

As a matter of fact, it was back in the 'Sixties that the late Tony Pastor made the initial effort to clean the variety show into something a decent woman could attend. He figured that if only the men came, he could draw from only half the possible attendance, and he made an effort to clean up his performances and drew a reward in the vastly improved matinee business.

But the real change came when B. F. Keith inaugurated family vaudeville in a little store in Boston, which started with the exhibition of a negro baby weighing only four pounds. A four-pound infant did not look like much for ten cents and a few inanimate curios were added, including a number of relics from the Greeley Relief expedition. Mr. Keith got the idea that a little vaudeville entertainment such as Barnum had inaugurated at his old Ann Street Museum might help along, so a short program was provided.

After a time the baby ceased to draw, but the theatre still did well, though Mr. Keith noticed that many persons who came a little late, would turn away on learning that the next show would start in half an hour.

He cudgled his brains for some scheme to hold this lost patronage, and finally evolved the continuous performance. He announced that a person could come any time and stay as long as he wished.

Even the house staff could not quite see the idea, and there were dire predictions of failure, but Keith merely smiled and advised them to wait until Monday and see for themselves.

The show opened with Sam K. Hodgdon, a sort of assistant house manager, lecturing on the Greeley relics. After the program had been run through once, Mr. Keith reminded Hodgdon that it was his turn again.

"But they have seen me," expostulated Sam. "Half of these people were here when I went on last time. They'll walk out on me."

"That's exactly what I want," explained the smiling Keith. "See how it works."

Hodgdon went on and most of those who had seen him before went out. The next turn went on and a second exodus was begun. The first vaudeville "chaser" congratulated his boss.

Hodgdon remained in Boston until he was brought to New York to manage Keith's Union Square. When the booking office was formed, Hodgdon was placed in charge of the booking, and still held that job at his death.

Technically every vaudeville act is a chaser in that the normal person is content to see the show once through and quit. But it was found desirable to clear the house at certain times and a more definite chaser was invented. This was a turn not too bad to go on and yet not

so good that people could endure a repetition. The chaser would make two appearances, fairly close together, and clear the house.

This was essential, particularly in Boston where on a holiday the thrifty would come in around 10 o'clock and bring their lunches with them. They did not have to go home until supper time.

To get them out on a holiday was a tough problem, but generally Hodgdon could find his chasers. He met his Waterloo, however, in an impersonator known as "Siegfried, the Man of a Thousand Faces."

One holiday they put him on four times in seven turns. Each time he went a little better than the last. It was not until he left the stage after his fourth triumphant show that the mystery came out. Carefully choosing the side of the stage where Hodgdon was not, he ran into Keith, whom he did not know. "I fixed Sam," he confided cheerfully. "He was trying to use me for a chaser, but I fooled him. I changed my act each time, and I'll bet they'll be waiting all the afternoon to see me come back and do some more." They did. It cut the receipts several hundred dollars.

The prosperity of the initial Boston venture was such that houses were obtained in Providence, Philadelphia and later in New York, and for years the lucky four-leaved clover was the Keith design. Today it would take an over-size fern to give the same floral suggestion.

E. F. Albee early came into the business with his former associate, and it was largely to his force and initiative that the wonderful new house in Boston was built, to be followed later by one in Philadelphia and eventually by the Palace in New York and the Albee in Brooklyn. The Boston house was the first really beautiful theatre to be devoted to vaudeville, and it contributed more than any other single factor to the advancement of vaudeville in public esteem.

But the real success of the Keith venture was due to the careful editing of the show. Profanity, obscenity and vulgarity were not tolerated. It is probably apocryphal that a Shakespearean reader was asked to substitute "hades" in the "lines." "And straight from the mouths of hell let loose the dogs of war," but it is typical of the care exercised.

Women came in numbers. They felt it safe to let the children come. The clergy approved and came themselves, and vaudeville was at last respectable.

Originally there were practically only three houses playing European music hall acts. These were Koster and Bials, in New York, a place in Chicago, and the Orpheum in San Francisco. About 1898 the continuous houses began to get the acts after their runs at Koster and Bials, and vaudeville took another stride forward, for it was considered not quite the thing for women to attend theatres where drinks were served to patrons. It remained for prohibition to make intoxication a feminine adventure.

With the decadence of the music hall idea the vaudeville theatre came fully into its own.

But even before that, in 1895, in his search for novelties J. Austin Fynes, then New York manager for Keith, induced Charles Dickson and Lillian Burkhardt to play a vaudeville sketch,

and these were followed by Mr. and Mrs. Sydney Drew and John Mason and Marion Manola. Sydney Drew later went into pictures, but with his second wife, whom he met while playing for Vitagraph following the death of the first Mrs. Drew.

Keith was one of the first to use motion pictures in his houses, but it was not for long that he held this monopoly, for he put the Cinematograph in for a summer run in 1896 and by fall practically every vaudeville house had some form of the device. When the novelty wore off the pictures were put on to close the show.

For a time the prosperity of vaudeville was threatened by the constant increase in salaries. Tony Pastor treasured a little book in which he had entered his weekly budget for many years back. Acts to which he paid \$40 to \$60 in the 'eighties were now getting \$250 and \$300 and putting up the salary of \$25 a season.

This brought about the establishment of the first so-called trust, originated by Pat Shea, of Springfield, and Wilson and Smith, his New York vaudeville agents. The idea was sold to Mr. Albee, who aided in the formation of the agency. This was followed a year or so later by the first White Rat strike, which was killed as much through treason from within the ranks as though the unsoundness of the idea. The second strike, some years later, found the booking offices so firmly established that the White Rats went out of existence and their club house was taken over by the National Vaudeville Association, founded and still largely sponsored by Mr. Albee.

It is interesting to recall that a similar effort was made to establish an association sponsored by the managers, during the first strike.

The growth of the picture theatre lead Marcus Loew and William Fox to elaborate their chain house systems, and the close corporation formed by the booking office did much to provide these picture circuits with good vaudeville material. An act "holding out" on the booking office for more salary, could play for Loew meanwhile, for less money but the upholding of a principle.

Today the picture house with vaudeville has largely supplanted the vaudeville house with pictures. The five-reel feature gave these houses a real headline offering, and it was cheaper to make the picture the feature and fill in with vaudeville than to use vaudeville headliners and fill in with a picture.

Today a change seems imminent. The productions such as are being made by Publix and other circuits, and the employment of radio bands and other radio features has whetted the taste for "live" entertainers, and with the entry of E. F. Albee and John Murdock into the production mergers it looks as though vaudeville were about to stage a comeback. Probably the next five years will be as important to the twin industries as were the five years immediately following the formation of the booking office to the vaudeville end. In those days the pictures were too unimportant to be considered. Now the shoe is on the other foot.



Yvette Guilbert recently played "Martha" in the current UFA-MGM release, "Faust."



Francesca Redding, one of the early stage beauties who achieved success in vaudeville.



Miss Norton (above) was known professionally as "Miss," using no initial. Lillian Burkhardt (below) was one of the first dramatic stars.



"Those Were The Days"

Out of the dim past come memories of these early beauties of the period 1895-1905. Above we see "Charmion," an alluring beauty of the late-nineties, who scandalized the men by disrobing on the trapeze and tossing her garters into the audience. This act was classified as the height of daring, and by some was considered very dissolute. The scramble for the garters was a nightly classic.



Lucie Sturges, dancer, remembered as one of the first to pose for Kinetoscope pictures.



Maude Fulton (above) is recalled as an actress of talent, and also as the author of "The Brat." "Saharet" (below) was the American "Carmencita."

Glorifying Beauty

(Continued from page 413)

pictures. Up to that time animals had been used to dress the set though they gave an infinity of trouble. Pepper could act and acted so well that presently Teddy, a great dane, was added and soon animals became even more important than bathing girls on the Sennett lot.

But in the same year Sennett produced a conglomeration called "Yankee Doodle in Berlin." No one ever gave it an exact classification; it defied it, but it was funny after a fashion, and to help along Sennett loaned some of his bathing girls to appear "In person." The picture might have flopped, but with the aid of the girls it made another cleanup for its producers.

"Down on the Farm" came in 1918. It cost \$50,000 to make, but it brought back \$500,000 and everyone was satisfied, including the exhibitors who had contributed the half million. They had theirs, too. Molly O, brought in \$200,000 more than this the following year.

By 1924 a change was made in releasing affiliation to Pathe and the discovery of Harry Langdon gave the Sennett Comedies a new fillip, and when Langdon went to star on his own account, Sennett promptly dug up Eddie Quillan. His recent return to Paramount is still news.

The Sennett lot covers a space of 28 acres on Glendale Boulevard, Los Angeles, for Sennett started early enough to find space within the then city limits. Its present equipment includes two dark stages 118 by 150 feet and 130 by 218 feet, with two open stages, one 100 by 130 and the other 175 by 110. The combined area is 220,000 square feet. The property was acquired in 1910 for Keystone Comedies, of which Mack Sennett was part owner, and in 1917 the entire acreage and equipment was taken over by Mack Sennett, Inc.

Four companies are maintained to make 50 productions a year and about 150 persons are carried on the weekly pay roll.

The present players include Raymond McKee, Alice Day, Madeline Hurlock, Andy Clyde, Eddie Quillan, Johnny Burke, Ruth Hiatt, Mary Ann Jackson, Ruth Taylor, Mary Ma-berry, Barney Hellum and Irving Bacon.

The directors are Harry Edwards, Earl Rodney and Alf Goulding with Phil Whitman, Harry McCoy and Jell Moffitt on the scenario staff.

Some of the best known players of the day made their start with Mack Sennett including Chester Conklin, Marie Prevost, Phyllis Haver, Gloria Swanson, Fatty Arbuckle, Langdon and Chaplin. Wallace Beery is not included in the list, as he was earlier with Essanay.

First National

(Continued from page 401)

mands from its already ample stock. Where it becomes necessary to hire articles, they are stored in a separate room to prevent confusion.

If the properties are to be taken to a set, they are collected and the transportation section notified. A "mule" calls for the equipment, takes it on the set, and then is left free for other service about the yard instead of lying idle until the property room again requires it. All trucks and automobiles are under the same

general management, and duplication of effort is avoided with a consequent saving in investment and running costs.

"Supervision" is a term that simply isn't used around Burbank. Instead "unit production" is the word. The unit producer works with a director, just as a supervisor does. The result is about the same. But it sounds less commercial. John McCormick, general production head, has charge of the Colleen Moore productions and some all-star features. He also keeps in touch with the unit heads. These are Al and Ray Rockett Carey Wilson, Frank Griffin, Charles S. Rogers and Wid Gunning. Each unit producer goes over the ground with the director, scenarist and perhaps others. All questions are smoothed out at these conferences before the word is given, and then the picture moves evenly to production. No time is lost wrangling over details, all are headed in the same direction, and the absence of friction makes for a smoother finished product.

Of the directors at First National, most are characterized by their easy methods. George Fitzmaurice, widely traveled, and with the background of a classical and art education, brings from the atelier a knowledge of composition and modeling that serve him in good stead in his work at the megaphone. His recent production of "A Night of Love" is a fine sample of his style, and "The Tender Hour" is expected to be even better. It is being produced with John McCormick, with Billie Dove and Ben Lyon. Carey Wilson wrote the story.

Al Santell, on the other hand, is happier in light and frivolous types, and much of his best material is put in while the production is under way. The living actors give him ideas the words of the script do not suggest. In this he is diametrically opposite Fitzmaurice, who does practically all of his planning in advance. Santell has two highly promising pictures in "The Patent Leather Kid" with Richard Barthelmess, produced by Al Rockett, and "Orchids and Ermine," a John McCormick production with Colleen Moore.

Charles Brabin, who produced "So Big" and "Twinkletoes" follows the European school of direction. He has an easy method of directing, but is exacting in his demand for sincerity. He is working under Ray Rockett with Milton Sills in "Diamonds in the Rough," a story of the South African diamond fields.

Millard Webb is another who does not seek to gain his effects through storming at the players. He is almost subdued in his direction, but he gets his results. His last work was "An Affair of the Follies" with Billie Dove under Ray Rockett, and he is now working under McCormick on Colleen Moore's newest story, "Naughty But Nice."

Alexander Korda, a UFA director, is shortly due in Burbank to try his luck with American actors in a story by Carey Wilson, who will also act as producer. This has a European locale such as might be supposed to appeal to Korda and is known as "The Stolen Bride."

Daniel Kelly is the casting director, and with a card index keeps track of about 20,000 players of all ranks. He appreciates the fine work of the Central Casting Bureau, but a recent check-up showed that he answers about 170 telephone calls on the average day in addition to dispensing information to the directors. With four assistants he has his records in perfect order and any desired player can be located within a minute, if reference to the files is necessary. Last year First National used about 200,000 players, and Kelly supplies the information that five men are employed to every two women.

The script department is under Edna Schley, who helps select the stories and gives them to

the scenarist who is best fitted to handle that particular type. A vast number of stories must be read to obtain the desired material and she and her assistants have but few idle minutes. Carey Wilson, one of the producers, is also an able writer and has much to do with the scenario end. Mervyl Le Roy is the gag man or "Comedy constructor" who puts the laughs where the scenarist forgot them, and puts in most of his own time on the Colleen Moore comedies, leaving to Howard Green, Gene Town, Hank Mann and Stuart Heisler the other units.

Al Hall is the chief cutter, heading a staff which includes Leroy Stone, Frank Lawrence, George McGuire, Frank Ware and Al De Gaetano. He declares that it takes as long to qualify a cutter of films as it does a surgeon. If a surgeon makes a wrong cut he merely loses a patient, but if the cutter does not know how to handle his shears, he may wreck a film worth anywhere from \$100,000 to \$1,000,000. He must know as much about writing as the scenarist and be as familiar with production as the director, that he may check on the errors of both. At Burbank the cutter shares the confidence of the producer and director from the moment production is started, for John McCormick feels that the cutting room is of equal importance in the perfection of the result and gives the cutters the fullest information.

On the completion of a story the entire run of film is shown for the director, the producer and the cutter. This is usually a matter of from twelve to fifteen reels. Duplication and excess are removed and the film is once more viewed and the necessary cuts made to get it down to the prescribed length. Gerald Duffy heads the department with Rufus McCosh, Dwinelle Benthall and Morton Blumenstock as assistants.

Stills are regarded as important at First National and directors are instructed to give every assistance to the still men, for it is recognized that good stills are the basis of good lithographs, while the lesser houses often draw more business with good stills than with any other form of appeal.

The First National studios have put Burbank on the map, just as the studios in Hollywood and Culver City were responsible for much building. Only five minutes from Hollywood, and on the main line of the Southern Pacific, it is advantageously located and already the surrounding property had been taken up and sub-divided. A real estate boom is on, and one more film city is about to be added to the credit of the cinema.

Cecil de Mille

(Continued from page 395)

who know the good from the poor, and who have arrived at their supervisory position through the excellence of their work as scenarists. These are C. Gardner Sullivan, F. McGrew Willis, Bertram Milhauser and Walter Woods. While their work now has to do with production and not the creation of scripts, their intelligent appreciation of scenario values still stands them in good stead.

In the script room are some of the superstars of the writing game including Jeanne McPherson, special writer for De Mille himself, who created "The Ten Commandments" and "The King of Kings." Olga Printzlau, whose name also has been associated with stories of the glamorous type, is another. The four "aces" are Albert Shelby Le Vano, Clara Beranger, Beulah Marie Dix and Douglas Z.

Doty. Others on the staff include Zelda Sears, a practised playwright; Garrett Fort, a short story writer of note; Fay Garnett, John Farrow and Leonore Coffee, who wrote "The Volga Boatman." In the script room an effort is made to get away from the cut and dried formulae of the past and to sound a new and original note.

In the matter of cameramen the De Mille list includes Peverell Marley, special cameraman to De Mille; Arthur Miller, Lucien Andriot, Hal Rosson, Dewey Wrigley, Fred Westerberg, Charles Boyle, Henry Cronjager, Georges Benoit, J. Badarracco and a small army of assistants, for the modern picture is never made with a single camera and on important scenes a dozen or more may be shooting from different angles.

In the matter of stars, there will be raised to first line prominence a number of names this coming season. Having established Marie Prevost, it is now proposed to advance to stellar rank another Mack Sennett graduate in the person of Phyllis Haver. Joseph S. Schildkraut, already famous on the stage, will gain new laurels as Judas in "The King of Kings" which also will bring fresh favor to H. B. Warner.

Harrison Ford, who came into his own in "The Nervous Wreck"; Franklin Pangborn, Kenneth Thomson, Julia Faye, Junior Coghlan, Louis Natheaux Victor Varconi, Majel Coleman, Sally Rand and Josephine Norman are among others who figure prominently on the roster.

In the matter of directors, Cecil de Mille probably uses a larger staff of assistants than any other producer. Frank Urson, a director in his own right, acts as chief of staff to De Mille productions, with a small army of well trained assistants. The big scenes are directed by telephone from a central station, and the really great scenes of the super-spectacles bring into commission every camera on the lot, each shooting from a different angle and each controlled by telephone from the central station, the cameramen working with headsets to leave their hands free. The telephone system is a one-way wire. There is no talking back.

In addition to Urson there are Donald Crisp, Rupert Julian, E. Mason Hopper, William De Mills, Scott Sidney, Niles Olaf Chrisandre, George B. Seiz, William K. Howard, Alan Hale and Paul Sloane. These all work with the four supervisors already mentioned, and an effort is made to give each director the particular style of script in which he has done his best work.

Donn Hayes is chief film editor at the Metropolitan and Ann Bauchens fills the similar position at the De Mille lot. The former has for assistants James Morley, Arthur Huffsmith, Ray Schneider and Thelma Connors, while Jack Dennis, Claude Berkeley, Bobbie Hunter and J. E. MacLarnen assist Miss Bauchens.

Supplementing their work are John Krafft, Lesley Mason and John Farrow, as title writers.

Some idea of the trend of De Mille productions may be gained from Mr. De Mille's statement that while production seems to move along two general lines, the spectacular and the human appeal, in reality the spectacle of today must carry the human appeal or lose its effect.

There was a time when sheer magnificence, force of numbers, stupendousness of setting or a combination of the three could command the respect due the super-spectacle, but today it is a matter of degree only, and the human angle must be as pronounced in the super-feature as it is in the intimate drama. It may be surrounded by all the pomp of palaces and fairly totter under elaborate settings, but all of these must be merely the frame to the

intimate appeal or the production is lost.

Griffith sensed this in his first great picture, "The Birth of a Nation," but those who came after him saw only the gigantic scale of production and did not realize the heart was lacking in their work.

Today the great spectacle must possess this story appeal or a million dollars worth of scenery and effects may be completely thrown away. Certainly "The King of Kings" tells the most appealing story in the history of Civilization, and from this huge spectacle down to the least ambitious program release the De Mille forces labor to inject the one proven "sure fire" of human appeal.

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Act Quickly

Universal

(Continued from page 387)

could respond, but the guest list looked like a Who's Who In Filmland, for literally hundreds of present-day star and featured players were developed in the long career of Universal. Today the list of directors actively engaged includes William A. Seiter, Emory Johnson, Richard Smith, Melville Brown, Harry Pollard, Willy Wyler, Robert Hill, Edward Sloman, Paul Leni, Ernest Laemmle, Edward Laemmle, Sidney Olcott and Reeves Eason.

Contract players include Hoot Gibson, Norman Kerry, Ivan Moskine, Conrad Veidt, Reginald Denny, Laura La Plante, Mary Philbin, George Siegman, George Lewis, Raymond Keane, Charles Puffy, Barbara Kent, Marian Nixon, Dorothy Gulliver, Jean Hersholt, Slim Summerville, Ted Wells, Derelys Perdue, Churchill Ross, Eddie Phillips, Edwardo Raquello and many others.

These are employed in a variety of productions ranging from two reel comedies to fourteen reel super-features, the newest of the latter being stupendous production of "Uncle Tom's Cabin," intended to be the last word in the presentation of this perennial favorite even though it does not use two Topsy's.

Unit supervision is followed at Universal City, for experience has shown that the best results accrue when someone not too close to the product stands back of the director and his cast. Paul Kohner is the supervisor, and his policy is contained in Mr. Kohner's own remark that a supervision should not be meddlesome. He is there to catch errors, check inaccuracies and to control the settings, but he fails in his work if he seeks to dictate every petty detail.

Supervision is regarded as a comparatively recent fad, but Commodore Blackton could tell you that fifteen years ago he and A. E. Smith made a point of seeing every scene that was rehearsed within reaching distance of the Vitagraph studio.

Universal scripts are prepared under the supervision of Edward J. Montagne, (not Montague as it is frequently misspelled), who began as a free lance and obtained his studio

experience with Vitagraph. Included in his staff are Don Cobb, who used to be in the oil business; Leigh Jacobson, a stock clerk; James O'Donohoe, an assistant director; James Madison, a vaudeville writer and editor of Madison's Budgets; Charles Logue, a newspaper man; Al Cohn, an author's agent; Charles Kenyon, playwright; Curtis Benton, actor, and Agnes Christine Johnson, a stenographer.

It is Mr. Montagne's contention that writing in scenario form is an art in itself and not a development of the author. The good technician is to be preferred to the able author who does not know the camera.

Some years ago every footloose author on the Atlantic coast was shipped to California. Most of them came back—licked. Those who did stay made brilliantly good, but this was not because they were authors, but because they trained themselves in camera technique.

At Universal City promising material is added as needed without regard for previous literary experience. The novice is permitted to watch production, sit in at script conferences and otherwise absorb the production idea. Sometimes they "hold the script" for the director or aid in the cutting rooms. If they fail to show progress they are advised to try some other line. But along with technique, the would-be writer must show originality and fertility in invention.

Welfare work, under the more acceptable name of "service" has a large place in Universal City. The employees have a club and large club house in which frequent entertainments are given, a swimming pool is to be constructed and there are tennis and handball courts while a Safety Engineer is a permanent employee. There is of course a hospital for emergency cases, and arrangements are made for further care at one of the Los Angeles institutions, where the injured persons are given every attention.

The property room has a useful adjunct in the "library" to which contributions are made by the Universal agents all over the world. The most valuable feature is photographs of street scenes and interiors from every part of the globe, but labels from wine bottles, foreign newspapers and posters, small properties and almost anything that might serve some useful purpose are sent in by the correspondents. The photographs are used in making sets. The other material is passed on to the property room, to augment its already large collection.

Universal City is a Mecca for tourists, for they can see much from the adjacent hills, even though access to the studios is difficult to obtain. It is a splendid advertisement, but above all it is intensely practical.

Pathe

(Continued from page 398)

Presently he found himself an assistant director and then he found himself in the Army.

After the Armistice he returned to his post as assistant director and eventually rose to be co-director with George B. Seitz. When Seitz left, he was the logical successor. He has been on the Pathe pay roll for about ten years, the continuity being broken only by his war service.

The scenarist is Joseph A. Roach, another old timer, though not always a serial man.

Joe had been a newspaperman, but a political expose was his Waterloo. The "gang" was more powerful than the press, someone must be the goat, so the reporter who had written the

irritating stories was given short shrift while the newspaper made its peace with the ring.

Disgusted, Joe turned his attention to the then new art of scenario writing and found to his pleased surprise that a man with ideas could eat three meals a day and not have to climb up the fire escape to dodge an unpaid landlady. By the time the Famous Players were started Joe had attained a position that got him the order for the first F. P. script as well as the next three. But he did not confine himself to any one company in those days. He has been scenario editor for a lot of the old timers. Now all he has to do is write 80 reels a year and repeat the next twelve months.

That sounds simple, but Joe does not merely dash off the stuff. He works it out. He is constantly seeking for new situations, novel thrills, different themes, and the scripts he turns out are not the same old stunts worked over into slightly different form, but each has an entity of its own.

He works out the full 20 reels in complete detail before the story is submitted for final approval, and once the O.K. has been given, the story is followed absolutely. It is the sort of script that can be followed to the last detail, for working with the same people on every story, and knowing precisely what they will do, Joe is able to write to length. It is not necessary to condense one chapter to its two reel length and then expand the next. Each section of the script will give two reels of action with very little trimming and leave the advancement of the story at a point where you can't figure out how the heroine can possibly stop falling out of the airplane or by what means she can shin up the mine shaft.

It is this exactness of script that is largely responsible for the smoothness of the Pathe serials, and all this exactness comes in large measure from constant consultation with Bennett and Reineck.

One odd production kink is the rule that all sets must be erected the previous day and must be seen not only by the executives but by all of the players who are to work in the set. It is theory, which seems to be good psychology, that familiarity with the set makes for better work the following day. The sense of newness has worn off and the player is able to concentrate on the action. This is not possible on location, but location work is less important in this regard.

Another system is to lay out the work systematically. The entire cast is not called to loll around the studio while a few work on a set. The work is planned and timed in advance. Only those required are called, and so closely is the work figured that a player can be called within a quarter of an hour of the time he is needed.

As a result the Pathe western section has run within eight percent of production cost estimates, within four percent of time schedules other than delays due to unexpected bad weather, and within twenty percent of the estimated footage.

Each picture carries its own budget. The stories must not be made for so much apiece. If more money is required to produce a more ambitious picture, that money is forthcoming, within reason. The cost and time allowance of each picture varies to some degree and is not averaged up.

Pathe has a property man, but no property room. Everything is rented, and everything can be rented in Los Angeles if you know where to go. "Blackie" Rule looks after the unusual props and Ray Heins locates the more conventional material. He knows all the second-hand men, knows almost by heart the stocks

of the professional property renters, but keeps a list as a refresher to his memory, and knows where he can locate and hire apart from the usual channels. Rule reads the newspapers to mark down the unusual, prowls into out-of-the-way places and keeps in touch with other studios.

Whatever Blackie and Ray bring in is turned over to Charles Stevens, master of properties, who photographs it for identification, makes a record on the back of the photograph, puts the material into the set and gets it back to the owner as quickly as possible.

There was a time when Pathe owned thousands of properties, but they were all disposed of, partly because it was found that it was cheaper to rent material actually to be used than to pay storage space on a lot of junk that might never be needed. The other reason for renting is that Pathe salesmen reported that the old system was objected to by exhibitors, who had come to recognize the standard props. The system might not work in other studios, nor where there is a greater production activity. It works well for Pathe only because it is in the hands of men who keep in touch with the rental market.

Thomas Storey, younger brother of Jack Storey, Assistant General Manager of Pathe, is the casting director as well as assistant director. The combination of duties has its advantage in that the extras are more likely to give prompt and willing service to the man who hires and fires. There really is not work enough for a casting director, and it would be more correct to say that the assistant director engages the players.

Edward J. Snyder and Frank Redman are the cameramen. Snyder has been with Pathe for fourteen years except during the war, while Redman has been on the job for only ten years. In the intervals of production he sometimes works on other pictures.

Oliver Sigurdson, a newspaper photographer, does the stills, and his newspaper training enables him to get pictures that give the maximum of action with the greatest art value. In his leisure he does considerable work for magazines and newspapers.

Ralph Dietrich is the film cutter and laboratory contact man. The final cutting is done in concert with Bennet and Roach, the scenarist supplying the additional titles, where any may be needed.

The stars are Allene Ray and Walter Miller, who were chosen for their acting ability plus physical prowess. They have worked together for so long that team work makes possible many stunts that would be unattainable were they not so thoroughly familiar with each other's abilities and methods.

In spite of fan insistence, they are not married—at least to each other, but Miller is proud of his charming wife and a wonderful baby.

Miss Ray is not only an all around athlete but so fine a swimmer that she was regarded as a likely contender in the recent Catalina Channel swim. Possibly she lost out because she had no boy to put through college.

Educational

(Continued from page 404)

whom probably know that they are attending a preview.

At the conclusion of the run the clocks are compared and if there is a discrepancy they are averaged up. If the laughs do not clock up to the studio standard, the first step is to remove the failures. New titles may be inserted, some may be taken out, and with a reduced

footage the staff shoots off in another direction to try the picture again. The same house is never used for two showings of the same picture. It may take even three or four previews before the staff is satisfied that all has been done that can be and the picture is ready for release.

Even then no one knows exactly, for the picture that will "knock them dead" in a mill district will be received in haughty silence in a more polite section. The best the staff can hope for is to hit a good average. Experience gradually develops a sixth sense that enables the cutter to play fairly safe, but with comedy you can't ever really tell.

Jack White, one of the foremost supervisors of comedy, believes that the comedy has only begun to come into its own and looks forward to a gigantic advancement in the next few years. He points out that with the general nastiness of stage plays, the bulk of theatre-goers have turned to musical comedy and acquired a taste for light entertainment that will find reflection in their screen choice. He points also to the marked advance over the days of custard pies and bathing girls when crude slapstick and feminine pulchritude constituted the two chief appeals. Comedies are growing better as the field broadens, and the all comedy programs, he feels, are just around the corner.

When the Picture Star Rose

(Continued from page 360)

This was in sharp contrast to the West Coast, but there was still another drawback. There were few facilities for rustling props and costumes. Costumes had to be shipped from New York or Philadelphia and the few second hand shops dealt mostly in Naval stores.

Only the Karlem Company had erected a permanent studio. Lubin worked in an old boat club house and the visiting companies did mostly location work, though Edison spent one season at the old ball park and fairgrounds in West Jacksonville. With no heaving investment, it was easy to pull stakes and depart for the West.

Coytesville and Fort Lee also languished as producing centers, although there are still laboratories and studios existing there.

From 1909 to the present day the growth and spread of the studio activity has been a marvel of mechanical ingenuity and of production advancement. Carl Laemmle's shift from the exchange to the production field, from which has evolved the Universal of today, was but one of the business achievements resulting in veritable cities under the general term "studios" and the inception of Famous Players, the formation of the Jesse L. Lasky company and the outgrowth of the present huge Paramount organization, indicate the business growth which justifies such massive assemblies of production facilities as both the west coast and the eastern states now boast. Though once more production is about to go west.

Fox, alone of all the big production companies, plans to retain an eastern studio, though it is probable that for a time the bulk of the talking pictures will be made here in the East. Apart from that it is a case of Westward the cinematic empire takes its way.

March 26, 1927

The Organized Exhibitor

(Continued from page 313)

The others stood pat and re-elected Mr. Neff, and the bolters returned. Such was the early day exhibitor politics of that first and last New York convention. Mayor Gaynor, who later addressed the delegates, introduced by Trigger, little knew their versatility.

Among the reports of that interesting session as recorded by MOVING PICTURE WORLD of that date some of the topics under discussion by the delegates sound somewhat amusing today. They were important then, however, there is no doubt.

One of these was the question of how many reels ought to be shown for five cents and how many for ten. It will doubtless amuse Frank J. Rembusch of Indiana to have it recalled to him that he strongly advocated "2 reels for 5c and 3 for 10."

Quoting further from the files of MOVING PICTURE WORLD, it is reported that "Mr. Phillips, of Milwaukee," (not the Texas Phillips already mentioned), stated that his competitor ran six reels for five cents, but "that he had refused to run more than four for five cents," showing that even then competitive practices corresponding to the "double feature" program of 1927 were already in vogue.

In the same account, it is also commented on that "Fred J. Herrington viewed with alarm the fact that some fifty-seven theatres were owned by exchanges," in his native city of Pittsburgh. Later events have surely proved that his alarm was more or less justified, though it is a matter which would hardly create comment nowadays.

The convention finally decided that three reels for five cents was about right. Among the other resolutions adopted was one to pursue a "middle of the road" policy in booking licensed and independent pictures, and another urging producers to refrain from allowing scenes to be taken, showing cigarette smoking. The Kansas delegation must have been responsible for this last one.

As a finale to this convention, the exhibitors held a banquet at the Brighton Beach Casino, which was turned into a love feast, the bolters returning en masse to the fold. Some of the oldtimers will recall, with a pang of memory, that John Bunny, the famous Vitagraph comedian, acted as toastmaster at this dinner and was a prime factor in bringing about harmony again.

The year following (1914) Marion S. Pearce was elected president of the league at Dayton, O. President M. A. Neff, then a very ill man, died soon after, a very real loss to the exhibitor organization which his efforts had built up, for with his passing the league lost one of its ablest and most active executives.

Mr. Pearce was succeeded in the following year at the fifth annual convention of the league, held in San Francisco, July, 1915, by Fred J. Herrington of Pennsylvania, who had been a field organizer during the term of President Pearce and whose efforts had resulted in greatly increasing the membership of the organization.

In the same year Lee A. Ochs, who was rapidly coming to the front in exhibitor politics, as a national figure, was elected president of the New York State branch of the League.

In this year also, the film industry began to reshape itself, following the dissolution of the Motion Picture Patents Co., along new lines. The Motion Picture Board of Trade

was organized, under the leadership of Jacob W. Binder, formerly of the National Board of Censorship, to afford the different producer and distributor groups an organization through which they might function in matters which affected the interests of all.

Whatever its original objects, the Board of Trade actually became the natural enemy of the Exhibitors League, whose growing strength was not regarded with unconcern by the big companies.

In May, 1916, open war was declared between the New York State branch of the League and the Board of Trade, the reason being that the Board decided to hold an Exposition of its own in the Grand Central Palace the same week that the New York exhibitors were to hold theirs at the old Madison Square Garden. Inasmuch as the Exhibitors League Exposition had been planned and announced nearly a year before, while that of the Board of Trade was the result of a decision made a few weeks before the actual opening, together with the fact that the latter had selected the week chosen by the exhibitors for their show, the exhibitors involved became considerably wrought up. Names were called and the free-for-all began.

To set forth the details of that fight, with which the writer is quite familiar, would make a most interesting article all by itself and distinctly illuminating to those unfamiliar with the means and methods employed by all parties in those days to gain their ends.

It is sufficient to say that the fight of the New York exhibitors was a complete success and brought their president, Lee A. Ochs, into such national prominence that at the convention in Cleveland, Ohio, later on that summer, he was elected president of the national organization, practically without opposition.

The regime of Ochs was a tumultuous one. He was earnest and sincere in his interest in exhibitor welfare. He was a fighter. But sometimes he hit heads that he shouldn't have and offended personalities whom he ought to have propitiated. He had unbounded confidence in himself and in his convictions. But like many sincere men, he was frequently wrong and more apt than not to damage his own cause by his very sincerity.

It must be remembered also, that he came to the presidency of the Exhibitors League at a time when the big producers and distributors, who had been struggling independents during the era of the General Film and Patents Company, were now coming into their full strength. Moreover, they feared and distrusted the League and the possibilities it contained for enforcing the demands of the exhibitors.

Openly they dared not antagonize it. Secretly, they hoped to overcome or emasculate it by sapping its vitality from within. Ninety per cent of the plain and fancy politics which diverted every League meeting of those days, State or National, was motivated by one or another or all of the producing and distributing companies and their agents.

In that day there were practically no producer owned theatres. But there were scores of them that were openly or secretly producer-controlled. Consequently, there were League members galore, who took their orders from the head office of some one of the big producer-distributor companies.

Lee Ochs, I think, never fully realized this. At least, if he did, he didn't know what to do about it. Had there been a little more of the Machievelli about him, probably he would have known how to handle that phase of the situation. And right there was where it got out of hand.

In the Fall of 1916, in association with

Louis F. Blumenthal, then treasurer of the New York State League and an executive in national councils and the writer of this article, Lee Ochs founded *The Exhibitors Trade Review*, a trade publication with the motto "of, for and by the exhibitor." Such it actually was, in every respect, with the Exhibitors League holding the predominating stock control, yet it was made the basis for unbounded criticism of the Ochs administration through the adroit manipulation of those large interests, who naturally were opposed to the Exhibitors League and who feared anything which might give it added strength or cohesion.

The result of this under-cover campaign came to a climax at the League Convention in Chicago in 1917, when those opposed to Ochs re-election bolted and left the floor of the convention hall rather than remain to be snowed under by the overwhelming majority which Lee Ochs showed he had among the delegates. It was a dramatic moment in the history of the League. Sometime the inside story of that bolt may be told, but not quite yet.

Many of the bolters were entirely sincere in the reasons for their withdrawal, others did not hesitate to admit later that they had been misled. Still others showed by the developments of later years that their interests at the time were neither those of the League nor of an honest, bona fide exhibitor. One man, who need not be named, for it is known to all who were at that convention, has since made millions by selling out his friends and supporters on that occasion.

This split marked the beginning of the end of the League, as such. The convention at Boston in 1918 elected Peter J. Schaefer, of Jones, Linick & Schaefer of Chicago, to succeed Lee Ochs. Sidney Cohen, just coming into national prominence at that time and the leader of the New York delegation, opposed Schaefer and fought for a compromise candidate.

William A. Brady, then president of the National Association of the Motion Picture Industry, the successor to the Board of Trade, which the year before under Exhibitor barrage had dissolved out of the picture, had come to Boston to address the convention. His popularity with the exhibitors was great. They believed in him and trusted him. But they didn't want him to lead them as an exhibitor.

Nevertheless his name was proposed in opposition to Schaefer's in a last minute attempt to stampede the convention. When the count was made he received just nineteen votes (the New York delegation's) out of some 160 cast.

The election of Alfred Black as president of the League in St. Louis in 1919 marked its final downfall. Later disclosures about this man, who is now dead, are too recent to require description, other than to say that the fable of the chickens, who invited the fox to come into the coop and run the works, would be fully analogous.

Meanwhile the exhibitors all over the country, badly disorganized as they had become, were searching for a leader. They found him in the person of Sydney S. Cohen, unquestionably the ablest, most brilliant and best liked standard bearer the exhibitors of America have ever had.

The Motion Picture Theatre Owners of America was formed at Cleveland in 1920, practically every State in the Union being represented by a large delegation. A rump convention of the old League held in the same city at the same time, came over and joined it in a body and added their votes to the others in unanimously electing Sydney Cohen as the new organization's first president.

At the three succeeding conventions, in Minneapolis in 1921, Washington, D. C., in

1922, and Chicago in 1923 he was also the overwhelming choice of the delegates and only his own determination to withdraw entirely from active leadership prevented them from repeating the performance at the Boston convention in 1924.

M. J. O'Toole, one of the retiring president's staunchest supporters and most valued lieutenants, then became the choice of the convention. He is the present business manager, some three months ago succeeding Joseph M. Seider, who had occupied that difficult post most efficiently since 1924.

The M. P. T. O. A. convention in Milwaukee in 1925 elected Pete Woodhull, prominent New Jersey theatre owner to leadership, while that in Los Angeles last May named Eli W. Collins of Arkansas. This year the convention will be held in Columbus, Ohio.

The M. P. T. O. A. has done much for its membership in standardizing business practices and in putting an end to many abuses from which the exhibitor has suffered in the past. It is fully organized and functions with an efficiency that would hardly be believable to the theatre owner of ten or a dozen years ago. Its activities are entirely constructive.

In closing this article, it would be incomplete without mention of the Theatre Owners Chamber of Commerce of New York. This organization which is entirely independent in its operation, is a protective alliance among theatres in the metropolitan zone only, but has been the model for exhibitor organizations in other cities.

It was founded by William Brandt, its first president, Sydney S. Cohen and Sam Berman in 1919, when the election of Alfred Black as president of the old League made the New York exhibitors determine to take steps to insure their own protection. Among the names on its charter are John Manheimer, Sam G. Bock, Louis F. Blumenthal, Charles Goldreyer and I. Gainsboro, all well known theatre owners.

Its presidents have been William Brandt (1919-1921) William A. Landau (1922) and Charles L. O'Reilly, who to date has been re-elected three times.

Paramount

(Continued from page 420)

into action. It is for this reason, in part, that unsolicited manuscripts are not considered.

In the West Coast studios there are nearly fifty men and women on the staff, not more than one-fifth of whom were prominent as authors before they became scenarists. Ethel Doherty and Louise Long, for example, were school teachers in Los Angeles. They work in collaboration and have done excellent script. Jessie Burns and Albert Vorhaus form another team.

Some of the old guard need no introduction, such as Tom Geraghty, Julian Josephson, Grover Jones, Robert N. Lee, and John F. Goodrich. They are regarded as the aces. Other writers are Harman J. Mankiewicz, Alfred Hustwick, Theodore Shane, Lisle Bell, George Marion, Jr., Grant Clarke, Dorothy Egan, Theodore Benedek, Doris Anderson, Lloyd Corrigan, Scott Darling, Jules Furthman, Hope Loring, Paul Gangelin, Percy Heath, John F. Goodrich, Robert N. Lee, Norman McLeod, Fred Myton, Vernon Smith, Chandler Sprague, John Stone, Keene Thompson and others.

Al Boasberg was a Paramount exploitation man before he went over to the scenario staff.

He is one of the comedy constructors, which means a gag man for dramatic plays. He puts in the comedy relief.

Some of these men are also title writers, for the two departments are closely related. Theodore Shane puts in the script and other temporary titles and then one of the final titlers come in on the picture and seeks to elaborate Shane's suggested titles or improve on them. This work is not held back until the picture is completed, but proceeds as the working print is assembled.

In the line of stars Paramount recently developed a "natural" in Clara Bow, who has made a remarkably rapid rise to stardom. Her best work was done in "Mantrap" but she scored her most sensational hit in "It." She is to be strongly featured in the forthcoming series of releases, for she is one of the best box office bets.

Pola Negri recently came into her own in "Hotel Imperial" and it is believed that she will repeat in "Barbed Wires." She has several plays in the new list and it is anticipated that she will now draw as well as she did in "Passion."

Bebe Daniels thinks highly of her new "Senorita" and has gotten over nicely in most of her recent productions, while Florence Vidor, firmly established as a star, has found her forte in comedy drama with a touch of seriousness.

Esther Ralston is expected to follow her success in "Old Ironsides" with "Fashions for Women" and "Ten Modern Commandments." Betty Bronson will make her next bid in "Ritz."

Richard Dix is easily head of the male romantic leads, with Emil Jannings still an uncertainty as far as his American work is concerned. He should take his place at the top of the line if he stands transplantation. Gary Cooper, in Westerns, is something new and the comedy end is strongly represented by Wallace Beery, Raymond Griffith, Eddie Cantor and W. C. Fields.

Twenty-five directors appear on the Paramount roster, and of these James Cruze stands well to the head. Cruze is a high speed director. He knows what he wants, knows how to tell his players what he wants, and if they give him a realization of the scene, he does not care whether they make a gesture with the right hand or the left. He spends less time on rehearsal than almost anyone in the business, and the result is a greater spontaneity and naturalness in the finished picture. He does not tire his players with interminable rehearsal, but that does not mean that he is not ready to accept anything they give him. He knows what he wants, and he knows how to get it. Cruze is one of the few directors to come up from the acting ranks. He began his career in the old Tanhouser lot in New Rochelle and has been pretty much everything in pictures, including the ostensible head of a correspondence school of acting.

Herbert Brenon works by the reverse method, but gets excellent results. He outlines the action to the most casual gesture. Victor Fleming is another who fairly paints the scene through his direction.

Richard V. Lee, who has just made "Barbed Wire," is quietly effective. He studies his players and knows how to handle them. His forte is tense drama, and he makes even the connecting scenes with the same meticulous care that he gives the big situations. Clarence Badger is even more restrained than Lee. He never raises his voice and keeps everyone in good humor.

Eddie Sutherland, who shines in comedy, is

one of the most nervous men on the lot, and carries a cane as a vent for his energy. He gives his directions with an amplitude of gestures, emphasized by the cane, but when the camera is turning he sits tensely quiet, only to break into action the moment the film stops running. Even at that he is quiet alongside William Wellman, who directed "Wings." When Wellman gets excited he sits on the chair instead of in it. Yet he has extraordinary patience in working for his effects.

On the Paramount lot most of the assistant directors come from the property department. As property men they become familiar with the duties of direction, and make excellent detail men, taking the little worries, and some of the large ones, from the director himself. One of the men in this capacity was a trick roller skater in vaudeville before he became a screen actor, and he left the makeup to go into the property room, where he saw greater opportunities for eventual advancement. He took his place with the "swing gang," the men who do the rough work, and rose rapidly until he is now within one step of his goal, with every prospect of making that final rung.

Another assistant is likely to remain in that capacity because he is a veritable genius at handling mobs. He is a happy-go-lucky individual who does not relish too great a responsibility, but he is a wonder when it comes to getting his director's ideas over to the extras.

The Casting Director at Paramount is Fred Datig, who came to Los Angeles in the hope of getting work as an actor. No one seemed to have a job for him, however, and so he stepped to the other side of the railing and began giving out the jobs he could not win for himself. He was thirteen years with Universal before coming to Paramount.

Naturally he has a fine memory for names and faces, but he leaves much of the contracting to his assistant, Richard Stockton, who arranges the interviews and takes the routine work from his shoulders.

Datig spends much of his time looking at screen tests for new faces, interviewing and telephoning. He has four telephones in a row on his desk and can handle them like a clerk in a ticket speculator's office. He maintains an unusually complete filing system, but uses his memory far more often than his files.

Filmdom's second woman director has just emerged from Paramount's cutting room. This is Dorothy Arzner, who was "script girl" for James Cruze in "The Covered Wagon" and "Old Ironsides." A script girl is a sort of bookkeeper as well as cutter, for she must keep track of all takes and footages. These she later cuts for assembling and finally cutting to release length. The experience she received will be invaluable to her in directing, and the cutting room it rooting for her to the last man and girl.

Probably the biggest script job of late was that on "Wings," in which as many as eighteen cameras were used in filming some of the scenes. In this instance the "girl" was Carl Pierson, who had to tabulate the shooting of 900 scenes and record the takes of each individual camera. The full footage was about 750,000 feet, which must be reduced to 14,000 feet, with due allowance for the titling.

Cameramen have to use their heads, too. The director indicates the shots, but the cameraman is responsible for the lighting and general effect, and often he takes long chances.

In shooting "Wings" Harry Perry disregarded positive orders to keep well back from the French village was bombed. With a metal screen for the camera and an aviator's padded shock cap for himself, he crept to his selected

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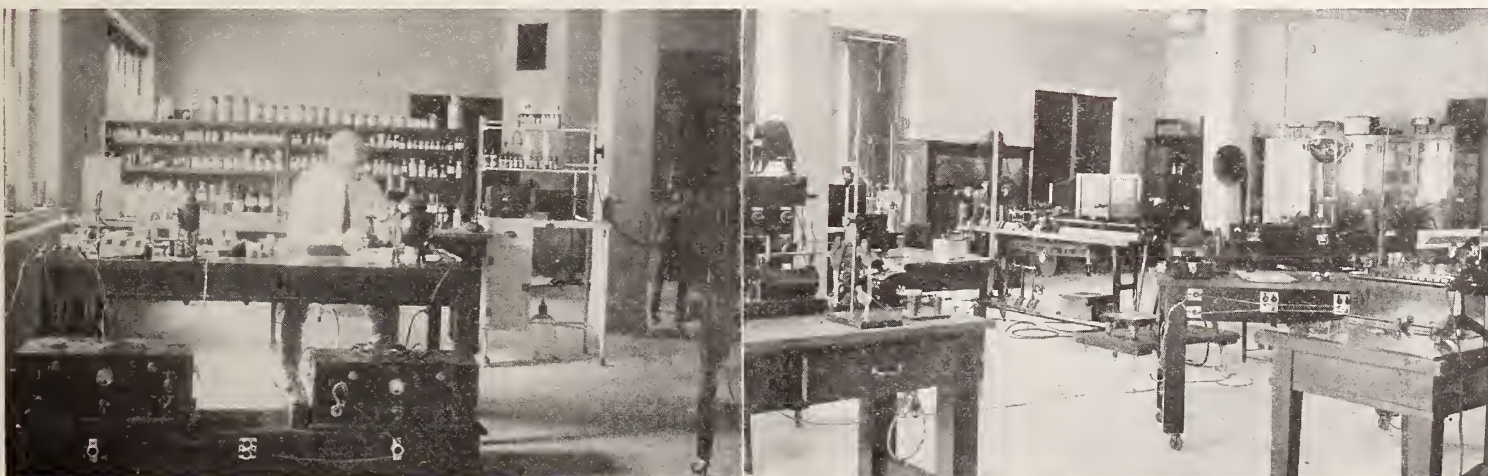
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location and ground while the village went up in the air. He got the only ground shot that fully registered.

Again, while shooting "Old Ironsides" Al Gilks, the chief cameraman, did not stop grinding when the Tripolitan frigate was sunk. He kept on, though the scene was finished. A moment later the foremast of the frigate shot half its length into the air, one of the most effective bits in the vivid production.

At least two of the Paramount directors have been cinematographers. Both Victor Fleming and Alan Dwan once stood behind the crank. The wonder is that more do not change over.

Still cameraman are assigned each company. They are provided with 8 by 10 cameras with speed shutters, and they shoot while the camera is turning. They all have had training in the selection of dramatic poses, and Otto Dyar seems to have a sixth sense that warns him what is coming. During the shooting of "Wings" he caught the crash of a plane into a French house at the exact moment of impact, getting the plane still in the air with the shingles flying from the roof. A moment either way would have lost a most remarkable shot. Several similar scenes occur in "Wings" and Dyar caught them all.

According to Jesse L. Lasky, comedies will be in the ascendant and war dramas have but begun.

"The development of the popularity of comedies has been one of the most striking features of the past year in films," says Mr. Lasky. "This can be no more aptly illustrated than in our own experience. Whereas, when 'Behind the Front' was made a year ago, it was practically our only current out-and-out comedy, today forty per cent. of our present production is devoted to the purpose of providing laughs.

"It is a notable factor in the comedy field of today, however, that laugh films are now aimed directly at definite human interest. The days of broad slapstick, with the films composed of a series of gags has gone.

"Eddie Cantor's new picture, 'Special Delivery,' telling the mishaps of a human and lovable but blundering letter carrier; Wallace Beery's 'Casey at the Bat' and 'The Big Sneeze'; W. C. Fields' 'So's our Old Man' and 'The Potters' are outstanding examples of what I mean. Each has a definite story, each has genuine drama and heart tugs, but, after all, the pictures are primarily intended to create laughter. Harold Lloyd has always held to this form of comedy. 'The Kid Brother' has a very definite heart appeal, while, at the same time, it is probably the funniest picture he has ever made. It is the tendency that will prevail throughout the coming year.

"As to war pictures, the cycle that was begun by 'The Big Parade' and strengthened by 'What Price Glory' has actually only begun. War, after all, is the most dynamic experience that can come to the human being.

"But here, too, we find a changing standard. The war pictures of the future will not depend for success upon their spectacular nature, with sweeping battle scenes. Spectacle, simply as such, can no longer grip the audience.

"We are now in the phase of war pictures which present the sublime drama of the individual human being against the background of the limitless battle lines. 'Beau Geste' is a war picture, but its keynote is a distinctive departure in film plot, the love of three brothers.

"'Old Ironsides' is a war picture, but it is centered both around a small group of human beings and what cannot be described as other than the distinctive personality of a great fighting ship.

"'The Rough Riders,' which we have but recently completed, is one of the most human war pictures ever made. The entire picture has a human personality, with one of the greatest and most human figures of history, Theodore Roosevelt, as the dominating character.

"In 'Wings' we picture a chapter of the World War that has never been brought to the screen, the air service. This film is not yet completed, but it promises to be, at once, one of the most spectacularly thrilling and human gripping pictures ever made.

"I venture to predict that war pictures, that is, films which have a war background, will be tremendously popular throughout 1927 and 1928 and even after that, they will be made with real success, always touching some new angle of the conflict.

"As to the class of production which will prevail during 1927, roadshow, long run special, or weekly change feature, the chief change will be the tremendous strengthening of the last named type.

"We believe in them for the possibilities which they offer in production and presentation, for their advertising value and for the reason that the public has shown that it wants them.

"But there is no question but that the weekly change feature productions are the backbone of the film industry. They reach more people. They are more profitable. The finest theatres in the world are those devoted to weekly change feature films. This has brought us to the realization that the weekly-change picture must be of the highest calibre possible. It must have roadshow quality, without roadshow length and have less of the spectacular and more of the direct drama that marks the roadshow. One of the great objectives of Paramount during 1927 is the elevation of the weekly-change feature to the highest standard it has ever attained."

Pictures in War Work

(Continued from page 353)

tire Bureau of Information that released, free, propaganda film to the theatres.

One of the most famous of the longer of these films was "The Bridge of Ships."

Motion pictures proved immensely valuable to the government in the taking of scenes of actual warfare, troops on manoeuvre and bits of difficult terrain. In the archives at Washington, D. C., there are now impressive records of actual battles that will be immensely interesting to all posterity and invaluable to the army for a study of military technique.

Quite different it was during the Spanish-American War. Photographers were not allowed on board ship. Albert E. Smith met the demand for war films with bath-tub movies. Miniatures with pictures of battleships pasted on them floated in tubs against painted backgrounds. Beside each tiny gun lay a tiny mound of gunpowder to be touched off by a red-hot wire in Smith's hands, giving the effect of gun fire. They fooled the public and scored wherever shown. Great was the patriotic fervor as they flashed on the screen.

Now we have thousands of feet of actual battle scenes on file in the nation's capital—an invaluable pictorial record of the greatest war of modern times.

Space does not permit more than this suggestion of what an incalculable service the motion picture rendered the government during the World War. It is, and ever will be, one of the finest and richest chapters in its history—a chapter of splendid, unselfish service.

Posters

(Continued from page 348)

rescue the heroine who had fallen out of a boat.

In front of Keith's the poster showed a girl floundering in the water and the hero in midair. One block to the west the same picture was being shown at a flash house. Here the poster showed a girl in the water menaced by a revolver in the hand of a man who stood in the bow of a rowboat that almost grazed her chin. In the stern a second man was preparing to whang the first one over the head with an uplifted oar.

The man who ran the show said the A.B.C. posters were "too tame." They were, for him.

The other drawback was the rented poster. Some of these were mounted on muslin. Others were merely folded. Sometimes they were hired from the same exchange that rented film, but more often there were separate poster exchanges where for a moderate fee you could get one poster on each subject, bringing it back the following day and exchanging for another set.

For a little while one New York poster exchange sent a man around with a rubber stamp to backstamp the posters rented from an opposition concern. Shortly after an "inspector" would come along, point to the incriminating stamp and confiscate the alleged stolen poster. It was not long before the scheme was detected and stopped, but it was a fine graft while it lasted. A plain poster would last from six to ten trips. The muslin backed posters lasted indefinitely.

When the Sales Company was formed they followed the General Film in getting out true-to-film posters, and when this split into the Universal and Mutual, it was even better for the lithographers.

Getting stills was a mean job in those days. It was almost impossible to persuade the cameraman to photograph the desired poses, even when the pose desired was marked on the margin of the working scrip. If there was a spell of inclement weather and production backed up, it was still worse, and it was no uncommon thing to send a boy with a bicycle along with the outfit when it started to make a picture. On the first location a couple of stills would be shot and hurried back to the studio to be developed and rushed to A.B.C.

The art work in those days was the crudest sort, but it was better than stock paper. More of an effort was made with the coming of the two-reel pictures which brought the three-sheets in their train, but it was not until the development of the five-reel that the 24-sheets came in, and some time after that before high-grade poster artists were employed.

It is common for exhibitors to kick about the paper today, but they don't know how lucky they are. Today some of the finest poster artists are employed, and the results are usually good. They cannot be too good. Paper much have a punch. It must be big, and a trifle gaudy. It must have a visual appeal. There is such a thing as getting a poster too good. Only the other day a man pointed out a beautiful stand and remarked that it was a pity that the production companies did not get out paper like that.

It would be more of a pity if they did. The poster in question was done for a national advertiser. It was designed to stay on the boards for a few months. It did not

have to hit and run. It had a couple of months in which to sink in.

Another man brought in what he declared to be the most artistic poster produced in months, the only artistic poster, if you please. An hour or so later this artistic poster was encountered on a display stand of nine 24-sheets, three deep and three wide.

The first of those nine posters to show up was a Paramount: a highly colored head of Pola Negri. The second was a Metro, the next three were commercial posters and a poor sixth was the artistic example.

On a board by itself it really was very pretty, but it could not fight stronger work in the mass.

Some of the originals prepared for motion picture posters have been gladly accepted by art galleries making a display section of poster art, but the best work is the poster which gets the most attention and sells the most tickets.

If you really want to see what progress the cinema posters have made, try and find some of those old A. B. A. one sheets.

Then you'll know.

The old posters had only one advantage. No one "presented," the producers were unknown, the authors were unknown, the art and technical directors were unknown, the wise crackers had not yet come into the title writing game, no costumer asked for credit, and the supervisor had not yet been thought of.

After all there was that advantage. The A. B. C. posters just sold the pictures and the pictures had not yet acquired a tail as long as a comet's.

Censorship

(Continued from Page 349)

them of salaries for the blessed work of purifying and saving the world. From a third group, that was composed of perfectly sincere people intent on possessing a wholesome thrilling entertainment for their children and themselves such as a wise, legitimate development of the screen would give, were agitated by the tendency of the films, as they were then in some cases being produced by irresponsible, calloused and money-seeking interests, to pander to the tastes of the low-minded, the morbid, and the seekers of the lurid and sensational.

"Arrayed against these three classes, organized for warfare in the case of the paid reform element, on whose protest politicians were already casting appraising eyes, was that vast army of the common people, among whom were the toilers, who had found, in the nickelodeons where the magic screen with its moving shadows was hung, food for their spiritual hunger and a blessed means of recreation, and above all a channel through which to approach and reach for an hour a land of romantic fancy and thus satisfy their dreams. The poor man had found, in other words, his theatre. He could have it for a nickel or dime; and it is to be feared that the privileged in life were beginning to see a menace to their safety and their monopoly of more expensive entertainment and to resent this encroachment on their domain of control and enjoyment of the arts. For the motion picture in its humble temple bore unmistakable signs of being an art, what kind no one yet knew, but at least it was a powerful magnet and a novel, entrancing and far-reaching form of expression, a purveyor of ideas and symbols and secrets. It could tell a story and that story might well get to the

point, indeed had arrived at it, where it could narrate facts to the great majority and offer suggestions which the jealous minority did not intend, as it never has intended, the humble servants of humanity and an exploiting civilization to know.

"The first need, then, on the part of liberal, socially minded people, as well as of narrow purists and members of the aristocracy of ignorance, prejudice and suppression, seemed to be some sort of regulation. The screen, in short, had become feared by those who had cause to fear for themselves and others, was regarded askance with bewilderment and misgivings by the intelligent forces desiring to think wisely and constructively about the social welfare, and was generally misunderstood by all except the masses, whom the motion picture had wooed and won with a conjuring mysterious and wonderful. Light was wanted and the lens brought to bear was bound to be that of the censor, focused by the old theory of protecting society's morals. It was the first answer that came to hand—the short cut to an end and purpose little understood, which society has always taken when confronted with a new, confounding and seemingly dangerous problem."

About the time Mayor Gaynor was making his position clear, the National Board had discovered facts for itself destructive of the theory of censorship. It had discovered that among the most intelligent people and between people of equal moral feeling and rectitude, there was a profound difference of opinion as to the moral tone of pictures, as to what should and should not be deleted, as to what should and should not be condemned in entirety and hidden from the public view. With Mayor Gaynor, the Board's leading members were contending that censorship, temporary or permanent, would not work; that its operation was a fallacy, being unable to cure those ills, real or imaginary, that it was supposed to cope with and overcome; that it was un-American in principle and that the very word "censorship" was opprobrious to the mind and best interests of the masses of American citizens and not definitive of the work with which the Board was really concerned and should, if its work was to be on a constructive plane, perform in the future: that work being the improvement of motion pictures, morally, educationally and artistically, through the gradual awakening of the conscience of motion picture patrons, producers, and users to the finer elements to be found in the screen, as well as a stimulating of responsiveness to be expected through the discovery and estimate of those elements.

Although the Board continued to operate for some time under its original title, in 1916 its control body, containing many of the founders of the Board, changed the name of the organization to the National Board of Review of Motion Pictures, as being one more accurately descriptive of its work and purpose, and the philosophy of "Selection—not Censorship—the Solution," which experience had set in evolution, was definitely evolved. Even before this, however, the Board had taken an active position in opposing legal censorship of motion pictures. Its constructive non-legal censorship program had also been indorsed by the Mayor's Conference Committee of New York State and by various communities and officials elsewhere.

The art had grown, however, and its business foundation had begun to assume proportions undreamed of by its originators. It was also the age of control of big business. Despite efforts both by the industry and by far-sighted leaders of the public, a state board

of censors was established by law in Ohio under the Industrial Commission of the state in May, 1913. In July, 1921, in Ohio the business of censoring was transferred to the Department of Education, Division of Film Censorship.

The principle of thwarting an art and taxing a business under the guise of protecting the morals of the public was now well under way. It was a principle in which the suppressive members of society and the politicians might well seek to cooperate in order to give it perpetuity by affixing to it additional seals of the law. In June 1, 1914, the law governing the censorship of motion pictures became effective in Pennsylvania. In April 1915, under the Department of Education of the state, censorship went into effect in Kansas. In 1916 a censorship ordinance was passed in Maryland. This was repealed, but a new law was passed under which a board of censors has been in operation there since June 1, 1922.

Although censorship was introduced in New York State in August, 1921, and in March, 1922, in Virginia a commission was appointed to operate under a state law, the crest of the censorship wave appears to have been reached in Massachusetts in 1920, where, after long agitation by professional reform elements in the state, during which there was much political maneuvering to and fro, the people of the state in a referendum at the polls repudiated the theory and practice of censorship by an overwhelming vote. It may be mentioned that about two years ago, under the justification of exerting a necessary censorship control, a tax law was passed in Connecticut levying \$10 a reel on entertainment pictures brought into the state. At the present writing it appears as if this unfair law would meet an early repeal.

A certain amount of censoring has been carried on by cities themselves and by local groups either self-constituted or appointed by local authorities to exert some control over local motion picture entertainment. These control factors, of course, are in greater or lesser degree expressive of the censorship notion. They are relatively unimportant, however, and because of limits of space, need not be further dwelt upon; also, many such groups have abandoned censorship for participation in the so-called Better Films Movement, with "Selection—not Censorship—the Solution" as its slogan. It is sufficient to state in this very brief outline of the genesis and history of censorship of motion pictures in this country that the idea has found its most important and perilous expression in the state laws which have been passed in those states mentioned. The fact that such laws have been comparatively isolated in and confined to these states, despite the perennial crop of censorship bills of one kind or another introduced in various legislatures, points to a healthy reaction on the part of public and statesmen alike against further legislative enactment for censorship and indicates that as greater enlightenment is brought about with regard to motion pictures as to their real nature, uses and meaning, censorship will be restricted to a narrower and narrower region as both un-American and unnecessary, and its supporters will dwindle away. Then will a free screen be granted with all its attendant possibilities for the larger development and use of the motion picture as an art and educational force. At the present time two pernicious bills, the Swope and Upshaw, seeking to create a federal censorship, are lying on the shelves largely because of the voicing of opposition to further censorship enactment by leaders of public thought in many parts of the country.



For Over **SIMPLEX** A *Have Served the Faithfully*

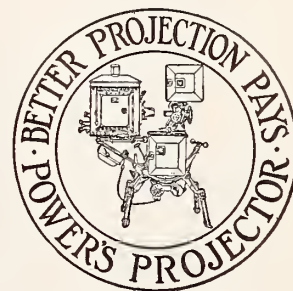
For nearly a quarter of a century, a period covering the entire commercial history of the motion picture industry, the products of the International Projector Corporation have played a conspicuous part in the development of this field. In our shops during the pioneer days of motion pictures were originated and developed the safety devices, ease of operation and light sources of motion picture projectors which permit them to be used with eminently satisfactory results in the motion picture palaces of the world's greatest cities and with dependability in the remote and isolated parts of the globe. In the science of projection we have kept pace with the art of production and today American motion picture equipment maintains an international leadership which is by no means inferior to the splendid pre-eminence of American motion pictures.

“BETTER PROJECTION PAYS”

INTERNATIONAL PRO

90 GOLD STREET

Twenty Years AND POWER'S *Motion Picture Industry and Well*



The manufacturers of Simplex and Power's Projectors have given this industry a delicate and complicated mechanism dependable under all conditions, made with scientific accuracy to safely handle a fragile and inflammable material. This splendid efficiency has been achieved in spite of the fact that there are less than 20,000 theatres in the country and with a demand for hardly 3,000 projectors a year we have had to meet the problems of economical production, installation and servicing of motion picture equipment for this great industry.

With an output so greatly restricted this company has nevertheless put into its products all that can be supplied by long experience, carefully trained men, scientifically selected materials, and basic mechanical excellence. Dependability, simplicity of operation and superior projection have won for Simplex and Power's Projectors a reputation as the world's standard motion picture machines, although they have been sold and serviced at a cost which by any basis of comparison has always been considered remarkably moderate.

With a full sense of our responsibility to this great industry we pledge ourselves to anticipate your requirements for tomorrow by a thorough understanding of your practical needs today.

PROJECTOR CORPORATION

NEW YORK

Nailing the "Duper"

(Continued from page 332)

went. Mr. X couldn't be touched legally.

Some of the producers went after him—the new "clean" ones like Zukor, Laemmle, Fox. They hired real legal talent, too. But Mr. X's political pull was too great. The gang that Smedley Butler went up against years later, insisted on protecting X, their political lieutenant, and the King of the Dupers laughed the New York lawyers and private detectives to scorn.

He really welcomed their "raids" and then went out and stocked up all over again. And he didn't lay off until natural growth of the business changed his market: the honky-tonk nickelodeon went, and the newer, better-class exhibitors wouldn't take his "dupes" at any price.

One must remember that many early exhibitors couldn't get the films of certain leading producers except through the Dupe King for the reason that they weren't "licensed" by the first Film Trust. Without this license, for which you were bled two dollars a week, you couldn't buy the Trust films—from a regular exchange, that is. Then Arthur Butler Graham came along with his smashing verdict against the Patents Company and you could show any make of pictures you pleased.

I know for a fact that much of Mr. X's business was "spite business"; customers who refused to be mulcted of the license fee by that first Trust but wanted to run Trust pictures just the same.

After Mr. X, most of the conspicuous duping was done for export abroad. Producers were able to wake up in the morning without the fear that yesterday's release was being announced from Philadelphia but that didn't go for the foreign market. You might see your big special advertised in the China territory by someone who had never bought the rights! Or in India! Mr. Hays and Major Herron have done a lot in late years to hit the thieves who steal prints for shipment abroad, but credit for the first drive on them must go to Minot Pitman, Louis Schwartz and the Film Theft Committee of the old National Association of the Motion Picture Industry, on which I had the good luck to serve for three years.

This committee came into action when the film thieves were shipping a hundred reels abroad weekly, taking them right out of the shipping rooms of the largest film companies in New York and Chicago! On a ridiculous appropriation we engaged Wilmot Comfort Hawkins as special investigator and in a year cut the thefts in half. Hawkins' policy was to send the actual "big boys" up the river—this happened to a half-dozen of them—and gets the shipping clerks in the film offices, their tools, off as lightly as possible.

He found that many of the guilty shipping clerks were underpaid, and fell easily for the bribes of the actual thieves. Mr. Hays has consolidated this work, but Hawkins initiated it, under a multitude of handicaps, and should not be forgotten when the credits are given out. Nate Manheim, then with Fred Elliot of the National Association, also advised in this first drive (round about 1918) and Nate Burkan and Bill Seabury were darn helpful on the legal side.

Your request for copy mentions "film

frauds," and I'm blessed if I can tell you when or how they originated. Even a pioneer can go only so far! But I know there was a fake producer selling stock in Brooklyn, New York, in 1911. There was no Hays to chase him out, and no Vigilance Committee of the Advertising Clubs of the World, and this crook got \$40,000 and then quit.

A bigger haul was the proposed Abraham Lincoln photoplay in Chicago about ten years ago, "The Birth of a Race," where the promoters got \$150,000 mostly from colored people. The Associated Motion Picture Advertisers, under the presidency of Glendon Allvine, brought the fake movie acting schools to Mr. Hays' attention; and he sicked Homer Platten and Jerome Beatty onto them, with immediate results.

And when a Filmy Faker comes to a bank with a questionable finance scheme these days, it is ten chances to one referred to experts like A. H. Gianuni, Archibald Emery or Platten, who know almost as much about pictures as their own banking game. In the "good old days" there were no banking men who knew much else about films than that they were run off on reels which went round, and accordingly many was the slippery financial deal that pseudo film men put over. It is related that fifteen years ago there was not a rich man's club in New York City in which one wouldn't encounter a dozen members who had acted as "angels" for impossible film schemes!

The Animated Cartoon

(Continued from page 322)

proper assembling of no more than three thousand, five hundred to four thousand original drawings, and which require about seven artists or "animators" one week to do.

The ideas which we hope will make you laugh are the most important thing in the production of animated cartoons. For you do not have time, in the theatre, to criticize the finer points of technique in drawing or action, but if the idea is good and even fairly well done, it is bound to get a laugh. While it is really necessary for the drawings to be more or less good, there are so many of them required that the general contour is all that is needed. It is very much like a very long freight train which passes you rapidly, and which has a great variety of cars—in glancing at it you get the illusion of the contents of the entire train, by the impression made by one car. So, you see, that getting laughs are the most important purpose of movie cartoons and the very fact that they are an unusual medium makes them interesting.

A movie cartoonist has to be more than just a little bit crazy, he must in most cases be a raving maniac. In the beginning he must have the endless source of perfectly silly ideas and then in order to work them out so as to provoke laughs in the theatre, he has to have the qualities of a butcher, a carpenter, musician, actor, soldier—and—and even though they are all *girl shy*—they must even know how to be a "Sheik or great lover." And that's the hardest thing that comes in the day's work. In fact, any man with a one-track mind that knows how to shovel coal, run a steam engine, tune a fiddle and jump off skyscrapers would be able to do the work.

All the drawings are made on sheets of paper 8 inches by 11 inches held in register by two round pegs which engage or go into two round punched holes in the paper. The whole process is almost exactly like the registering of loose leaves in book-keeping. In fact, I think that it must have been some broken down bookkeeper with an artistic sense that started the whole thing.

Movie cartoonists have learned that human figures require about eight different phases or positions of the legs and arms to make one complete step—and to advance their character about two inches on their sheets of paper. This will, of course, be due to the tremendous magnification, amount to several feet on the screen. Then, too, all animals, as well, have their peculiarities of movement which must be studied in order to make the cartoon action at all natural. In other words, God only knows what a vast number of things a movie cartoonist has to study and observe before he can do his day's work. In fact, everything from how a snake makes love, to cooking a Spanish omelet in an Irish restaurant.

It is not unusual in a cartoon studio to see several artists doing high dives off their desks, or playing leap frog, maybe doing a dry swim on the floor while several others stand by and watch to study the timing of the action.

It takes about twenty different backgrounds which correspond to the big sets in the regular films. All of these are drawn on sheets of bristol board, eight inches high and ten inches wide, which is the usual screen proportion. The appearance of elaborate tones and shading are produced by a process called "Wash Drawing."

Then when we have this wash background completed, we have all the paper action-drawings which go over this, traced on thin sheets of clear, transparent celluloid with a very black ink, India Drawing Ink. Then the figures are covered on the back side of the celluloid with opaque colors; usually just black, and which gives it the color value and at the same time does not allow the background to show through the figures.

There are many cases, while the drawings are being photographed, that one or more drawings can be used a great number of times, because they form one certain element of an act which is repetition. Four or more drawings sometimes work in what is called a cycle and is repeated one after the other. Of course, they are always shaken up in a varied way and usually "very fast and furiously" so that any repetition is not noticed by an audience.

It is safe to say that there is no artist who can "bet his life" that his direction of exposure is going to produce the result he expects, or that it is strictly according to "Hoyle." Every one of us—not being actors, tightrope walkers, expert swordsmen, marksmen, or submarine engineers, we go along guessing at the right way to do all of these things in drawings, making extravagant exposure sheets and trusting to luck for the result. If it comes out extraordinarily good, we shake hands all around and say: "I knew I could do it." But if it is a "flop," a dyed-in-the-wool fizzle, nary a word is said, and then if we're not too forgetful or "dumb" we can profit a little.

After the photographic stage, movie cartoon making is practically the same as a regular feature film. The film negative is developed, the prints are made, proper titles are made and inserted, then after careful editing and assembling, the production is ready for release in theatres everywhere.

(Continued on page 428)



New Rialto Theatre, Joliet, Ills., C. W. & Geo. L. Rapp, Architects

Worth Remembering

THE truly nation-wide character of the American Seating Company distribution and installation service of its Theatre, Church, School and Lodge seating is not a mere theory or claim, but realized actuality and fact. This is an important thing to remember.

American Seating Company

14 E. Jackson Blvd.
Chicago, Ill.

640-119 W. 40th St.
New York

1211-L Chestnut St.
Philadelphia

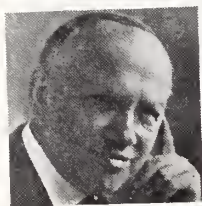
77-A Canal St.
Boston

The Animated Cartoon

(Continued from page 426)

In a day or two, the laboratory process is finished and our picture is assembled in proper order to be shown. When we've all assembled in the projection room, the lights are turned out—we almost close our eyes and utter a silent prayer. But after a time the picture starts—and on comes the *big scene*, the crooked villain choking the beautiful little Mildred. Handsome Harry the Hero is being burned to death in the dungeon cell. The two crosseyed sisters of the heroine are wildly throwing oil on the dungeon to drown out the flames. That as we say it: "Is always a good gag." In fact, our best bet is always in the very absurd burlesque of heavy drama. Even if it is so heavy you can't cut it with a knife, it's all the better. But no matter what we have to do, so long as we are able to do something that will make the audience laugh, then we feel that as Longfellow would say: "Have earned a man's repose."

Carl Laemmle Says —



TWENTY years is a long time or a short time in the moving picture business, depending upon the way you look at it. But twenty years full of such useful, independent and praiseworthy effort as the MOVING PICTURE WORLD has produced are worthy of commendation by the entire moving picture industry which it has so ably served.

One might also give the MOVING PICTURE WORLD the distinctive credit of having created, defined and developed a moving picture market. It brought buyers and sellers together in the day when it was difficult to know who were the vendors and who were the vendees; who were legitimate competitors and who were camouflaged spies. It brought a business consciousness into an industry which no one really regarded at that time as an industry.

I well remember the first advertisement that I took out in the MOVING PICTURE WORLD. I had been advertising in such papers as the Billboard and the Dramatic Mirror. They were theatrical papers and at that time we thought of ourselves, when we had time to think, as a part of the theatrical industry, and we thought of these magazines as media which reached all of the people in our line of work. I felt that the Laemmle Film Service had achieved a very distinct forward step when it took out a two page advertisement in the MOVING PICTURE WORLD in April of 1909 to announce my determination to become independent of the Patents Company.

Never will I forget the splendidly independent attitude of the MOVING PICTURE WORLD in accepting my advertising in the face of the bitter opposition of the Patents Company, opposition that finally expressed itself in withdrawing its own advertising from the World. From that time to this I have admired the World's courageous and successful stand for independence in the industry and I wish it twenty more years of this kind of success.

CARL LAEMMLE,

Non-Theatrical Pictures Have Come to Stay and to Entertain

NON-THEATRICAL pictures, once one of the greatest opponents of an exhibitor's box-office receipts, now have, through the Motion Picture Producers and Distributors of America, Inc., been so regulated that they are far less a menace than hitherto.

The passing out of existence of several companies that endeavored to popularize the idea of supplying a regular rental film service to homes with projectors, in direct competition with theatres, lessened the strain on the exhibitor.

Then the Hays organization came forward with the plan of supplying motion picture entertainment to shut-ins who can in no sense of the word be termed potential theatre patrons.

A general weekly service is supplied shut-ins—army veterans, homes for incurables, hospitals, etc.—through the different Film Boards of Trade.

During 1926 10,997 feature pictures were distributed in this way, 6,166 comedies and 683 other subjects, a grand total of 17,846 pictures.

The list of institutions to which film is furnished gratis occupies a lot of space in the filing cabinets of the Hays organization. A search of the files discloses that during 1926 over 200,000 shut-ins were thus entertained.

A little work with an adding machine reveals that about 625 institutions throughout the country receive this service.

For example, under the heading of Arkansas are the names of the Veterans' Hospital, Little Rock; Oakville Sanitarium, Shelby County Hospital; St. Peter's Orphanage, Home For Incurables, Crippled Children's Hospital and Knight of Columbus, all of Memphis.

The following is the amount of gratis film furnished institutions by each U. S. Film Board of Trade:

Boards	Features	Comedies	Other Subjects	Total
Albany	231	281	..	512
Atlanta	544	312	52	908
Boston	171	147	..	318
Buffalo	596	441	19	1,056
Butte	40	..	..	40
Charlotte ..	195	151	..	346
Chicago ..	478	144	29	651
Cincinnati ..	135	51	1	187
Cleveland ..	377	436	30	843
Dallas	141	65	..	206
Denver	968	299	276	1,543
Des Moines ..	18	6	..	24
Detroit	472	268	..	740
Indianapolis	186	48	..	234
Kansas City	364	162	..	526
Los Angeles	624	624	..	1,248
Memphis ..	202	90	28	320
Milwaukee ..	113	23	..	136
Minneapolis	156	156	..	312
New Haven ..	249	4	10	263
N. Orleans ..	387	..	..	387
New York ..	208	208	..	416
Okla. City ..	119	78	..	197
Omaha	225	105	14	344
Philadelphia	1,352	683	134	2,169
Pittsburgh ..	286	232	..	518
Portland ..	84	..	..	84
St. Louis ..	758	473	16	1,247
St. Lake C'y	248	24	10	282
S. Francisco	657	513	56	1,226
Seattle	365	142	8	515
Washington	48	..	..	48
Total ..	10,997	6,166	683	17,846

In the original compilation for 1926 public schools were very much in the minority. However, a supplemental list for that year reveals that toward the year's close twenty-three high schools in Mississippi began using the service. Whether the service to public schools will be much extended is not known.

Motion pictures also figure otherwise in educational work. One of the most interesting experiments of recent years is the new Eastman school textbook idea. This service will be gradually developed until, it is predicted, every college in the country and most of the schools will be utilizing motion pictures in classroom work.

Short Subjects

(Continued from page 327)

send their friends in to see the very funny "Saturday Afternoon."

Pathe recently bought second rights to a set of Chaplin comedies for half a million dollars. And they are going to get it back, and more, for already "Shoulder Arms" has saved a lot of weak first run features.

Even if you pay only \$2 for a comedy, at least give it a chance to earn its own wages. It can at least do that. Often it will do a great deal more.

And with all of the releasing companies coming in, there will be much competition. Paramount, M-G-M, and perhaps others will have their own comedy releases and news reels with which to supply the demand. They realize that the fight this season is going to be on the shorts rather than on the features. All companies can hold together pretty well on the features, but the shorts are going to be the battle ground. And they are going to be real pictures.

There is not a comedy studio that is not girding up its loins. Keep your eyes on the comedies and you'll see a couple of eye-fuls. There are going to be better shorts this coming season than have ever been made. And you will be a bad last in a two-house competition if you do not get in and share in the profits on these improved products.

This year's fight will be made on the shorts, and that may cut down the features to a reasonable length. If a company can sell you a five reel feature and a short, they will not be so terribly eager to pad the feature to a seven with two unnecessary reels. It may remake the entire business and put it on a saner basis.

How many thousand feet of wholly unnecessary film have you rented this past season? You know the answer. And you've killed some patrons just because you had to show them a tiresome seven reeler instead of the same thing smartened down to a five with a snappy two reeler to fill out with.

If the shorts did no more than this, they would be well worth while. When you figure you'll sell more tickets, too, the answer reads like money from home.

Twenty Years Ago

Most people in the moving picture business regarded it as a "craze," which would pass out of public favor as surely as the bicycle or roller skates. Everyone was out to "get it" while the "getting" was good.

Now look at this "ephemeral" industry!

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 J. P. Chalmers
 516 FIFTH AVENUE
 New York, July 10, 1924.

Keystone Photo Engraving Corp.,
 148 West 52nd Street,
 New York City.

Gentlemen:

We want you to know how very much we appreciate the wonderful service and co-operation which you extended to us in preparing engravings used in connection with the Producers Distributing Corporation insert, which appeared in Moving Picture World last week.

We also, at this time, wish to thank you for the intelligent and courteous service which Mr. Harry Kaplowitz, your contact man, gives week in and week out to this company on both our publications.

If you ever have a party who doubts your ability to render REAL engraving service, we shall be very glad to have you refer them to us.

Sincerely yours,

CHALMERS PUBLISHING COMPANY
J. P. Chalmers
 Vice President.

AJC/JD

A Chalmers Publication

ASSOCIATED FIRST NATIONAL PICTURES, INC.
 GENERAL OFFICES 383 MADISON AVENUE, NEW YORK

PUBLICITY DEPARTMENT

January 10, 1924

Keystone Engraving Company
 148 West 52nd Street
 New York City

Gentlemen:

Allow me to compliment you on the quality of the cut you delivered to me this morning with all those inserts. It really surprised me to see the results you obtained from such poor copies. I did not think you could separate the colors so accurately and obtain the results you did.

You may rest assured I appreciate the value of such co-operation and would not hesitate in recommending the Keystone Engraving Company to anybody desirous of purchasing high class engraving.

Respectfully yours,

George R. Pelen
 Publicity Department

GRB:MR

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 DETROIT
 Lane Bryant
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 THIRTY EIGHTH STREET AT FIFTH AVENUE
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March 2, 1923.

Keystone Photo Engraving Co.,
 148 West 52nd St.,
 New York City.

Gentlemen:

It has indeed been a great pleasure to do business with your concern during the entire past year. The personal services rendered by your Messrs. Kaplowitz and Addison have been a great help to us.

The quality of the work is most excellent. We find that in a great many instances, your plates need a great deal less corrections than the average. Everyone in this office is more than satisfied with your work and your service.

I am quite sure that during 1923 we will give you more business than in 1922 and I know that you will take proper care of our work. If I can at any time, recommend business to you, you may be sure that I will do it. If you should desire at any time to refer prospective customers for reference, you are at liberty to do so.

Yours very truly,

L. B. Bryant

K. DELACY BOURKE
 ADVERTISING COUNCIL
 258 WEST 37 STREET
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August 29th
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Keystone Photo Engraving Co.,
 148 W. 52nd St.,
 New York City.

Gentlemen:

Attention: Mr. Harry Rabin
 This letter will be a surprise to you, since its only solicitation has been your good work, your splendid service, and your ability and desire to please.

Of the many organizations I deal with, you are the second, when, by dint of all-around desirability, I have felt it my duty to compliment and thank.

If this little note of approval can convey to you the feeling of satisfaction, and assurance of work well-done, then you will experience the same pleasure that I have, through dealing with you.

Yours very truly,

K. Delacy Bourke

KDB:MC

KURT W. MEYER

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148 WEST 52ND STREET, NEW YORK CITY

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Exploitation

(Continued from page 288)

chant to do most of his advertising for him through some trade hook-up.

M. W. Larmour, of Graham, Texas, is well known to our readers, but Mr. Larmour writes that he is resting up at present, or rather changing pace to give his patrons a change from stunt stuff. One of his inspirations was to build his lobby structures in the lobby during the morning, to get the people interested in his ideas even before he put them on show, and his great achievement has been the winning of the support of the public schools.

Arthur Swanke, who used to do wonderful lobbies in Eldorado, Ark., is buried at present in a couple of the Saenger houses in Mississippi, he has the drama and the vaudeville house, and no chance to build the lobby displays which put the Eldorado houses on the map. Swanke often sold his displays to a manager in a nearby town before he had them completed.

Probably before this issue comes from the press we shall think of many others who should have been included. We make our apologies in advance.

Today exploitation is drifting away from the spectacular. It is going in more for national hook-ups, better newspaper work and fewer but better lobbies. Like everything else it runs in circles, and after one form of appeal has tired it is wise to make a change. Don Nichols, who used to make wonderful lobbies in Durham, N. C., is giving more time to newspaper work at present, while on the other hand Frank H. Burns, who has turned out some wonderful newspaper displays now goes in more for stunts and lobbies in Orlando, Fla.

The radio has figured largely in recent exploitation and promises to become more and more useful. Charles Morrison, of the Imperial theatre, Jacksonville, frequently goes on the air, for he is a former stage professional, and when he sings he generally adds something about his shows, and lately the American theatre, Denver, got a two weeks' exploitation with the aid of Universal.

Each form of aid will come to the surface and be submerged again as the wheel of time

turns on its axis. The main point is to do something, and do that something well. A surprisingly large number of managers are doing this, but an even greater number are losing money because they are salving their consciences with the alibi that it is not dignified. That's generally either the excuse for laziness or incompetency. You can't sell tickets on dignity alone.

In fifteen years a greater progress has been made in the sale of cinematic amusement than in all the centuries of the theatre. The theatre never had such competition to encounter, and the theatre sold standard attractions; the Broadway successes of the year before and the stars of many years standing. In this business stars are made overnight and fade as quickly. Plays come and go in such rapid succession that even the fans cannot keep track of them all. It takes sheer selling ability, showmanship of the highest order, and in a short fifteen years we have developed the most highly trained publicity experts the amusement business has ever known. It's a record to be proud of. Be proud of the business and yourself.

What the Veterans Think

(Continued from page 358)

I would not be without it and you can count on me to continue to be a subscriber to your valuable magazine as long as I stay in the business.

Here's congratulations to you and hope you will have many anniversaries.—Julius Levy, proprietor and manager, New Lyric Theatre, Brady, Texas.

A Valuable File

Because of the fact that we have been very well pleased with the World we have continued to subscribe for it since 1908 and at the present time have an almost complete file, just a few issues missing, since that time. It is quite a lot of fun to look back through the old pink covered issues to see what was going on at that time. It would take quite a chunk of money to get us to part with this file.

Hoping that you have many years of continued success, with best wishes, we are, very truly yours, Hardwick Brothers, Lyceum Theatre, Clovis, New Mexico.

A Seventeen-Year File

I wish to congratulate the Moving Picture World on the coming Twentieth Anniversary number.

As your circulation manager states, I have been a subscriber since October, 1912, and previous to that date I purchased copies from news stands so that I have read this valuable magazine about 17 years and I have all of my files intact.

With the growth of the moving picture from the old store show to the present palaces, Moving Picture World has kept abreast of the industry and in my 20 continuous years in the show business I fully appreciate the information and help obtained from the several departments of this valued trade magazine.—H. C. Bartlett, Citizens Theatre, Oxford, N. Y.

A Letter from Home

During the past 14 years your publication has been a valuable help to us, in fact, we would feel handicapped without it.

Every week we look forward to the World. It's just like a letter from home.

Wish you continued success.—Hersker-Sidari Theatres, Hazelton, Pennsylvania.

Necessary Equipment

We wish to extend to you our congratulations upon the completion of your Twentieth Anniversary of the publication of your worthy magazine.

We have been subscribers continuously for the past fifteen years and feel that your paper has become a necessary part of our equipment. It has kept abreast of an industry whose wonderful growth and development has no equal. We wish you many more prosperous years.—R. M. Beede and F. Stamm, Proprietors, Casino Theatres, Antioch, Calif.

The Small Town Need

It is with pleasure that I submit this letter for publication in your 20th Anniversary number.

Having been a subscriber for 15 years, I think I can safely say that your paper has done more for the small town exhibitor than any other medium, to keep him in touch with the different branches of the industry, and make him realize that the business is growing very fast. And in order to protect the public interest as well as his own, he should continue to subscribe for your paper on account of the information it contains.—R. A. Flora, Manager, Powers Theatre, Caribou, Me.

Thirteen Dependable Years

When I opened up the Lyric Theatre, I knew nothing about the business and had to depend on the Moving Picture World for my information.

After taking it for 13 years I find I need it just as much now as I did then. I don't believe there is any paper any better for the exhibitor and could not get along without it.

The business has advanced so rapidly that one has to be on the alert to be a success.—Ellen B. Larsen, Lyric Theatre, Decorah, Iowa.

For Twenty Years

To paraphrase an old saying, "The Proof of the Pudding is the Eating," we would say "The Proof of the Magazine is the Continued Subscription," which in our case starting this week, will be the 20th.

This nullifies all such statements as "The Best Ever," "Couldn't Get Along Without It," etc., etc.

Suffice to say, we hope to look forward for a good many years to getting it each week, the same as we have for the past 19 years.

Every good wish for your continued success.—Star Amusement Co., C. F. Rollins, Treasurer, Tremont Row, Boston.

Like's Van Best

Just ran into your letter informing us we have been subscribers since 1912, but find magazines dated March 4, 1911, so at least we have been with you 16 years this coming March.

We like the World and like the straight from the shoulder about the best of any part of it and if one issue gets delayed, or for any reason, we look it up as it is missed.—Mrs. S. J. Brown & Son, Phoenix Theatre, Neola, Iowa.

It has been my pleasure to be a subscriber of your worthy publication Moving Picture World for the past 17 years. During this length of time I have found the news and other information that it contains very helpful and useful at all times.

It certainly gives me great pleasure to recommend your

publication to any of my brother exhibitors who are not at this time subscribers.

With best wishes for your continued success.—A. Martini, Martini Theatre, Galveston, Texas.

Likes Tom Waller

I am only too glad to have the opportunity of expressing my appreciation of your valuable trade journal, which I consider, in the many years I have been a reader of, to be the best one in circulation.

I travelled to the Coast and back, last Summer, with your special Hollywood representative, Mr. Tom Walker, on the M. P. T. O. special train to the convention in Los Angeles, so am deriving great pleasure every week in reading his articles written from Hollywood.—Helen Ulman, Ulman's Opera House, Salisbury, Md. (Subscriber since January 1, 1910—17 years.)

For Seventeen Years

I take great pleasure in congratulating you on your Twentieth Anniversary. I have been a constant subscriber of your magazine for the past 17 years and with the pleasant relations that have always existed in the past, I hope I will be able to continue for 17 more.—J. E. Smith, Manager, Tonopah-Goldfield Amusement Co., Tonopah, Nevada.

An Aid in Developing

I wish to extend the Moving Picture World my most sincere congratulations on your Twentieth Anniversary. From the time I entered the motion picture theatre business 15 years ago in a store room equipped with 200 folding chairs, a white sheet and a fifty dollar machine, I have been a subscriber and ardent admirer of the Moving Picture World. It has given me a great deal of valuable information and inspiration and I attribute a liberal part of my success in the business to your excellent magazine. I feel it has helped me to develop my small start in the business into the leading Fort Scott theatre.—D. Filizola, Manager and Owner, Empress Theatre, Fort Scott, Kansas.

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NEW YORK CITY



Spanish and Portuguese

PRINTERS

*for the Leading Houses of the
Moving Picture Industry*

Christie Studios

(Continued from page 403)

work on a single script, once the main idea is selected, and many of these lead ideas come from the newspapers, for Al Christie believes that the newspapers are the true mirrors of public interest and reflect the mood of the moment. Of course he avoids the tabloids, being mindful of censorship, but he finds better material in the news items than he or his staff can devise. His own ideas, he feels, might not always appeal to others, but the newspaper is in general a safe guide.

With the central idea gained, the various situations are devised, and eventually assembled into a more or less practical script form, though the script on a comedy lot is about the most elastic thing imaginable. The main idea is to get the laughs, and if a better laugh suggests itself during the process of filming, it goes in without benefit of typewriter.

Often the suggestions of the players are woven into the idea or some untoward happening may suggest a new lead and wrest triumph from apparent defeat.

The bulk of the titling is done by Al Martin, a former newspaper man, who is now in his second year with Christie. He reads the script when it has been prepared and keeps in close touch with the progress of the work, but the titles are not prepared in advance. Often some chance remark on the set provides the suggestion for a good laugh.

When the film is finally assembled, it is run for the director, cutter and Martin and "spotted for titles" which means that note is made where titles are either necessary or would be desirable. In comedy the explanatory leaders are supplemented by titles if the title will gain a better laugh than an equivalent footage of action.

One or more sets of titles are written and the most desirable of these are cut in at the proper place, when the film goes to a preview before an unwitting audience, the staff going along to take note of the laughs or lack of them. Titles are changed, where necessary, action may be shifted or omitted, another preview and perhaps two or three more, and the film finally is decided to be about as good as it can be made.

This seriously cuts into the sleeping time of the staff, but it is one of the most important parts of the work.

When the final choice is made, the temporary titles are discarded for the art titles that will appear in the released film. These are lettered in white on black cards and turned over to Norman McLeod for the "daffydills" which are characteristic of Christie comedies.

A student at Washington University and then at McGill, McLeod won a Rhodes scholarship to Oxford and had been at that University about a year when the war broke out. He enlisted in the British Flying Service, to exchange to the American Air Service when we entered the war. He won honors as an ace in the air and the lightweight boxing championship of the A. E. F. on the ground.

A crash 6,000 feet in the air put him into the hospital for a year, and with the war over McLeod got a job on the Christie lot as Assistant Director, later being promoted to gag man, and finally passed to the title department. He stands at the head of his profession, for he is the only man to put daffydills on film titles.

Alice lived in advance of her day, for in spite of the fertile imagination of Lewis Carroll she never saw a wonderland like the Christie lot. The Mad Hatter and the March Hare were tame and rational beings beside the comedians she meets at every turn as she wends her way through the alternate brilliance of the lighted stage and the dark recesses in between. Back of the looking glass she never saw men stand patiently in the rain of water from a fire hose, she never saw the people in her dreamland clutch feverishly at the bosom of their burning trousers, she never saw Tweedledum whang Tweedledee over the head with a six inch maul or saw him smile when the director ordered another trial "and hit him harder this time."

Alongside the Christie lot Wonderland would seem as tame as Philadelphia on a Sunday afternoon.

A pioneer in production, Al Christie is also a pioneer in methods. He had the vision to see past the days of the slapstick and the custard pie and sense an eventual demand for the comedy with more story and common sense. In such products as "Charley's Aunt" and similar full length comedies, story is, of course, essential to carry the action for the full five reels or more, but even in his two reel product he depends more upon the cleverness of the situation than the mechanical effect, though he does not disdain the aid of the latter. If a breakaway will help a laugh along, he uses one, but he does not feel that if he simply smashes a table over someone's head he does not need more. He is perfectly willing to cause his comedian to make an exit through a window instead of the more conventional door, but he wants a reason for the window; and it must be a reasonably plausible excuse. He wants laughs; as many as he can win, but he wants laughs that come from the head at least in sufficient number to temper sheer clowning.

In his earliest day his comedies were voted funny, but a bit slow in comparison with others. Today he leads the fashion, and it is the comedy idea rather than the slapstick, the flypaper and the mass of dough at which all producers used to aim.

He started with a well defined idea. He knew what he wanted, and he wanted that because he believed others would want it. He wanted young people. He wanted pretty girls and good looking young chaps. He wanted plenty of clean humor, light and laughter. He avoided the tramp style of comedy and he avoided coarseness.

He built up his company along those lines. He worked hard to create a company spirit. He wanted them to be happy and contented under his direction, because he knows that only with these conditions prevailing could he obtain the most spontaneous humor. He built up his staff of writers to carry out his ideals, to write his way. They were urged to forget the joke books and the comic papers, to forget limburger cheese and stale eggs.

It was not altogether easy to get his idea over to the writers who were hardened in the traditions of the past, so he leavened the mass with new men; men without preconceived notions, and today he has carried over his ideas to the point where the Christie type is a standard.

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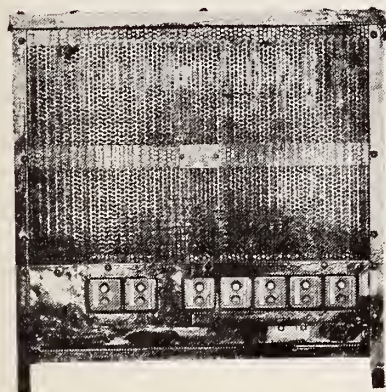
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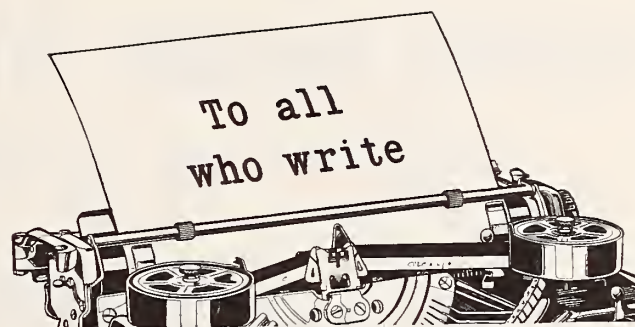
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Independents

(Continued from page 347)

"So, in the main, they have simply stopped going after the big-city first runs. They have eliminated a possible 20 per cent of their business and concentrated on the obtainable 80 per cent. In this procedure you have the explanation for the recovery of the States-Rights group.

"There was no picture-reason for their inability to get into the first-runs. The Independent pictures averaged just as good as the pictures produced by national organizations; oft-times they were better. But financial and other alliances kept them out.

"It took them a long time to come to it, but by cancelling the effort on leading first-run possibilities, the State-Righters have come back on their feet. Their ranks are cleaner than they have been in many years; they have systematized their business; they produce exactly what they promise and advertise they will. The distributor knows where he is at with the producer; the exhibitor knows where he is at with the distributor.

"I think the State-Right plan is the real hope of the industry. Too much nationalization means getting in a rut and the tremendous institutions which have been created by nationalization are producing grooves, which in time wear into ruts. You can see how the players are rebelling; more and more of them are going on a free-lance basis.

"The happiest note of all is that the petty jealousy is disappearing. All of a sudden the national organizations as well as the exhibitors are recognizing that a States-Rights market is an aid to the industry and what keeps an industry healthy keeps them healthy, too. One no longer hears of efforts to kill off this and that Independent. People are sticking more and more to their own knitting; improving themselves and not worrying so much about the other fellow.

"We note the change particularly in the patronage of the big exhibiting concerns. They are buying our pictures and moreover they make a handsome profit on them. I have no doubt that the big-city first runs will, sooner or later, follow the lead of these big exhibitor circuits and likewise patronize the States-Rights distributor. We saved ourselves by eliminating the effort and expense we used to invest in them; I would not be at all surprised to see their business come to us unsolicited.

"The Independent or States-Righter has certainly had his ups and downs. It is only just to say in this particular interview that he has always had the sane and able support of Mr. Chalmers and the WORLD. That support is now being justified by events, for just as sure as the industry will continue to develop, so will the firm which produces and the firm which distributes pictures on the State-Right basis. I think all Independents—I suppose that term is ineradicable by now—owe thanks to the WORLD and its publishers and I want to take the opportunity in this interview to offer them on behalf of the institutions I represent. We all hope they will have many more anniversaries to celebrate."

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Equal in interest to any feature ever made.

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At the Hippodrome, one of the most valuable collections of pioneer films.—*Motion Picture News*.

A great hand was given a novel film at the Hippodrome. It was "Ye movies of the olden days."—*Moving Picture World*.

THE KICK OF THE SHOW.—*Variety*.

A veritable treasure chest of Celluloid.—*Morning Telegraph*.

It shows the progress of Motion Pictures from the first films.—*N. Y. Times*.

This historical section of the Pictures that makes it most interesting and valuable.—*N. Y. Herald Tribune*.

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The publishers of the Moving Picture World show good business judgment in mailing each issue flat—in an envelope. The book does not arrive all curled up in a tight wrapper. It reaches you in a flat, readable condition. Thus the Moving Picture World receives a more intensive reading. The advertiser benefits because his message is seen.

We are proud of the part we play in the success of the Moving Picture World. Our contribution is a modest one, but none the less important. It lies in manufacturing the special kraft envelope in which the magazine is mailed.

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Presentation

(Continued from page 321)

a sad attempt to reproduce a scene from the picture.

Today we are engaging the best available producers, surrounding them with an organization of scene painters, costume designers, costumers, lyric writers, ballet masters, composers and a tremendous organization of assistants to produce these productions. No expense is spared in perfecting these productions. The talent, such as singers, dancers, comedians, novelty features, are the best that can be procured, in fact, the entire world is being scoured by our representatives for suitable talent.

These productions vary in cost as to their size and elaborateness, ranging anywhere from \$20,000 to \$50,000. The typical presentations now in vogue vary in type from musical comedy to operatic and symphonic renditions—Victor Herbert Melodies, Pompadour's Fan, Roaming Gypsies, Pearl of Damascus; also our very large revues which run from sixty to seventy-five minutes, such as "Opera vs. Jazz," "Take-a-Chance Week," etc.

These productions have caused the motion picture public to appreciate real artistic rendition, changing the public's life so that today the old-time show would be distasteful. Today the public hears compositions of Beethoven, Mozart, Chopin; selections from opera by Wagner, Verdi, Gounod; the compositions of symphonic composers, Liszt, Chopin, Schubert; this is the work that Publix is doing and developing—the aesthetic progress of cultural development. The public today appreciates all of these. We are developing lovers of grand opera, of symphonies, of the ballet—surely an uplift movement that makes life the more enjoyable.

Foreign Representation

(Continued from page 356)

tion to the depreciation of the franc, it will be recognized that the French exhibitors are paying as much as the freight now will bear.

The fact that there is tremendous competition between leading American distributors for French business, also doubtless has something to do with the present low film rentals.

The market in Belgium, Switzerland, Spain, Portugal, and Italy, is generally under the supervision of the French organization and the systems in vogue in these countries are practically the same as in France.

In the Scandinavian countries pictures are generally booked or rented on a percentage basis. This is the rule followed in the main by theatres and distributors in Sweden, Norway and Denmark.

If the pictures presented in Stockholm, where the trade showings are usually held, are favorably commented on by the local critics the gross on a given picture is apt to be fairly substantial. The theatres trust in the critics judgment and book and pay for their pictures accordingly.

The smaller countries of Europe are greatly influenced by the successful or unsuccessful showing of a picture in the larger centers of one or another of the above named countries. Otherwise their systems of sales and distribution differ very little from that of their bigger neighbors.

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Films From Across the Sea

(Continued from page 354)

country. First came "Passion" based on the French story of DuBarry and then "Deception", the story of the English king Henry VIII, then the Egyptian subject "The Loves of Pharaoh," and the story of Peter the Great of Russia. It will be noted that though made in Germany with German casts none of these were German subjects.

The Germans by this time had unquestionably taken the lead among foreign producers, and following the successful reception of these pictures especially in the larger cities there followed a veritable deluge of German films many of which were excellent although a lot of these pictures could not compare with the better class of domestic product.

Coming up to a very recent period we find that only a few short weeks ago Broadway offered an excellent example of the fact that meritorious productions of foreign manufacture stand excellent chances for at the same time Russia, France and Germany were represented by big special productions and the majority of them were enjoying extended runs in competition with the long run specials of domestic origin.

European countries, notably Germany, are admittedly producing excellent pictures. In fact, in certain respects they have taken the lead, for example, in the subtle, the sophisticated, the allegorical, the symbolic, the tragic, the purely artistic, or in a word, what is commonly known as high-brow pictures, films that appeal to the intelligentsia rather than to the general run of people. So much so that many have the impression that this is the only kind of films they make. Very few of the lighter type of films have been brought over, although "The Waltz Dream" is an excellent example of a genuinely entertaining film of this type. The Germans too have taught us several new camera tricks introduced unique lighting effects and novel ways to effectively register certain situations and emotional reactions.

As in the past, American producers have been quick to take advantage of what the foreigner has to teach us and not only have we made use of his ideas and in many instances improved on them, but we have even brought over to this country some of the most notable European directors and stars such as

Lubisch, Buchowetzki, Pola Negri, Emil Jannings and a number of others.

In view of the fact that we are admittedly so much in debt to the foreign film, it would seem as a natural corollary that European-made pictures would enjoy as much if not greater popularity than the domestic product. It is a well-known fact, however, that such is not the case.

Probably the main reason lies in the basic difference in racial psychology. The marked preponderance of the very points enumerated above in which they excel works against their wide popularity here. Man for man we bow to no other people in the matter of intelligence, and while there are many points of excellence in the foreign films that we are quick to discern and appreciate, few foreign pictures measure up to our mass ideas of entertainment. We are a light-hearted lot as a rule, and we want primarily to be amused when we go to the movies. Artistry appeals to us but we don't want artistry alone, a little symbolism goes a long way, the sordid, seamy side of life does not entertain the average man nor does the allegorical. We can enjoy a certain amount of subtlety and sophistication but too much of this is apt to bore us. We are optimistic and much prefer to gaze upon the brighter side of life. We are an energetic people and we want dash, vigor, vim, go, vitality, pep, action and we want our symbolism, our drama, our subtlety in such settings and in adopting the ideas of the foreign producers, our directors see that we get this.

The enormous popularity of our own players is another angle that adversely affects the popular reception of the foreign film, for the average person in the country has grown to know and like certain actors and actresses and he looks for them on the screen. He feels that he knows them and has a personal interest in them, while in looking at a foreign film he sees just a bunch of actors that he probably never heard of, does not care for, is not interested in and probably does not expect to see again, and what is especially important in this connection they are as a rule persons of entirely different and unfamiliar types that do not appeal to him. Of course there are exceptions, notably in the case of Emil Jannings, but no matter how superior, their work may be, the foreign actor as a rule does not succeed in getting over his personality or his magnetism with the American public in general.

To put it bluntly, the foreign film does not appeal to the average American because he does not like the type of story and he has no interest in the players, and when these foundation stones are missing or weak the entire entertainment structure falls no matter how superb the decorations of the building may be.

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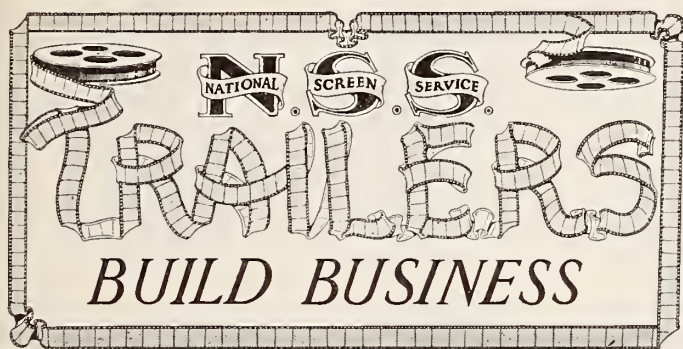
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Playing Tunes in the Cutting Room

(Continued from page 361)

its original starting position—and no further. The number of revolutions depend upon the number necessary to establish the beat, but they must be visually completed. The whole cycle, then, must be just as complete as each beat of the rhythm and the rhythm itself is established by a repetition of the cycles.

Necessarily, all motion is not rhythmic. But an entire production may be made subconsciously rhythmic with changes in meter to shade and enhance the dramatic values of the action.

As a matter of fact the first drama, that of the Greeks, was rhythmic. This condition prevailed as long as rhythm could intensify the perception of the dramatic emotions portrayed. The introduction of settings, lighting and mechanical effects and a modern school of acting made rhythm with its necessary excess verbiage too cumbersome. Motion pictures required still less of words. The eye could comprehend situations and action much faster than words could tell them. But rhythm in motion pictures does not concern words. It is subconscious, but for that reason tremendously effective.

The choice of interpretative meters is wide and much more flexible than Griffith's original two-four or Valse tempo, and, through a proper acceleration of repeated rhythmic motion cycles, unheard of action speed may be obtained. All great epic pictures are rhythmic to a degree. In the greatest of them all—at least in popular appeal as evidenced by the box office—"The Big Parade," the recurrent epic theme is not only rhythmic but the meter is established and emphasized in the titles, and from thence carried over into the scenes themselves. These passages beginning with the regular beat of "Men, Men, Men—" and "Guns, Guns, Guns—" are unforgettable.

I don't know whether King Vidor developed these sequences from a preconceived rhythmic rule or whether it was the same sense of rhythmic direction that guides great poets and musicians. At any rate there are certain definite uses and possibilities for rhythm and he has applied them with a masterly hand.

It is reasonable to suppose that Rhythmodynamics or the application of rhythm in one form or another will play an important part in the future development of motion pictures.

It will play just as important a part in the motion picture of the future as photography, lighting effects and settings do now. That is, rhythm will not actually make the great pictures of tomorrow. But it will certainly enhance the appreciation of a great picture if it is kept to its true perspective in relation to great story and great director.

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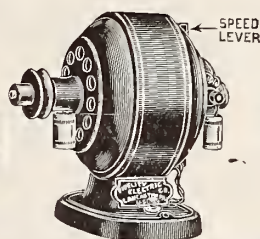
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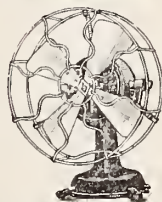
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Warner Bros.

(Continued from page 394)

Superintendent, Transportation Department and timekeepers in addition to the property room.

The property room is in charge of Albert C. ("Whitey") Wilson, who came to Warners three and a half years ago to take charge of the then very small collection. Today the stock in his care is valued at \$400,000 and includes 15,000 numbered pieces of property, 3,200 drapes and about 1,400 pieces of electrical fixtures. One single purchase of antique and art objects amounted to \$60,000, and "Whitey" made a special trip to New York to pick precisely what he wanted from recent importations. This stock includes the properties obtained from the Vitagraph purchase. After furnishings and drapes have been used a few times, they are sold to make room for fresh purchases that the dressings of the sets may not become trade marks.

Much of the material is produced in the various mechanical departments, such as the furniture, cabinet, paint, machine, stone and electrical shops and little has to be purchased or rented. A recent achievement was the rounding up of prehistoric automobiles for "The First Automobile." Hollywood could produce but four of the earliest types of cars. Doc Salmon directed a combing of Southern California and made the picture with eleven "museum pieces" ranging from 26 to 28 years of age. The chief rental item, however, is animals, for it is the Warner policy to keep no animals on the lot.

John L. Warner is in personal charge of production, and presides over a production cabinet composed of Darryl Zanuck, associate executive; William Koenig, studio manager; Louis Geib, technical director; "Doc" Salmon, general superintendent; Esdras Hartley, chief architect; Harold McCord, Editor, and Whitey Wilson, master of properties.

Each spring Mr. Warner comes East to consult with his brothers, Harry M., Albert and Sam Warner, regarding the campaign for the season. For the season now waning it was planned to make a series of 26 features and six specials at a cost of \$14,000,000.

On his return to Hollywood consultations were initiated and the production schedule mapped out, which has been followed with little difficulty. The scripts were given to the members of the studio staff best qualified to handle that type of story, and special writers were hired where it was felt that they could do the work better.

The policy is to make the better-than-program picture, and it is Mr. Warner's belief that the special of today will be the program standard of the coming years.

The Warner stars include many real stars. Syd Chaplin, who has at last worked himself out of the eclipse of his more famous brother's name, has done splendid work since he came under the Warner Brothers, and the beautiful and talented Dolores Costello owes to them a majority of her best roles. Monte Blue is a long-time favorite, and Irene Rich needs no special comment. Louise Fazenda supplies much of the comedy and Patsy Ruth Miller excels in modern roles. May McAvoy has lately been added to the stock, and Jason Robards, a comparative newcomer, is rapidly gaining fame. Myrna Loy is another new name, but William Demarest brings with him

his dramatic and vaudeville reputation. Helen Costello and Leila Hyams are two baby stars who are rapidly outgrowing their swaddling clothes.

The scripts are developed by the scenarists under Darryl Zanuck, and includes Graham Baker, Harvey Gates, Anthony Coldeway, Johnnie Grey, Tom Gibson and Bryan Foy.

As soon as the scenarists have begun their tasks, Frank Kingsley and his assistant, George Leonard Taylor begin to cast the production. Both are experts in their line, and while their work has been simplified by the Central Casting Bureau, theirs is no sinecure.

Among the directors the chief are James Flood, Walter Morosco, Charles Reisner, Monte Bell, Howard Bretherton, who graduated from the film cutting ranks; Byron Haskins and Ray Enright, also a former cutter.

Included in the assistant directors are Henry Blanke, Ross Lederman, Sandy Roth, Gordon Hollingshead, Ted Stevens, Eddie Sowders, William Cannon and George Webster.

Both directors and assistants are supplemented by special engagements, but these are the standing army.

Among the cameramen on the lot are Ed du Parr, who did the unusually good photography for "The Better 'Ole." Following that production he was brought to New York for special instruction in Vitaphone technic, and will have charge of the camera work done on Vitaphone for the western studio. Others are Dave Abel, Nelson Laraby, Akeley and stunt camera man, who puts the thrills on record; Virgil Miller, Hal Mohr, and Al Nicklun, the latter in charge of equipment and the titling cameras. All of them are men of long experience and highly developed technical knowledge.

Probably no department is more important than the cutting room, and it is from here that many of the best directors have emerged. The experience the men get from cutting and trimming the rushes and assembling them for final selection gives them a sense of scene and story values that is even better training than the more active service of the assistant directors.

Following the usual system, the positive goes to the cutter, who trims and assembles, day by day, following the story sequence, until the complete product is assembled. By the time the shooting is done there will be from 12 to 30 reels; much of it duplicate, but still enough original matter to require expert handling to get it into the final five to seven or eight reels.

The director sits in with suggestions, and is consulted on changes in the continuity or rearrangement of scenes which the editor has reason to believe will tense up the action or give better contrast. When the final cutting and titling has been done, the picture is taken to some theatre to give the editor an opportunity to sense the audience reaction and sometimes there may be one or two more; each followed by changes in the cutting and titling, before the completed picture is shipped to New York and the editor turns his attention to the next job.

Harold McCord is head of the editing department and personally has cut "Don Juan," "When a Man Loves," "Millionaires," "Finger Prints" and "A Million Bid."

Clarence Kolster is chief aide, and cuts from six to eight pictures a year. Charles Henckel is another fast worker and Ray Enright has cut most of the Syd Chaplin comedies, and did so well that he has been promoted to a directorship. Howard Bretherton is another to drop the shears and cement brush for the megaphone.

Title writing is another of the fine arts too

little appreciated, and the ideal aimed at in the Warner title department is to make the titles fitting companions to the pictured action and yet so inconspicuous that the spectator carries with him no vital memory of the titles. The Warner policy is to regard the title as a general detriment to the action, and to make interruption only where it is necessary to explain the action or account for a lapse of time.

There are instances, however, where the use of a subtitle not only explains an action, but has a dramatic value peculiarly its own. One example of this is to be found in "Clash of the Wolves" in which Rin-Tin-Tin is supposed to run a cactus thorn into his paw. To picture this action, particularly in a close-up, as would have been necessary, would have aroused a resentful sympathy for the animal that would have reacted against the production. A subtitle with a drawn design of the foot coming down forcefully on the thorn was used instead. The drawing did not offend. It created the proper understanding, and no one wrote letters to the newspapers calling upon the S. P. C. A. to do its stuff.

From another angle, in "Three Weeks in Paris," it was pointed out, when the film was ready for release, that scenes were shown in the interior of the Opera House, but the exterior of the building was not shown.

Instead of lengthening the film with a library shot of the Paris Grand Opera, the titles for this sequence were redrawn with a picture of the building. It worked even better than the cut-in, and held the picture down to length.

The art work in the titles is done on black card with various shades of grey pastel, and the title cards are painted in white on black cards by a special process.

Last year all main titles were hand lettered in a uniform script. This season a change has been made to an individual lettering for each title, suggested wherever possible, by the title itself, as in "Across the Pacific" in which the lettering ingeniously suggests a wave effect.

Where possible the titles are taken from the original script, but it is more often found that these can be improved upon when viewed in connection with the actual action and they either are changed or completely replaced.

The title writer is a specialist in his line and often is able to suggest material improvements, and always he thinks of titles in terms of audience comprehension where the original script writer is more apt to consider only the literary values.

Robert Hopkins is the title writer on the Warner lot and personally had titled a majority of the product. However such experts as Rupert Hughes, Don Ryan and Walter Anthony have been called in to assist when the pressure exceeded the one-man capacity.

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Fifteen years ago the editor, who in those days was also the advertising man and publicity writer, felt that the gods indeed had been kind if he could coax a half dozen stills from the cameramen on a one-reel release. And if one of those six could be worked into a really good cut, his cup of bliss overflowed. In those days the cinematographer was provided with a still camera; generally a 5 by 7, and when he remembered to take it out of its carrying case, he would shoot the dearest part of the scene. Contrast this with the set of 600 8 by 10 stills made during the filming of "Don Juan," and the equal number for "The Better 'Ole." Even on the less elaborate productions the number never runs below 100 and is often more. In addition each set is photographed before it is used and again before it is torn down, for the convenience of the technical department should any emergency require its rebuild.

Each Warner unit has its own still camera—

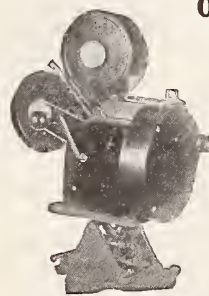


The Big Bal Masque in the Opera de Paris scene from "The Phantom of the Opera," a Universal triumph.

man who is trained to a sense of what is and is not good material for reproduction. In addition he makes the "portrait stills" of the players as they appear in that particular production, and aids in the making of "production stills," which are stills made during the production rather than of it. Many of these portray the difficulties or the humorous incidents during the filming of a picture, may show special devices or merely show the routine of production. There is a large demand for these from fan magazines, the daily and weekly papers and the trade publications. A second class of production stills are those showing the home life of the stars. On the Warner lot they even photograph the properties.

Things certainly do sprout in California—when they are properly irrigated. Back in 1918 the Warner lot boasted one building, employed an average of 75 persons and paid them approximately \$1,200 a week. Today the entire thirteen acres are neatly and compactly studded with buildings and the cashier pays out around \$150,000 a week to some 700 employees. Evidently the salaries have grown, along with other things, in that well-advertised climate.

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The Director's "Bag Of Tricks"

TEN years ago we were turning out pretty fair pictures for those times and rhythm was still faintly guessed at, "stylism" simply wasn't and "pattern" was something you used to cut out dresses with. In the last few years art with a great big A has come in with a vengeance, mostly bearing the usual brand "Made in Germany."

Today the newspaper critics fairly slobber about these and other things. Perhaps they know what they are talking about: sometimes it does not seem as though they do, and the less they understand the more they have to say about it.

Really there are such things; all efforts to bring into being an individual film technique that shall not be a patchwork of the terms of the drama, the atelier and the photographic studio. It is an ambitious, but not always successful effort to give to the cinema an individuality.

In reality it is merely a striving to put into concrete form things that were half-guessed, half-sensed in the earlier days. Long ago film cutters understood the value of so joining scenes that the action had fluency of movement, but they did not call it rhythm. They just called it a good job. Ten years ago they did talk about tempo, but in those days tempo was merely acting neither too fast nor too slowly for the best photographic recording. "Stylization" was merely "light effects," and still retained its sanity.

Ten or twelve years ago the director's little bag of tricks was small indeed. He knew the value of close-ups as centering interest on a limited area of a scene. He no longer "burned out" a figure with the strong glare of a spotlight. Now and then some trick of scene painting would give an unusual result.

Gradually there arose the consciousness that the pictures gave results that its related arts could not provide. Instead of being merely the magnification of some action, the close-up became symbolical. A pistol on the floor, the smoke still curling from its barrel, was more effective; more artistic than the full-screen suicide; a man's feet plashing along a muddy road was more definite than the full-figure scene of the road. Pictures no longer were told in straight photography. They spoke a language purely their own.

Today we stand only at the threshold of this new language, and most users are talking "baby talk." They have something, but they do not know what it is or how to use it. The result is akin to the ludicrous mispronunciations of childhood, *but they are learning the language*. In time stylization will come to take its proper place, neither overdone nor

underdone. Just now atrocious crimes are being committed in the name of stylization, but it is one of the prices we must pay for eventual progress.

The advent of "The Cabinet of Dr. Caligari" brought stylization into the scenery. The picture was a failure on its first showings. It came out of Germany far too soon after the war. Also it carried the idea to an excess that the public was unprepared for. More recent productions, working along less pronounced lines, have been better received, and "Caligari," itself, has been taken from the vaults to win a belated applause from some hand picked audience. Perhaps some day it will be exhibited beside "The Great Train Robbery" as another original source.

Rhythm and cadence came in with the progress of the film cutter from the hired man stage to his present proper position as one of the real production elements.

Even before they passed the purely mechanical stage some of the cutters sensed the basic idea of rhythm. They gave it no name, but they found that they could cut to accentuate the mood of the sequence, and that is one of the things that raised them from mechanical workers. In this they were aided by some few directors who sought to make the picture action roughly conform to cadence. Today the value of the proper cutting is recognized and the rhythmic movement of the plot action is fully understood.

Today we are in one of the most important periods of change. The great influx of European pictures, in which new ideas and fresh principles are employed, has given impetus to change in Hollywood. Not all directors know what they are doing or why they are doing it, but they are trying, and eventually from this chaos of trick stuff there will be evolved a sane and intelligent use of photographic aids peculiar to the camera which will enhance effects without destroying illusions.

That's the trouble with the new stuff today. It's pulling the play production out of shape. It's making a museum freak of the hitherto respectable pictures. A picture overladen with this new material no more represents a real feature than the fat woman or living skeleton of the dime museum represents the average human being—and it is average human beings the public prefers as a steady diet. It's what the public will get in the long run.

Just now stylization is spoiling some pictures. Eventually it will make all pictures better. Meanwhile we must suffer, with such patience as we can command, the overuse of the new toy.

Projection

(Continued from page 330)

a man caught the idea, which finally began to spread rapidly, until today several states have incorporated it into their laws, many, many unions have adopted it into their constitution and by-laws and use it on their stationery, while thousands of men scattered all over the world, but mostly in the United States and Canada, consider the term "machine operator" as in the nature of an affront. Also the

society of Motion Picture Engineers long ago officially adopted this term into its nomenclature.

And here is the big thing in it all: I have never yet met a man who exhibited pride in the fact that he was a "machine operator" in the sense that a designer of buildings is proud of being an Architect, or a lawyer is proud of being an Attorney, but I have received hundreds upon hundreds of letters from men who have evidenced therein the fact that they have real pride in being a "Projectionist."

Man after man after man has written saying, "I have adopted the name, or title Projectionist and (here is the real answer to it all) I INTEND TO LIVE UP TO IT."

In closing I believe it is only right and just that the work of the Projection Department of this paper be considered, because its work is intimately connected with advancement in both projection and projection equipment.

The department was started in the spring of 1910, and has been published every week since that time. Its work has been diversified, though its primary purpose was to assist the then "Operator" in the problems of his every day work. Very soon, however, it broadened its field and became an educator in matters projectional, and a sort of clearing house for projection knowledge between men engaged in projection pretty much all over the civilized world. It has, even as long ago as fifteen years, received requests for help from exhibitors and projectionists in China.

The Projection Department has done one work, and an extremely important one too, for which it has never received the slightest credit or recognition. In fact, I think very few except its editor realizes the extent of what it has done in acting as a sort of go-between for designers and manufacturers and exhibitors and projectionists.

The editor would note from time to time, in his letters from projectionists or exhibitors, a complaint or mention of some fault or some weakness in equipment. When sufficient mention had been made of the particular thing to convince the editor that it really was a weakness or fault, the matter would be taken up with the manufacturer and the suggestion made that it receive attention. In some cases a remedy was suggested which was adopted about as made.

Were it possible to have the records of the past I am certain you would all be astonished at the improvements which have been made in projection equipment at the suggestion of the Projection Department of MOVING PICTURE WORLD.

For example: In almost every projection room today you will see metal pipes leading from the top of lamp-houses to the open air or to the vent flue. The opening in the lamp-house top to which the pipe is attached was added to both the Simplex and the Powers projector at the personal solicitation of the department editor after receiving many complaints that the gases from burning carbon were unhealthy.

The department claimed and claims no particular credit for doing those things. It considered them as a part and parcel of the service it had the privilege of rendering.

The writer desires to take this opportunity to express his sincere appreciation of the splendid support he has received from the owners of the MOVING PICTURE WORLD in the long fight for better projection standards. No unreasonable restrictions have ever been imposed upon him and the theatre owners of this country owe much to this publication for its unselfish efforts to bring about better conditions in the "booth." I say "unselfish," because real sacrifices have often been made by the MOVING PICTURE WORLD in giving space

to this department, often all out of proportion to the amount of equipment advertising secured and by frequently excluding advertising copy which sought to promote the use of inferior equipment. In seeking to arouse the pride of the projectionist, I all too often have awakened bitter animosity, because especially in the early days, the men could not fully realize that they were being criticized for their own good. In time many learned to see things in the true light, and we are proud of the fact that thousands of men have become competent projectionists and better employees through reading the Projection Department of the MOVING PICTURE WORLD. A "projectionist," if a man lives up to the real meaning of the word, is one who secures better screen results at less cost to his employer, thus contributing much to the pleasure of the audiences and increasing the prosperity of the motion picture industry.

In closing, may I ask the reader to pause for a moment and let his thought dwell in loving memory of two pioneers of projection who have gone forward into the mists of the Everlasting Shore. Nicholas Power and Frank Cannock both did their part, and did it well. The impress of their work is still fresh upon the industry, and will remain in evidence long, long after you and I, my friends, have followed them into the Hereafter.

'The Czar'

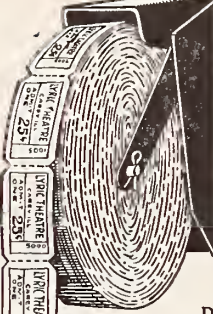
(Continued from page 314)

for aged, and orphanages now have motion pictures regularly; Be Kind to Animals Week found the industry, through the Motion Picture Producers and Distributors of America, helping to spread the doctrine of humane-ness; Child Health Week promoters met with similar responses for assistance.

In other words, the Motion Picture Producers and Distributors of America has lent its assistance to every laudable purpose by which films might be utilized for the betterment and advancement of the world. Its purposes have been set into practice.

Through cooperative endeavors members of the association have governed the selection of suitable screen material, brought in responsible and invaluable assistance in producing pictures, and identified itself with countless enterprises all of which bring the motion picture closer into the consciousness of the people as the favorite form of entertainment and a real, vital need for their happiness.

Of the future, Mr. Hays says: "The public has learned to understand the problems of the industry and willingly gives assistance in solving them. This understanding has brought a continually growing friendship between the motion picture and the public. The people are ready not only to praise their chief amusement, but at all times to defend it. The future success of the motion picture is limited only by the discharge of its duty; it is bounded only by the public appreciation which will come as the reward for our service well performed."



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IN THIS ISSUE

New York Independent Exhibitors Seek Consolidation
Reisenfeld Gold Medal Awarded For Short Subject
Negro Patrons Prefer Better Class Of Features

MOVING PICTURE WORLD

VOL. 85, No. 5

APRIL 2nd, 1927

PRICE 25 CENTS

The eyes of the world

Paramount
News



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EMANUEL COHEN
EDITOR

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516 FIFTH AVE.
NEW YORK CITY

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HOW few pictures actually grip the hearts of audiences and stir them profoundly.

Very rare, such pictures, aren't they? And always your biggest money makers.

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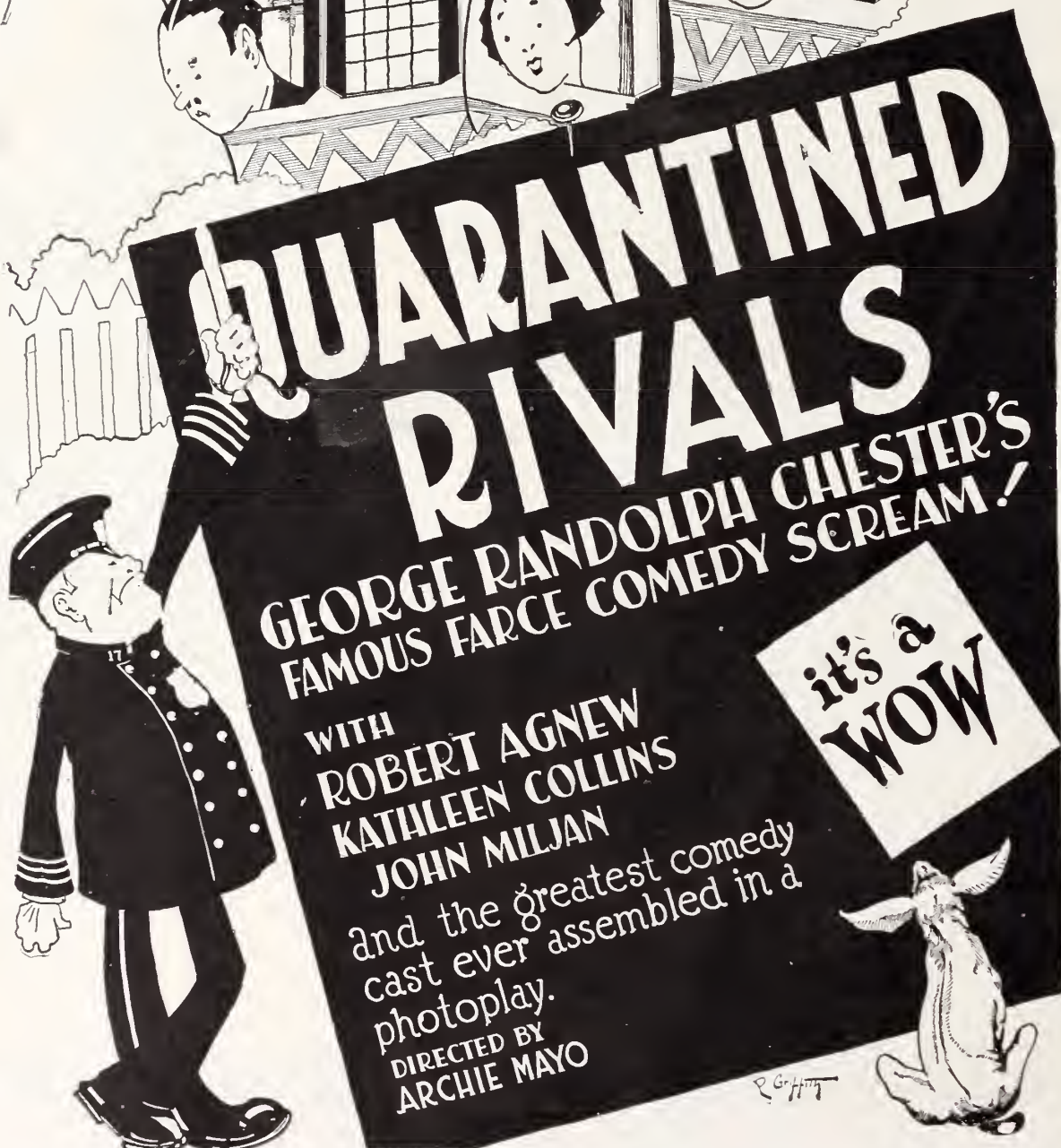
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OF ALL TIME**

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668,294

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**JOHN
BARRYMORE
IN
DON JUAN**

AT THE WARNER
THEATRE, NEW YORK

35 HUGE WEEKS—
STILL WRECKING RECORDS!

618,500

PEOPLE HAVE SEEN

**SYD
CHAPLIN
IN THE
BETTER 'OLE**

AT THE COLONY
THEATRE, NEW YORK

24 WEEKS OF
PACKED HOUSES AT \$2

**WARNER BROS.
EXTENDED RUN PRODUCTIONS**

DON JUAN SMASHES ALL BOX OFFICE RECORDS!

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at
Baltimore 1927 Feb 22 PM 10

Morris Safier Warner Bros Pictures
Tuesday of fourth week DON JUAN engagement smashed all records
for gross business. All previous box office marks for matinees, nights,
days and weeks shattered during phenomenal engagement. Attraction
amazing, marvelous and unforgettable.
Frank A Cassidy Metropolitan Theatre

CLASS OF SERVICE		SYMBOL	
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NIGHT MESSAGE		N L	
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at
Philadelphia Penn 1927 Mar 15

Sam Morris, Warner Bros Pictures
Your prediction came true. DON JUAN broke all opening night records
for Aldine Theatre. Our hands are sore from receiving congratulations
from a most enthusiastic audience. We will no doubt break another
house record for the long run.
Stanley Company of America

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Washington DC Feb 28 1927

Morris Safier Extended Run Dept. Warner Bros.
We have decided to hold DON JUAN for third week. This is first time
that any picture has ever run three weeks in the Metropolitan. Kindest
regards
H M Crandall

CLASS OF SERVICE		SYMBOL	
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at
Newark NJ 1927 Jan 25

Morris Safier Extended Run Dept Warner Bros
Fifth week DON JUAN at Newark Rialto. Still going strong Engage-
ment breaks all records for New Jersey. Wonderful showmans picture.
Joseph Stern Gen Mgr Stanley Fabian Corp

CLASS OF SERVICE		SYMBOL	
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NIGHT LETTER			

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Philadelphia Penn Feb 22 PM

Morris Safier Extended Run Dept. Warner Bros
Opened last night with DON JUAN at New Arcadia Theatre Reading Pa
in worst storm of season with snow four and a half feet deep. Marvel-
ous business at increased admissions. Opened at eleven oclock to take
care of crowds. Receipts broke all records many times. Continuous ap-
plause throughout and newspapers enthusiastic. Necessary to extend run.
Ben Amsterdam President Franklin Theatre Co

CLASS OF SERVICE		SYMBOL	
TELEGRAM		BLUE	
DAY LETTER		NITE	
NIGHT MESSAGE		N L	
NIGHT LETTER			

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THE BETTER 'OLE SMASHES ALL ATTENDANCE RECORDS!

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Los Angeles Calif Nov 17

Morris Safier Extended Run Dept. Warner Bros
Syd Chaplin in BETTER OLE a riot Opening made new history in the-
atricals. Picture greeted with waves of laughter This undoubtedly one
of funniest comedies ever made. With this great picture am sure I am
presenting greatest show ever offered to public
Sid Grauman Egyptian Theatre

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Denver Colo 1927 Mar 14

Morris Safier Extended Run Dept. Warner Bros
Denver is mirthquaked. BETTER OLE broke all house records Sunday
playing three times capacity. Greatest amusement merchandise ever
offered Denver public. Crowds in front looked like Los Angeles Premier.
Congratulations to Warner Bros. Regards.
Harry Huffman Alladin Theatre

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
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NIGHT MESSAGE	N L
NIGHT LETTER	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

San Antonio Tex Mar 8 1927

Morris Safier Extended Run Dept. Warner Bros
BETTER OLE proved to be the most popular attraction ever
played San Antonio. Delighted patrons jammed doors for seven
days. Forced to play special morning matinee for school children
which drew largest attendance in history of city. Turned away
more than six thousand on this one show.

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Toronto Jan 12

Morris Safier Extended Run Dept. Warner Bros.
Third week of THE BETTER OLE still a smashing success Great busi-
ness during entire run Nothing but praise from patrons.
N L Nathansen

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Other-
wise its character is indicated by the
symbol appearing after the check.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Bridgeport Conn Mar 10

Morris Safier Extended Run Dept. Warner Bros.
Happy to tell you the BETTER OLE ran four weeks to tremen-
dous business at Cameo Bridgeport. Crowds turned away at
every performance. This is showman's picture.
Alfred Gottesman

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

**6,110,722
PEOPLE**

**IN 34 CITIES HAVI
... PAID ADVANCE
PRICES TO SEE..**

JOHN BARRYMORE *in Don Juan*



*The greatest love
story ever told!*

Directed by
Alan Crosland

FOLLOW THE TRAIL OF RECORD PROFITS!

Pack your theatre to the doors, to the sidewalks; get your share of the mammoth profits that these two Warner Bros. Extended Run Productions are bringing. You can do it if you're quick! In every city, town and hamlet picture fans are waiting. Book them now!

THE NATION'S FOREMOST EXHIBITORS SHOW THE WAY!

The biggest and finest theatres from coast to coast, theatres demanding big receipts and big profits, are now playing "DON JUAN" and "THE BETTER 'OLE". An avalanche of profits, an avalanche of praise! The wires you've read are but a few of scores that tell the story of more money than theatres have ever seen before.



*The screamingest
comedy of all time!*

Directed by
Chuck Reiner

SYD CHAPLIN *in The Better 'Ole*

WARNER BROS. EXTENDED RUN PRODUCTIONS

A newsreel on the screen is worth two 'sight unseen'!

When you decide to buy a car, you don't contract to purchase a model still to be produced. Instead, you buy one already in existence, one you have seen, even demonstrated!

FOX NEWS

has been in existence a decade, it has been seen and appreciated by millions and has been demonstrated to the satisfaction of thousands of exhibitors as the preeminent newsreel — the "Mightiest of All"

*Exhibitors are buying FOX NEWS
because it's a box-office asset!*

Universal Kills Your

MEN

DAR

Story by MARIAN JACKSON
Directed by ALBERT ROGELL



Summer Worries!

*Here's a BIG ONE—a
sweeping dramatic
spectacle of the Golden
West in days of Pioneer
Danger and Daring!*



Presented by Carl Laemmle



MELTING

WITH
Allene Ray



Directed by
SPENCER BENNET

Produced by the same unit that made "The Green Archer" and "The House Without a Key," the greatest serial production outfit the business has ever seen.

Gets off to a blazing start with the first chapter and never lets up.

All the class of a big feature, all the speed and sensations of a breath-taking melodrama.

If you want to know what this serial unit can do for your business, just look over these exhibitor comments, culled from just three trade paper issues.

Do Pathe Serials Pay? READ!

MILLIONS

and Walter Miller

HOUSE WITHOUT A KEY (Pathe), starring Allene Ray and Walter Miller. This very mysterious serial started off to greatest kid matinee business on record and should hold up. Boost first chapter big and do anything to get them in. Serial should do the rest. Copyright, 1926. Film condition, very good.—S. G. Lebedoff, Homewood, Minneapolis.

HOUSE WITHOUT A KEY (Pathe), starring Allene Ray and Walter Miller. After an extensive advertising campaign, we opened to the biggest kid business on record with this serial. It surely is a winner and I can't see how anyone can afford to pass it up. Copyright, 1926. Film condition, very good.—Joe Goldberg, Southern, Minneapolis.

HOUSE WITHOUT A KEY (Pathe). This is an A1 serial. It is well liked by our young and old and is better than most serials.—J. T. Stroud, Park, St. Paul, Minn. (Pop. 246,001)

Amusements

THE GREEN ARCHER: (Pathe.) Special cast—This is one more Jim Dandy serial. There is enough action and mystery to please even Sherlock Holmes, and my patrons are sure keeping up with it. Every one wants to know who "The Green Archer" is, so do I. Buy it; advertise it. Then thank Pathe and me. Ten chapters.—Frederic O. Gooch, Lyric theatre, London, Tenn.—General patronage.

THE GREEN ARCHER: (Pathe.) Allene Ray—This is the best serial produced in a long time and kept them coming here, besides causing a lot of talk. Thanks, Pathe, for putting out such a good one. Ten chapters.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

THE GREEN ARCHER: (Pathe.) A fine serial. Increased our business with these. Two reels.—Z. E. Gooding, Palace theatre, Grand Ledge, Mich.—General patronage.

SNOWED IN: (Pathe.) Allene Ray—Believe this held the interest as well as any serial we have had in some time. The real identity of the characters was not known by practically any one until the end. Ten chapters.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Ex. Herald

Danny O'Shea, Thelma Hill, Marjorie Ziers and Andy Clyde in support.
Ex. Herald

INTO THE NET: (Pathe) Jack Mulhall—No. 1. Good. Starts with a bang. Gave free show on chapter one. Got good start. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 2. Holding up well. Crowd increasing a little. Good serial. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 3. Action holding up good. Interest well sustained. Crowd increasing. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 4. Not quite so good as preceding chapters, but still holding up well. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 5. Crowd increased again, many tense situations. Serial is paying. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 6. Holding up fine. Crowd enthusiastic and speculation is rife. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 7. This serial is paying us well. One of the best. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 8. Chapter eight a hot one. Interest holding up well. Good attendance. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 9. This is one of the most exciting of the bunch. One more and all will be over. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

INTO THE NET: (Pathe) Jack Mulhall—No. 10. The final chapter with a large crowd. This serial has paid us and we are going to try another. Something of a let-down in the last chapter, but this can hardly be avoided. Two reels.—Clarence C. Fuller, Loxley Hall, Loxley, Ala.—Small town patronage.

Pathéserial

TRADE



MARK

AND—

We Don't Mean Maybe



Moving Picture
World

Not Only Has the
TOP EXHIBITOR CIRCULATION

but also

The
Fastest Growing Circulation

MOVING PICTURE WORLD

CENSORS

are to have a special box reserved for them at the "Naked Truth" Dinner Saturday night. Blinders and paregoric will be furnished by the Prison Committee.

CRASH!!!

Major Bowes' full Capitol Theatre orchestra and ballet will usher in the A. M. P. A. Dinner at the Astor, Broadway's high-powered harbinger of Spring and joyous jubilation. Scholem Aleichem!

Vol. 85

New York, April 2, 1927

No. 5

Laemmle Denies All Rumors of Universal Merger

Declares Subject Has Never Been Considered

BY TOM WALLER

(Wired from Hollywood Bureau,
10 P. M., March 30)

Reports last night in Hollywood and even today in Universal City that Carl Laemmle had been induced to merge his interests were emphatically denied by Mr. Laemmle's secretary tonight. The denial went so far as to include information that the subject has never been considered nor have any offers been made. The report today was that universal and Warners had practically become aligned with the West Coast Theater chain during the past 24 hours after negotiations reported pending during the past several months. Executives reached at the Warner studio expressed ignorance of the report. One of them, however, stated "anything may happen."

William Dudley Pelly, writer, announces \$50,000 in awards and prizes "to the scenarist, director, assistant director, photographer and in the sales end, with the distributors sales force and the exhibitor best exploiting the film" on the next ten of Pelly's stories to be adapted to the screen. In making the offer he states that "all too frequently the credit and acclaim appropriated by the author for a distinctive photoplay belongs as much to the production crew as to the man who originally conceived the plot."

M. C. Levee, west coast studio executive for First National, will shortly leave that post which he has held for several years to fill an important position with United Artists, according to late information at Burbank.

Marcus Loew Returns Improved in Health

Marcus Loew returned to New York last week after several weeks' sojourn in Florida, and was congratulated upon his full recovery to health and strength. Mr. Loew went to California several months ago for a much needed rest, following a period of over-work which threatened his health. Before returning to New York he stopped in Florida. He attended an important meeting of the Motion Picture Producers and Distributors, and is expected to leave this week for Boston to attend to business matters there.

Salt Lake Film Board Warns Against a Faker

The Inter-Mountain Film Board of Trade at Salt Lake City recently set about to protect the exhibitors and exchanges in the territory from bad check passing, fake advertising men, etc.

A. M. Russell, Manager of the Rialto Theatre Co., at Bozeman, Montana, has brought to their attention an advertising campaign manager who had been handling popularity and business stimulating contests for theatres and newspapers, who entered into a contract for a six weeks' contest with the Rialto Theatre and left owing \$150 to the exhibitor.

He later secured a contract in Big Timber, Montana, and the sheriff of Big Timber writes that he holds a warrant for his arrest on the charge of grand larceny and theft of currency. It is charged that he took funds belonging to the Sweet Grass News.

The National Better Business Bureau is sending out a bulletin to one thousand newspaper publishers in the United States and Canada, warning them against this man.

"Ironside" Follows "Beau Geste"

"Beau Geste" closed at the Auditorium Theater in Chicago last week and was followed by "Old Ironsides" which opened to capacity business.

Chicago Uptown House

Huscagh and Hill are planning the erection of two large uptown theaters, to be located in the neighborhood of Lawrence and Winthrop Avenues.

London Cable

(Cabled by Moving Picture World London Correspondent, April 1)

The Government seems determined to carry through the quota bill which has passed second reading extremely amended and modified. Definite opposition is expected. Will become law in 1927. Present average annual British production forty pictures and quota for 1928 would be sixty reaching two hundred eight years hence. Present invested capital of British exhibitors estimated forty million and production probably four million. France opposes attempted introduction of blind booking and may demand quota legislation. Germany making big push with front line films like Metropolis. Hugenberg, prominent nationalist, named as purchaser of UFA. Public issue of million shares in Gaumont 2½ million pounds flotation anticipated next week. SYDNEY.

New York Independent Theatres May Form Gigantic Combination

Will Pool Interests to Oppose Encroachments on Neighborhood Houses

By Epes W. Sargent

RUMOR generally is news in the making, and Broadway has been interested in the report the past week that meetings of various independent theatre owners in the Metropolitan district have been held, looking to a pooling of interests in order to put up a united front to the contemplated invasion of the neighborhood districts by Publix.

The most interesting story runs to the effect that a meeting was held by members of the Theatre Owners Chamber of Commerce, in the offices of their attorney, Nathan Burkan, looking toward a combination to be backed by moneyed interests. This is denied by Mr. Burkan, but the report was definite and apparently has a considerable foundation in fact. The meeting may not have been held in the Burkan offices. Certainly it was not an official move on the part of the T. O. C. C., and not all of the members were represented, but something evidently has been put into the making, looking toward some co-operation in some form.

It was announced some time ago that Publix would enter upon a heavy building campaign in New York. Most of these houses, as announced, are in the vicinity of large houses owned or partly controlled by other releasing interests. Many of these will not interfere with houses which are not directly in the small business centers into which Greater New York is divided. It is apparently with the idea of checking the further encroachment that the managers have sought to band together.

The first open effort was made not long ago when Roxy made a proposition to take over a number of houses to be operated in connection with the three or four large theatres it was purposed to erect.

Nothing definite seems to have come of this meeting other than to center attention upon the need for some sort of connection, and it is not improbable that the recent resumption of the discussion, wherever it may have been held, is merely the carrying on of that first discussion with the Roxy eliminated.

It is known that banking interests not in affiliation with the concerns handling the various producer-theatre mergers, are on the lookout for a chance to share in the attractive profits which have engaged the attention of those already in. They doubtless

feel that, lacking participation in the producer controlled houses, they can at least take some profits from the lesser houses. The exhibitors realize that they need some more compact consolidation than chains of from five to fifteen houses.

The present rumor may be merely the forerunner of a real consolidation. It may be the consolidation itself. In any event, something is cooking up on both sides.

Theatre Burns

The Victory theatre, owned and operated by L. L. Connor, and located at Cambridge, N. Y., was totally destroyed by fire last week. Mr. Connor and his family resided in apartments in the rear of the theatre and lost all their household belongings. Small insurance was carried.

Harry Kosch Moves

Harry G. Kosch, the well known theatrical lawyer, counsel for Roxy, Herbert Lubin and other big film men, is preparing to move from his offices in the Loew building, where he has been located for many years, to the Roxy offices at 383 Madison avenue.

Berlin Cable

(By cable from the Berlin Bureau of Moving Picture World, April 1)

Deutsche Bank has sold its 40 millions UFA stocks to Hugenberg a national newspaper owner for price unknown. Hugenberg thereby becomes owner of UFA. General Sales Manager Rosenfeld of United Artists is leaving his position. Jacobs, formerly with UFA, takes his place. Rex Film takes charge of European production for United Artists. Several changes of UFA employees expected. General Director Ludwig Klitsch of Guegenberg Publishing House will take leading UFA position instead of Doctor Von Stauss. Heartiest congratulations to the Anniversary. KNOPE

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial, published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.



VOL. 85

No. 5

Motion Picture Legislation Is Killed in N. Y.

Despite frantic efforts by backers of censorship repeal bills in the New York state Legislature during the closing hours of the session last week, nothing was accomplished and as a result the censoring of pictures in New York state will continue for at least another year. Republicans in the Assembly downed an effort on the part of Maurice Bloch, minority Leader, to have the Hackenbush bill repealing censorship reported out of committee and go to a vote.

The session of the New York state Legislature failed to pass a single bill affecting the motion picture industry. Every one died in committee. The Coughlin bill, providing that special tickets entitling the holder to standing room only must be issued in cases where seats could not be provided, died in committee without a struggle.

Another bill introduced by Mr. Coughlin met a like fate. This bill provided that there should be no higher charge of admission on Saturdays, Sundays and holidays than during any other day of the week, except in cases where added attractions were provided.

The Ryan bill, which excepted cities having a bureau of buildings, from a provision providing for a fire drill twice a

Moving Picture World desires to express its sincere appreciation of the pleasant reference to its twentieth anniversary contained in the last issue of Exhibitor's Herald. It hopes, in due course, to have the pleasure of similarly noting the Herald's attainment of veteran standing. Meanwhile it genuinely values this unsought and thoughtful courtesy from its able contemporary.



Greta Garbo, who just signed a starring contract with M.-G.-M.

month, also remained in committee. The Greenberg bill, which would have placed employees in studios, who receive not more than \$25 a day or \$100 a week, under the provisions of the workmen's compensation law, remained in committee.

The Wales bill, which would have made it a misdemeanor for any person, with authorization of parent or guardian, accompanying or assisting a child under sixteen years of age to gain admission to a moving picture theatre, also died in committee.

It was generally conceded that if the censorship repeal bill had been passed by the Legislature, it would have been signed by Governor Smith.

Padlock Bill

The Wales theatre padlock bill, which would permit local licensing authorities to revoke for not more than one year the license of a theatre where the management of the same had been convicted of producing an indecent play, has passed the New York State Legislature and is now in the hands of the Governor. It is generally expected that the Governor will veto the bill as being too drastic in its provisions.

Seven Films in Row Are Coming to Loew

Through a coincidence, Loew will get seven pictures in a row, after presentation at the Paramount Theater. The arrangement is a 50-50 split between Loew and Keith-Albee, but owing to the moving of the Paramount eastern studio forces to the western coast instead of alternate pictures Loew will get them one after the other. No doubt when the pictures contracted by Keith-Albee come through they will get them in order without a break.

The next five pictures booked for the Paramount Theater are "Casey at the Bat," "Afraid of Love," "Knockabout Riley," "Special Delivery" and "Cabaret."

George Nichols Passes On

George Nichols, musical director for "The Big Parade" road show was taken suddenly ill in Quincy, Ill. He was rushed to the hospital, but in spite of every care and attention he died on March 29. Mr. Nichols was well known in the musical and film worlds.

Greta Garbo Signs Contract With Metro

Greta Garbo, popular film star, has signed a five-year contract with Metro-Goldwyn-Mayer, and will be starred in that company's forthcoming production of "Anna Karenina," a dramatization of Count Tolstoy's novel which will be directed by Dimitri Buchowetzki.

Hays Organization Has Sixth Annual

At the sixth annual meeting of the Motion Picture Producers and Distributors of America, Inc., the following directors were re-elected:

G. McL. Baynes, Charles H. Christie, R. H. Cochrane, William Fox, D. W. Griffith, E. W. Hammons, Will H. Hays, Joseph P. Kennedy, Marcus Loew, Frederick C. Munroe, J. Homer Platten, Richard A. Rowland, Joseph M. Schenck, Albert Warner and Adolph Zukor. The members elected United Artists Corporation to membership, the roster of the Association now being twenty-four members.

At the regular quarterly meeting of the Board of Directors of the Association immediately following, Will H. Hays, Carl E. Miliken and J. Homer Platten were re-elected President, Secretary and Treasurer respectively.

Jersey Chains Sign Record Film Contract

According to a statement from Louis F. Blumenthal, president, the Haring and Blumenthal Theatrical Circuit of New Jersey, owners of the Central, National and Ritz Theaters, in association with Jack Keale, representing the State Theater, and Kutinsky and Kleban, of the New Jersey Theatrical Enterprises, owners of the Tivoli, Strand, Apollo, Monticello, Fulton, Rialto, Majestic, Cameo and Capitol Theaters, have consummated contracts whereby the entire product of Famous Players-Lasky Corporation, Metro-Goldwyn-Mayer and First National Pictures, Inc. will be shown exclusively in their theaters.

It is said the contracts are for a long period of time and cover such pictures as "The Big Parade," "Ben Hur," "Metropolis," "Beau Geste," "Old Ironsides," "The Rough Riders," "Slide-Kelly-Slide" and every other picture of importance. According to the announcement it is the first time such an exclusive arrangement has been entered into.

Vitaphone Show In Chattanooga, Tenn.

As the result of an arrangement entered into by the Western Electric Company, the Vitaphone Corporation and Milton B. Ochs, owner of the Chattanooga Times, a special three-day showing of Vitaphone subjects will be given at the Municipal Memorial Auditorium in Chattanooga, Tennessee each afternoon and evening of April 7-8-9.

The Western Electric Company has arranged to have seats set aside at each performance for the free use of near-by exhibitors.

Manager Averts Panic

Manager Daniels, of the Grayland Theater, Chicago, by his coolness and presence of mind in calming the audience, avoided a panic when smoke from a slight fire back stage drifted into the auditorium.

COMING and GOING

Curtis F. Nagel, president of Colorart Pictures of Boston, accompanied the Hope Hampton company which sailed for Bermuda last Wednesday to film exteriors. The pictures are to be in two reels, released through Tiffany Productions.

Howard E. Brown, treasurer of Colorart Pictures, sailed for Europe on Saturday, to arrange for the production abroad of Hope Hampton films. Mr. Brown will also visit Africa with the color camera, covering the coast line and then plunging into the interior, for a series of scenes. He will be gone three months.

J. Robert Rubin, vice-president and general counsel of Metro-Goldwyn-Mayer Corporation, has arrived on the West Coast to consult with Louis B. Mayer, regarding the 1927-28 picture schedule of that organization. More than fifty stories are already lined up for early production. Half a dozen other productions will be started within the next thirty days and more than a dozen will be in production within the next two months. Rubin will remain in Los Angeles for another week before returning to New York.

Earle Hampton, assistant to Robert M. Yost, director of publicity at Fox Films West Coast Studios, Hollywood, arrived in New York this week to assist Vivian M. Moses, director of publicity and advertising, in the preparation of a publicity campaign for the 1927-28 schedule of Fox Films productions.

William Howard, director of "White Gold," is in New York for a conference with P. D. C. officials, and to attend the opening of "White Gold" at the Roxy Theatre next week.

Cecil B. DeMille, vice-president of P. D. C., is arranging to come to New York to attend the opening of "The King of Kings" at the Gayety on April 11.

Mike Comerford and Wm. Cadoret were in New York last week to confer with the M. P. T. O., and to look over the picture situation with the purpose of arranging bookings for the big Fox-Comerford house in Buffalo, which is scheduled to open about the first of May, playing pictures and vaudeville.

Leon J. Rubenstein, now of Boston, Mass., was in New York this week closing a deal for the rights to a subject for which national distribution has been arranged.

S. C. Jacques, Central Division Sales Manager, left last week for a tour of the Pathe exchanges in Cincinnati, Pittsburg, St. Louis, Buffalo and Indianapolis. He will be gone about six weeks.

Charles Stombaugh, special representative, is on his way to the branches in the middle west, with St. Louis as his first stop, to be followed by Kansas City and Oklahoma City.



The Capitol Ballet, members of the Capitol family which Major Edward Bowes will bring to the A. M. P. A. dinner at the Astor Hotel April 2.

Mobilization Sets Record At Paramount Lot

All records in the mobilization of talent at a single studio promise to be broken by Paramount when the consolidation of the East and West coast plants is completed. Twenty-four directors, 29 featured players and a score of non-featured players and members of the Paramount school will be assembled. It will not only be the greatest array of talent ever gathered under one studio roof, but the greatest number of luminaries ever developed by one company within its own organization.

Paramount's personages achieved their eminence on the home grounds. Of the 16 stars only two, Pola Negri and Emil Jannings, were established stars before they joined Paramount. The other 14 are distinctly products of the Paramount development policy.

Eleven are players who have risen through years of screen experience. Five, Clara Bow, Esther Ralston, Florence Vidor, Wallace Beery and Gary Cooper, were elevated to stardom in the past year. The other six previously made stars are Bebe Daniels, Betty Bronson, Thomas Meighan, Richard Dix, Raymond Griffith and Adolphe Menjou.

Paramount's other three stars, Eddie Cantor, W. C. Fields and Ed Wynn, were established on the stage when Jesse L. Lasky, first vice-president of Paramount, brought them to the film public.

Nine of the two dozen directors were handed their megaphones by Paramount. James Cruze, who made "The Covered Wagon," "Old Ironsides," and is preparing to make the "Beau Geste" sequel "Beau Sabreur," was an actor when Paramount made him a director, as was Eddie Sutherland, who made "Behind the Front" and "We're in the Navy Now" to his credit. Others made directors are John Waters, Frank Tuttle, Dorothy Arzner, Luther Reed, Monte Brice, Richard Rossen and H. D'Abbadio D'Arrast.

The array of Paramount directors contains such names as Erich von Stroheim, Ernst Lubitsch, Victor Fleming, William Wellman, Mauritz Stiller, Rowland V. Lee, Arthur Rosson, Clarence Badger, Larry Semon, Malcolm St. Clair and Gregory LaCava.

Herbert Brenon Will Release Through U. A.

Herbert Brenon, director of "Peter Pan" and "Beau Geste," signed a contract last week with United Artists Corporation to produce his films independently for release through United Artists. Mr. Brenon's first production will be "Sorrell and Son," based on Warwick Deeping's current novel. Mr. Schenck has purchased the screen rights to "Sorrell and Son."

Mr. Brenon sailed for England Saturday, March 26, to meet Mr. Deeping in London and collaborate with him on the scenario for "Sorrell and Son."

Edwin Carewe Seeks Actor For Del Rio

Edwin Carewe, director and co-producer with Inspiration pictures of the film version of Tolstoy's "Resurrection," left New York for Los Angeles last Wednesday. He has been in New York attending plays and consulting with executives of United Artists Corporation in his search for a male actor to be co-starred with Dolores del Rio, who was discovered by Mr. Carewe.

As yet, the producer said, he has been unable to find an available male screen actor to play opposite to Miss del Rio.

He is to make other films for United Artists Corporation and is anxious to develop a screen pair such as Mr. Goldwyn's combination, Ronald Colman and Vilma Banky.

Mr. and Mrs. Zukor Sail for Vacation

Mr. and Mrs. Adolph Zukor sailed Friday night April 1 on the Majestic for a two month vacation trip abroad. They expect to visit Paris and London and will spend considerable time in Spain and resorts on the Riviera, returning at the end of May.

Saxe May Sign Up

Indications pointed to the closing of the Saxe-Public merger in Milwaukee, Wis., this week, which has been pending for some time. If Saxe closes it is expected that Finkelstein & Rubin will make a similar arrangement.

Max Balaban Honeymoons

Max Balaban and his bride, nee Miss Dena Sakanoff, have sailed to Europe for a honeymoon trip.

Exhibitors Fight Tax Bills and Blue Laws

R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, who resented exhibitors at the Kansas and Missouri legislative sessions, reports that five measures detrimental to the exhibitors was killed in Kansas, one allowing each county to censor its own films; one decreasing the personnel of the state board from three to one person; and one to compel the board to pass on posters, slides and all accessories. Another measure would have allowed the state fire marshal to inspect all booths and make a charge, as well as designate the type of equipment which should be used.

"The bill creating local option on Sunday shows won so much public favor that I feel certain a similar measure will be passed at the next meeting of the legislature," Mr. Biechele said.

The Oklahoma State Legislature failed to pass the anti-Sunday show bill offered by representative Faulk. The defeat of the bill was largely due to the able efforts put forth by Hon. Allen Street, a former member of the legislature and one of the owners of the Orpheum, Liberty and Empress Theatres at Oklahoma City, Okla.

Canada to Oppose American Made Film

Premier G. H. Ferguson of Ontario announced at the sitting of the Ontario Legislature at Toronto on March 25 that the Provincial Government was taking steps for a wider showing of British Empire pictures in the theatres of Ontario, this announcement being made in connection with the adoption of an appropriation of \$130,625 for the Ontario Government's motion picture studio at Trenton, Ontario, for the coming fiscal year.

Hon. J. D. Monteith, Provincial Treasurer, told the Legislature that the Ontario Government had decided to support the movement for greater distribution of British pictures in Canada.

Rembusch Charges Trust

Frank J. Rembusch, president of the Indiana Exhibitors' Association, was called to Washington last week by the Department of Justice to present evidence of charges made against the members of the Motion Picture Producers and Distributors, that monopolistic tendencies were driving the independent film men out of business.

Gov. Milliken Endorses Saturday Morning Movies

Carl E. Milliken, of the Hays organization, was in Albany, N. Y., last week and spoke at a luncheon given by the Junior Movie Committee of the city on the importance of the motion picture theatre in character building of boys. He was much interested in Junior Movies, which are given each Saturday morning in Albany, and which attract boys and girls to the capacity of the huge Harmanus-Bleecker Hall. These Saturday morning movies have the endorsement of the Mayor, the police force and parent organizations who have been quick to discover that there have been fewer accidents on the streets of the city on Saturday mornings, and that if handled rightly, these shows can go far in building character among the boys and girls who attend.

Stern Laboratory Opens

The Plastograph Film Laboratory, located in the Miles building, Astoria, N. Y., began active operation this week.

Kent Issues Denial



In a formal statement issued yesterday, S. R. Kent, general manager of Famous Players-Lasky Corporation,

emphatically denied rumors that he was to resign.

"I have no intention of leaving Famous Players," said Mr. Kent. "My present contract with the company has eighteen more months to run. I have just signed a new five-year contract which becomes operative on the expiration of my present agreement. Thus for the next six years and a half I shall continue with Paramount those pleasant relations which have marked my career for the last nine years. I hope this formal statement will set at rest for all time any rumors of my departure."

Combined Laboratories Closes Its Doors and Quits Business Historic Film Building, Opened as Crystal Film Studios Fifteen Years Ago, To Be Turned Into Laundry

The Combined Laboratories printed its last foot of film last week and gives up business, and the equipment is to be sold at auction this week. It is reported that a laundry will take over the building, located at Claremont Parkway and Park Ave., New York and formerly known as the Claremont Laboratories and prior to that as the Crystal Studios and Laboratories.

Ludwig G. Erb and Ben and Harry Goetz opened this place in 1912 as a studio and laboratory. At that time the two story and basement building with a 100 ft. front was looked upon as an imposing structure, and the studio worked day and night. Some of the greatest directors and stars in the industry today have produced pictures in the Crystal studio in years gone by. Here it was that Pearl White made her first serials, and Ivan Abramson produced many state right features in this place.

A. Alperstein and Joseph A. Golden had become associated with the Crystal, and in 1918 they bought out the interest of Erb and the Goetz boys, who started the Erbograph plant on 148th St., which is today the home of the Consolidated Laboratories, which dominates the laboratory field.

In 1920 Walter E. Greene became interested in the plant in association with Alperstein and Golden. Differences arose, and Greene bought out his partners, and in 1926 he consolidated with Mark M. Dintenfass and Thomas Evans, and the new company was called Combined Laboratories. This combination enjoyed but one year of business life.

When the plant was operated as the Claremont the printing and developing was done on many big productions, including "Thief of Bagdad," "Dorothy Vernon of Haddon Hall," "Robin Hood," "Don Q," "Little Lord Fauntleroy," "Birth of a Nation," "America," "Isn't Life Wonderful," "I Accuse," and many other famous pictures. The negative for "When Knighthood Was in Flower" was entirely developed in the Claremont laboratory, as well as a score of other Cosmopolitan productions.

Walter E. Greene, president of the defunct enterprise, was at one time a prominent figure in the film world. As a partner of the late Hiram Abrams in New England. When the Famous Players combination was made in 1918 it was generally understood that Adolph Zukor was grooming Greene for a big executive position, and he was first made president of Artcraft and later vice-president in charge of distribution of Famous Players-Lasky Corporation. He did not remain long in this position.

His later venture proved disastrous, including the American Releasing Co. and Pyramid Pictures. Mr. Greene has not signified his future activities.

252 Norwegian Houses

The Norwegian M. P. Film Distributors announce that there were in Norway during 1926 252 motion picture houses, the gross earnings of which dropped 6 per cent as compared with 1925.

Dumont to Sail

A. Dumont, musical director of the Chicago Theater, is leaving for Europe on an extended vacation. He is being succeeded by Leopold Spital.

Carewe Gets Leading Man

When Edwin Carewe left for Hollywood on Thursday he took with him a Broadway juvenile leading man with a view of having him play opposite Dolores del Rio. Mr. Carewe would not disclose his name as he is yet to undergo screen tests. Also accompanying Mr. Carewe were Mr. and Mrs. Scarborough who will join the scenario staff. Mr. Scarborough has written many Broadway plays.



Editor Ray Hall, of Pathe News, (left) and his newly appointed assistant, Louis de Rochemont.

South African Picture Syndicate Organized

A new motion picture syndicate has recently been formed in South Africa, according to advices to the Department of Commerce from Johannesburg, South Africa. This new organization has been registered as Kinemas, South Africa (Proprietary) Limited.

None of the capital is being offered to the public as sufficient financial backing has been secured, it is stated, in South Africa and England. Super-cinemas will be erected in Johannesburg, Cape Town and Durban, while a film-renting department is also said to be contemplated. At present, programs will be shown in the town halls of the larger municipalities.

Nolan and Kravetz Get Wyoming Houses

H. T. Nolan and Max Kravetz, of the Plains Theater Corp., were given a lease on the America and Rex Theaters, of Casper, Wyo., last week by the receivers of the houses. Nolan and Kravetz control the Lincoln, at Cheyenne, Wyo., was the Rex, Greeley, Majestic, Grand Junction, and the Colonial at Pueblo all in Colorado.

Federal Decision in Paramount Case

The decision of the Federal Trade Commission in the Paramount case is expected to be handed down in a few days. Voluminous testimony has been taken and long arguments made, and it has dragged along for a long time.

School Movies Illegal

The District Court of Bemidji, Minn., has rendered a decision that school buildings cannot be rented for motion picture exhibitions, on the grounds of unfair competition.

James Lederer Ill

James Lederer, lessee of the Park Theatre, Erie, Pa., was suddenly stricken ill last week and was in a serious condition for a few days. As we go to press we are informed that he has greatly improved.

Our Stock Market

By Ervin L. Hall

Amusement issues on the Exchanges have been irregular due, in a measure, to the unsettled condition of the industry. Mergers and readjustments have got the investing public guessing as to just what might be done next. Besides, the attention of the trading public seems recently to have been absorbed in a more actively speculative industrial and railroad line of stocks.

FOR INVESTMENT. B. F. Keith Bonds, First and General 6s of 1946. Present price around 98½ and current income 6.07. Call price is 104 and at gradually lower prices. Prior liens amount to \$4,800,000 and the number of times that the interest is earned on the entire funded debt of the company is 4.16. The bonds bear a good rating with a substantial yield and likelihood of price appreciation.

PREFERRED STOCK. Famous Players 8% Convertible Cumulative Preferred. Par value of \$100 and recent price 121. The yield on the money invested is 6.65% and the shares are callable at 120. The per share earnings of 1925 was \$71.48 compared with \$72.31 for 1926. Each 10 shares of this preferred stock is convertible into 7½ shares of common.

PREFERRED STOCK. Metro-Goldwyn-Mayer 7% Cumulative. Par value \$27 a share and recent price 25½. This investment yields 7.76% and stock is callable at 27. The per share net earnings adaptable to this stock in 1925 amounted to \$10.90 compared with \$16.94 in 1926. Earnings are running at a still higher rate at present. The yield is attractive, entitling the stock to enhance in price.

FOX THEATRES CORP. A report of the company just released shows approximate net earnings after all charges but before federal taxes of \$750,000. There are at present outstanding 900,000 shares of both class A and class B stock. The company is constructing 9 new theatres in prominent cities of the country and the revenue from these should go to swell the income for the present year. Within the last few days Fox has purchased control in the Roxy Theatre properties and it is estimated that these properties during the current year will show net earnings of at least \$1,250,000 for Fox Corporation. Entire earnings of the Corporation, on a gross basis for last year were \$3,400,000 compared with \$2,527,241 the year before on 500,000 shares of combined class A and class B no par stock outstanding. Fox Theatre Corporation maintains 57 branch offices in 28 foreign countries and from this source alone derives approximately 40% of its total revenue.

FAMOUS PLAYERS COMMON. Earned \$10.82 a share on 459,020 average number of shares outstanding last year compared with \$18.39 a share on 275,102 shares in 1925. This is only a very slight decline considering the number of shares taken in each year as a basis for profit. In fact, there was no decline in view of the ambitious expansion program of the company in which its position was consolidated by the addition of important chains of theatres. The stock may be profitably bought on recessions.

West Coast Theatres Confer in New York

Abe Gore, one of the biggest stockholders in West Coast Theatres, arrived in New York this week for a conference with Harold Franklin, who is shortly to leave for the West to take over the presidency of the theatre organization.

Big Game Hunting in America



Everything But Story

SOME years ago the slogan of "fewer and better pictures" was broadcast. Comparing the release lists of today with those of that period, it is apparent that the pictures are fewer in number. That part of the slogan has been lived up to. But the other half seems to have slipped in one sense. We have had better pictures in the sense that more money has been spent, more stars employed, more care taken in many angles of production. The only neglected point seems to have been story. It is seriously to be questioned whether even the optimist may declare the stories to be much of an improvement.

It is very true that the years which have intervened have given us some wonderfully fine productions. We have only to recall "The Big Parade," "Beau Geste," "What Price Glory" and the rest of the war dramas and comedies, not to mention the more general catalogue, which may not be listed here without consuming too much space. The past few years have produced many pictures to which the adjective "great" may be applied.

But on the other hand the average program picture is, still, just a program picture. Most producers seem to labor under the delusion that if they spend more money, they will achieve a better result. It is not so much a matter of money as of idea.

You can spend a million dollars on a stupendous production and without plot the effort will be worthless. It's brains that counts; scenario brains, and without brains, without intelligence, mobs of thousands of people, sets of the utmost lavishness, stars sufficient for a universe will be worthless. Unless a real story is there to hold the interest, interest will be but casual.

The real grip of any film drama lies in the appeal of the plot, plus the personality of the players, plus care in production. Costly sets, gorgeous costumes—or the lack of them—genuine antiques and all the rest, not to mention the ever present train wrecks cannot replace the lack of story interest. . . .

As usual the scenario departments are the last to be developed. Even the wise-cracking sub-title writer gets more encouragement.

Let's make next year's slogan run "Fewer and saner pictures." Shakespeare had the right idea.

Pioneer Exchange Men

By Merritt Crawford

THE genesis of the film exchange of today may be said to date back to a day in 1902, when Harry J. Miles and his younger brother Herbert L. landed in the city of San Francisco, with 5,000 feet of Alaskan "shots," which they had just taken between them in the far north, and started in, with the co-operation of old Peter Bacigalupi, then Edison's Western representative, to make a specialty of renting and selling film.

Among the earliest of motion picture camera men, their experiences dating back to 1896, the adventures the Miles boys had in Cuba and the early days of Nome and the Klondike gold rush would fill a hefty volume by themselves. Before coming to Frisco they had also taken a try at exhibiting a few films, which they happened to have, in an empty store in Seattle in 1901.

When these films wore out and their patrons got tired of paying to see the same "shots," they were forced to close up because they could get no further supply and it was this fact that gave the Miles Brothers the idea to start an "exchange," on their return from Alaska in the following year.

Peter Bacigalupi, Edison's agent in San Francisco, whose principal stock was phonographs, but who also sold kinetoscope film, also played a part, because he informed them how they could get film and projectors before they went North.

They took with them a couple of phonographs, a supply of kinetoscope film and the only projector, which Bacigalupi had on hand as a sample and which until then he had regarded more or less as a curiosity, because no one in San Francisco wanted it.

When they returned with the film they had taken, they arranged to represent the Biograph Company in Frisco and at once started in business. Mostly they sold film, instead of renting it, and they were soon supplying "store shows" and fairs from San Diego to Seattle and East as far as Denver. As nearby business increased, however, they would make an allowance for film turned in on the new film delivered, so that a sort of rental system developed.

In 1903, the following year, Herbert L. Miles, Harry's younger brother, came to New York to facilitate film shipments. He took an office at No. 11 East Fourteenth Street over what was then the Biograph studio, shipping the film as it was made to Harry in San Francisco and sharing profits with Biograph.

The next year Herbert was enabled to buy 500,000 feet of Biograph subjects in a block and with the subjects Harry Miles sent him from the coast soon afterward began to function as a film exchange, independent of the Biograph.

He rented projection machines to his customers and at one time had a contract with Nicholas Power to furnish the Miles Brothers Exchange with five machines a day to open new houses. Marcus Loew, then just starting, took his service from Miles Brothers, renting seven projection machines for as many houses and using four reels daily. Adolph Zukor, in 1906, who had then just sold out his interest in Hale's Tours in East Fourteenth Street, came to Miles Brothers for his "show" for the nickelodeon he was operating on Sixth Avenue near Fifteenth Street.

Other customers were Carl Laemmle, who bought film for his Chicago exchange and theatres and William H. Swanson.

By 1906 there were a number of other exchanges operating, most of them giving film service only. Plenty of "store shows" were running with their own projection machines. Among those who may be mentioned who came into the business of renting or selling film at this time are Alfred Weiss, William Steiner and William Fox, with his Greater New York



Herbert L. Miles

Pioneer Exchangeman and Moving Picture Showman

Film Exchange, the one which later was to be the stumbling block over which the Patents Co. crashed to its destruction.

Adam Kessel and C. O. Baumann, with their Empire Exchange were the first to use brand names for their films, Bison, Kaybee and Keystone being well remembered.

For several years, however, Miles Brothers kept well in the lead. Both Harry and Herbert Miles were camera experts and each kept the other well supplied with new subjects in their respective territories, besides the film obtained elsewhere. In 1906 Herbert went abroad and came back with much product and as the American agent for a dozen or more of the leading English, German, French and Scandinavian producing companies.

Among them were such well known names as Hepworth, Walturdaw, Urban, Gaumont, Pathe Freres, Deutsch Bio Gesellschaft, Nordisk (Great Northern) and several others.

Other exchanges were established by Herbert Miles for Miles Brothers in Boston, Philadelphia, Baltimore, Washington, D. C. and Savannah. On the Coast, besides the parent office in San Francisco, Harry operated exchanges in Los Angeles and Portland.

Early in 1906 Harry Miles opened the first fully equipped motion picture studio on the coast in San Francisco, in what had been the Knights of Columbus drill hall.

"The Chanticleer Hat or Buying An Easter Bonnet," the first picture to be made in it was also the last, for the earthquake arrived just as it was completed and the studio was destroyed, like most everything else in San Francisco save its fighting spirit.

Harry Miles, nothing daunted by the destruction of his new studio took 12,000 feet of the earthquake scenes, later roadshowing them in all parts of the United States and Canada and cleaning up some \$30,000 in a few weeks.

At the peak of the Miles Brothers exchange activities, it is said, the weekly intake was over \$25,000. This was about 1908. Then in 1910 came the now historic fight of the Patents Co. to eliminate the independent exchanges, first by the cancellation of licenses and the cutting off of all supplies of film from the individual exchanges and second by invoking the powers of the law, which for the time were ranged on the side of the group, who first tried to trustify this industry.

The old order changed, concerns equally as strong and prosperous as Miles Brothers passed out of existence almost overnight, and it became necessary to bring about a complete reorganization and realignment of the business.

Eventually the Motion Picture Distributing and Sales Company was formed, the Patents Co. was dissolved, and from the elements of each the business of marketing and distributing films as we know it today came into existence.

The origin of the word "Exchange" as it is used in the film business, dates back to 1894. Jean A. Leroy, inventor of one of the earliest film projection machines, who is still active, despite his seventy two years, may properly be termed the pioneer of pioneers among exchange men.

Leroy, in addition to his projection experiments, did a general business in repairing kinetoscopes, the "peep-boxes" in which the motion picture was then confined. He also dealt in the kinetoscope film, which he sold, rented and "exchanged."

With his projector, which was in use until some time in 1896, he showed how the film could be taken out of the "peep box" and displayed on the wall or a sheet. Needless to say he did a land office business.

He called his place of business at No. 143 East Thirteenth Street the "Acme Exchange," his middle name being "Acme," and thus in 1894 the first film "exchange" came into being. Jean Acme Leroy didn't know what he was starting.

Others in the gay nineties, as that mauve decade is now called, who may be named among the sure-enough pioneers as exchange men, are the late William T. (Pop) Rock. (1896) later one of the triumvirate who controlled Vitagraph. C. H. Oxenham, (1897) whose exchange was on Halsey street, Brooklyn. Charley Howard of Boston, (1899) and Walter Isaacs (1898) of Fulton and Nassau Streets, New York. Nicholas Power also operated a film exchange in 1899 somewhere on Nassau Street, New York.

Mr. Rock handled kinetoscope film as a side line, in connection with his billiard parlor on 125th Street and it was in this way that he became acquainted and later associated with

(Continued on page 518)

WILLIAM FOX, the lone wolf of the motion picture prairie and the boldest and most aggressive of independent showmen, has taken unto himself and his great organization the Roxy, newest and greatest of motion picture theatres, and with it has secured the services of the peerless "Roxy" himself, whose showmanly genius has been a beacon light for a dozen years past in the progress of the motion picture.

THE news is significant in far more ways than are apparent at first sight and its local aspects have already been fully discussed.

THE fact that William Fox, in his own time and in his own dramatic fashion, at last has obtained control of a Broadway house to reinforce and amplify his ambitious expansion policies, need not be enlarged upon here, nor need comment be made upon the further fact, that with the Roxy, Mr. Fox also secures a dominant interest in the proposed Roxy chain—the Mansion Theatre, at Fifty-eighth street and Lexington Avenue, and the Midway, which is to be built at Seventy-fifth Street and Broadway, together with the other theatres originally planned for this circuit.

THESE houses, with the Fox Academy of Music, at Fourteenth Street and Irving Place, will afford Fox Films unquestionably a unique booking and trading advantage in the New York territory, which will give the company a commanding position in the increasingly intensive competitive warfare, which is the outstanding feature of this period of the film industry's development.

REPORTS from other cities, Philadelphia and the like, indicate that the Fox expansion plans do not make any concessions to possible or fully entrenched competition in any territory no matter how powerful it may be.

IN other words, William Fox, master strategist and rugged, pioneer independent, does not intend to be crowded out of any territory, the acquisition of which he believes to be necessary for the proper development of his company's interests.

MERGERS and coalitions, re-groupings and combines of other elements in the industry, with their potential threat of stronger and ever stronger competition, evidently mean little to William Fox, who has in the past shown fully his ability to protect himself and his interests.

IN the War of the Giants, already begun and which will be well nigh desperate before another year rolls around, William Fox has issued the first important "defi," by acquiring control of the Roxy.

NOW a Roxy in Chicago—NEXT?

THE motion picture business moves in a vicious and ever narrowing circle, with an increasingly costly distribution overhead as its main problem.

MERGERS and combinations to cut down these burdensome distribution costs are merely stopgaps—temporary expedients to meet the ever growing competition of the big companies and not a real solution.

by the way

*William Fox Crashes Into Broadway
By Way of the Roxy Theatre*

*Long Looked For Move Regarded As
"Defi" to Pending Mammoth Merger*

*Always a "Lone" Fighter, Fox Has
Proved Himself a Master Strategist
Many Times Since Pioneer Days*

*Distribution Overhead Industry's Bane
With No Present Solution in Sight*

Concerning the "Penalty" Rate

PRODUCER-owned distributing companies build theatres to take care of their pictures in a given territory, add costly prologues and presentations to get the business, and two or three or half a dozen smaller houses close up or sell out to one or another of the big combinations.

ELSEWHERE some other producer-owned company does the same thing and the merry-go-round goes on endlessly, each thinking, momentarily, that they have gained some advantage over their competitors.

THE sum total is that there are less and less independent theatre bookings for all concerned, and, of course, distributing costs go still higher.

INDEPENDENT exhibitors who manage to stay in business, for protection either join one of the big circuits or form chains of their own and their concentrated buying power, coupled with the fierce competition, results in lower prices being paid for film, so the self-deluded producer suffers further for his own sins and again the cost of distribution goes up.

TRADE paper advertising is slashed to the bone, petty economies of all kinds practiced (except where they should be) and of course, the cost of selling and distributing mounts still further.

ISN'T it about time it is realized that the highly expensive exchange system, as now organized for the distribution of a given company's product, is not an asset but a tremendous liability for the company owning it, and that some more efficient, economical, intelligent and mutually co-operative or neutral means must be found for distributing the product of all the companies or a crash is bound to come.

PROBABLY the whole industry will have to take a licking, before anything is done about it, but, boy, what a licking it is going to be.

THE *Fourth Estate*, March 26 issue, carries two illustrations of recent advertisements in the *New York Evening Telegram*, which ought to be convincing evidence to any newspaper publisher as to the unwisdom and genuinely bad business of longer maintaining the penalty amusement rate against the motion picture theatre.

THE *Telegram* recently decided to change the penalty amusement rate until then in force on this publication for the run of paper rate in favor of the motion picture theatres, with an immediate increase in copy that amply demonstrated the wisdom of its altered policy.

A COMPARISON of just two advertisements—both of New York's Paramount theatres—tells its own story, the one appearing before the removal of the penalty rate amounting to exactly 103 lines, while that placed afterward totalled 1827.

FIGURES like these point their own moral.

Merritt Crawford

Negro Fans Choose High Class Pictures

By Epes W. Sargent

SOME time ago J. M. Francis opened the Star Theatre in Tuscaloosa, Alabama, catering to the colored population of the town. There are hundreds of such theatres through the South.

Following the advice of the film salesmen, checking up on the other colored houses, Mr. Francis laid out the program that was suggested, a combination of westerns with the more vivid melodramas, and the usual comedy and news reel offering. There was another negro house in town with the same style of program, and they shared the business.

But Mr. Francis was more observant than many of these managers. He presently noticed that the better response came to the better class of pictures. The action westerns and the blood and thunder melodramas drew in business, but the occasional fill-in picture, booked merely because there was too limited a supply of the supposedly necessary action play, seemed to average up better than the staple diet.

There was such a uniformity of result that Mr. Francis went deeper into the study of his figures and decided that it did not merely happen that he had drawn more money with Norma Talmadge than he had done with the buckets of blood type.

It was reasonable to suppose that people came to see the star because they wanted to and had not merely happened to come in unusual numbers on that night. A single appearance might have been a coincidence, but a repeat argued that lightning was not striking twice in the same place half a dozen times, to jumble the simile. It really seemed that it was possible that the supposedly illiterate negroes with unformed taste really had come to see Miss Talmadge because they had a distinct fondness for the type of plays in which that star appears.

Putting his theory to test, Mr. Francis gradually reduced his westerns, cut down the number of melodramas and set out to cater to what he believed to be the real taste of the negro.

Today Mr. Francis runs a program which includes First National for two days a week, Universal one day, F. B. O. one day, Progress one day and Paramount and a general program on the other two days.

A careful check of his box office shows that Paramount and First National bring in about three times the business of the other days, and that his best box office bets are Norma and Constance Talmadge, Lewis Stone, Richard Dix and Milton Sills.

He has gained exceptional returns with such pictures as The Four Horsemen, The Ten Commandments, Abraham Lincoln, The Iron Horse and The Lost World. He has done as well with these features as the "white" houses but he is discarding the super-features from his discussion. They should draw anywhere. The point he makes is that he has built a better regular business through the use of higher type pictures.



A trio of hard-boiled eggs from William Fox's "Three Bad Men." They are, left to right: J. Farrell MacDonald, Thomas Santschi and Frank Campeau.

He keeps careful note of patron requests and when there seems to be a sufficient demand for a certain picture, he endeavors to book it in. Among the more recent pictures which have been played because of the many requests received are Gigilo, The Volga Boatman, Charley's Aunt, Behind the Front, The Sea Wolf, Getting Gertie's Garter, Up in Mabel's Room and Three Bad Men.

Some of these are not exactly highbrow, but they are far removed from the westerns. Mabel's Room and Gertie are frothy, but they are clever and require intelligence to appreciate. They are far from appealing to the same class of mind that responds to the crude slapstick that is supposed to be the limit of the negro comprehension and appreciation.

Mr. Francis reprehends the tendency to play too strongly on divorce and domestic infidelity. He feels that these themes are overstressed and avoids them where he can. On the other hand he did an unusual business with Universal production of His People, which was supposed to make its chief appeal to the Jewish patronage. He writes that his patrons caught the lesson of filial respect and appreciated the fine acting.

His opposition has clung to the original formula of westerns and melodramas and does a good business through its appeal to the less intelligent, but he notes a steady accession in

business from the clients of the other house and feels that even the laborers and similar type, following the crowd, are coming to turn more and more to the appeal of the intelligent.

Many of these are reached through his special matinees for the children. The children are almost always better educated than their parents. They appreciate the better things and gradually persuade their parents to attend the showings.

Mr. Francis deals wholly with the problems of his own house, but it would seem that there is a broader lesson here. It is one of the basic faults of this business that directors and producers hold their audiences in too great a contempt. They make their appeal to what they suppose is the intellectual limit of their patrons, they cheapen their drama and broaden their comedy. They fail to realize that the world has advanced in the past decade. They are turning out the same type of cheap picture that was in demand ten and fifteen years ago and the exhibitors have been turning them over to their patrons in the same spirit. They do not analyze, as Mr. Francis has done, the relation of cause to effect. They do not compare group results. They cling tenaciously to the idea that the pictures must be such as will appeal to the child and the moron. They give action without idea, feeling that action alone is

(Continued on Page 518)

ALL the tickets for the **First International and the Seventh Annual Dinner of the A. M. P. A.** were gone early this week, so there's no use in making a last minute call. If you have a ticket, you will be at the **Astor** Saturday night without fail and if you haven't one you will have to wait to hear all the scintillant details from some one of the lucky ones later anyway, so there isn't much use now in adding to the din.

This is merely to record that **Walter Eberhardt** (among many others) deserves a lot of credit for "putting over" quite the biggest party the **A. M. P. A.** ever had in its colorful history. As president, the palm naturally goes to him, even if he hadn't



done much of the work and nearly all the worrying necessary to make the affair a signal success.

Which is by the way of placing the well-known laurel wreath on **Walter's** shrinking brow.

*

Now that **Paramount** has moved its offices into the new building at the **World's Crossroads**, they must get that big clock working so that the office force can tell whether they are late or not as they pour out of the subways these mornings. **Times Square** will then have a double meaning.

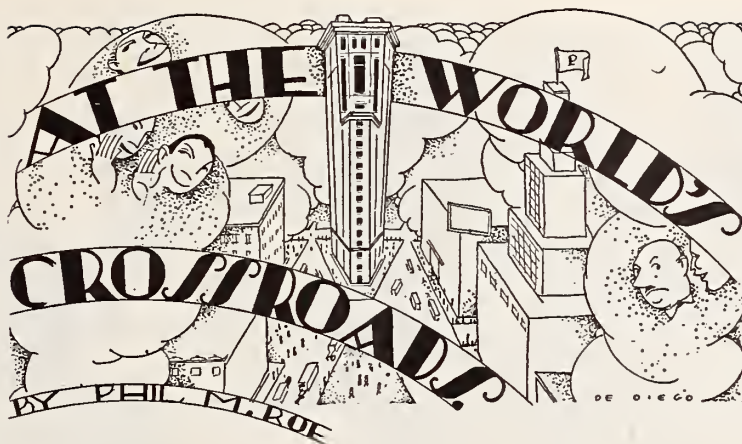
*

Harold B. Franklin, who is going to have no sinecure in putting **West Coast Theatres** where they belong on the motion picture map, hasn't hesitated to pick and choose the men who are going to help him do it.

So it happens that three "live-wire" New Yorkers will shortly be transplanted to California's fertile fields. **Freddy Schader**, of **Variety**, who has been with **Sime Silverman** so long it is hard to think of one without the other two, is one of them. **Jack Mansfield** and **Louis Cohen**, lately with the **Publix** organization, are the two others. Do we hear any more names to add to the **Franklin** list?

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Joe Weil is out to make a new record for himself, as director of advertising and exploitation, for **Universal** chain theatres. Based on past performance it is a safe bet to predict that **Joe** will set a pace that only the fastest big timers can follow. Hand it to **Carl Laemmle** and **R. H. Cochrane** as being good man-pickers. One of the reasons for **Universal's** consistent big success.



Martin J. Quigley, editor and publisher of **Exhibitors Herald**, has launched a new paper in his native city, similar to the **New Yorker**. It is called the **Chicagoan** and those who have observed **M. J.'s** marked abilities in the publishing field predict big things for it. All the industry will wish him well in his new venture.

*

It begins to seem as if the **Hugo Riesenfeld Gold Medal** is to become a permanent decoration for **Educational**. **E. W. Hammons** gets it again this year with "**The Vision**," a **Romance Production** in Technicolor. Last year **Educational's** "**Voice of the Nightingale**" was awarded the honor as being the most novel short subject released in 1925.

Will H. Hays presented the 1926 medal to **Mr. Hammons** at



the **Astor** on Tuesday. The Committee, who selected "**The Vision**" for this year's distinction were **Harold B. Franklin**, **David J. Chatkin**, short subject buyer for **Publix Theatres**, **Joe Plunkett**, managing director of the **Mark Strand**, New York, and **Frank Newman**, manager of **Sid Grauman's Metropolitan** and **Million Dollar** theatres in Los Angeles.

*

C. F. (Bill) Yearsley is going to leave New York flat or his New York flat, one or both, and venture into the wilds of **Hollywood** right after the **A. M. P. A.** dinner. If he finds the California fishing to his liking, maybe this old burg may not see him for a long, long time.

Then, again, if he can't get **P. A. (Pathe) Parsons** to come out and try his luck with rod and reel on the trout streams of the **Golden State**, **Bill** is apt to get lonely. With his other friends, who are hogtied here along the **Main Stem**, we voice the hope that **Bill** will not become transplanted altogether.

Now that **First National** is sending out scouts to round up likely looking college boys for film careers, we want to apply for the chief scout job, as soon as they start in on the women's colleges. We can think of nothing sweeter than wandering in the groves of **Academus**, while a bevy of beautiful buds listen rapturously to the careers we can paint for them once they hit **Hollywood**.

It's a job, however, that **Dick Rowland** will probably want for himself but at least our application for it is duly filed.

*

Will A. Page's defense against **George Bernard Shaw's** \$100,000 suit for the suppression of his book about Broadway, should delight the ingenuous folk who clutter up Broadway and Seventh Avenue from 42nd Street to 49th, these bright afternoons. **Will** declares that **George's** law suit is only a publicity stunt and an able effort to attract attention to a forthcoming lecture tour, which **Shaw** is to make under the management of **Morris Gest**. Well, there is no use guessing. We will have to wait to see.

*

A week ago somebody sent this department a pair of horse-shoes, carefully packaged, but with no word of explanation.



Since then we have been expectantly waiting to get another pair and perhaps a horse as well. Like the little boy who found the horseshoe in his **Christmas** stocking and thought the good steed **Santa Claus** had left had got away, we were so intrigued that it never occurred to us to be disappointed.

Now we learn that the horse-shoes were sent us for good luck by **W. A. V. Mack** of **Pathe** and as a reminder that **Monty Banks'** latest feature comedy offering is named "**Horseshoes**." Might add that it is one of the funniest films this popular young star has done, which is saying much.

ANYONE who says that **Eddie Carewe** isn't the prima donna among star-pickers, from now on will have to take a back seat. About a year and a half ago he brought forward the lustrous **Dolores Del Rio**, who had then recently come to **Hollywood** from her native **Mexico City**, where she had been one of the belles of the Southern Republic's capital, and calmly announced that here was a young lady who had everything—beauty, charm, personality and genuine dramatic ability—which is essential for stellar honors and screen eminence.

A lot of folks pooh-poohed **Eddie**. Said he was prejudiced and liked to hear himself talk. Others said even more sarcastic things and in one instance at least, there was a public exchange of compliments between a well-known critic and **Mr. Carewe** that made it appear that casualties would be in order if they chanced to meet.

All this must be very pleasing to **Eddie**—in retrospect. How seldom does an actor or a director have a chance for a real comeback at the carping critic, who may have broiled them alive on the printed page?

For a girl who, in a single year, scores as **Miss Del Rio** has in **Fox's** "**What Price Glory**," who plays the featured feminine role in "**Resurrection**" for **United Artists** and in **M-G-M's** forthcoming "**Trial of '98**" and **Fox's** new "**Carmen**," all big productions of road show caliber, and with "**The Vision**," a **Romance** who will then be starred in "**Ramona**," **United Artists** big special which **Eddie Carewe** will direct, surely classes as star quality of the first magnitude in the film firmament.

All of which must give **Eddie Carewe**—not to mention **Miss Del Rio**—considerable satisfaction. It is good to be right, but a lot better to be right, when everybody said you were all wrong.

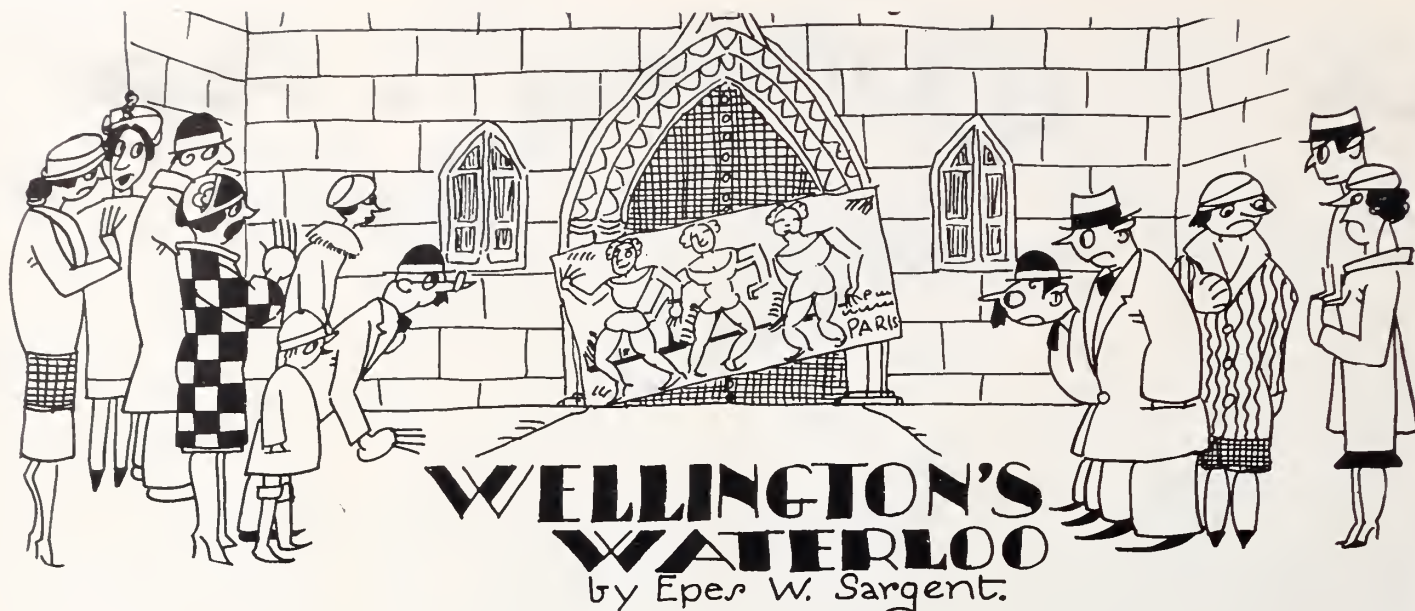
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"**Slide, Kelly Slide**" at the **Embassy**, in which **William Haines** makes his debut with **M-G-M**, has started off the Broadway baseball season with a rush. It looks to be a pennant winner among exhibitors and will set a fast pace for other baseball films to follow.

"**When Babe Comes Home**," **First National's** feature starring the only **Bambino** and **Para-**



mount's "**Casey At The Bat**" with **Wallace Beery** and **Raymond Hatton** are due next and forecast high batting averages at the box office this season.



WHEN J. Henry Wellington breezed into the small city of Compton with the avowed intention of turning it inside out, he found he had undertaken a rather large contract. Compton was conservative, to say the least. It had no Rotary Club, nor yet a Kiwanis. There was no Chamber of Commerce and it was one of the few towns along the entire line of the D. G. & M. which did not have a billboard in the station yard reading "This is Compton. The fastest growing town in the State." Compton was content to drag along with the shirt factory, the creamery and Ladow's sash and blind shop.

J. Henry was far too high pressure for the place, and Compton rather resented him. The Palace picture theatre, run by their own townsman, Bill Sprague, gave them about all they wanted in the way of picture entertainment and with the Star Luceum Course at the First Baptist Church satisfied their cravings for amusement. They did not respond to J. Henry's intensive exploitation. Outside a few of the younger element, they preferred to go over to the Palace to see what J. Henry called junk, in preference to paying a dime more to see what Wellington figured they should crave.

And J. Henry did not improve with closer acquaintance. He was out of step with the town, but he felt that the town was out of step with him, and he minced no words in saying so. He had a biting tongue, and a gift for making enemies.

It got him nowhere in particular, but he was built that way, and when he was arrested for painting the fountain in the City Hall Square to advertise "The Painted Venus" the town hoped that he would be sent to jail. They got their wish. Wellington was fined \$10 and offered a \$50 confederate bill. "I didn't think you knew the war was over," he explained when the judge remonstrated, and he got five days for contempt of court.

Harris Langdon, the editor of the Compton Courier, saved him from a much longer term when he refused to take a page ad abusing the judge. Wellington called him eleven names; four of which were brand new, and pulled his advertising from the columns of the Courier, coming out with a throwaway (printed in the next town) to explain that he was tired of paying charity to the Courier.

Langdon had thrashed bigger men than the pugnacious but undersized Wellington

for less than that, and the town was surprised when he merely laughed at the broadside.

It seemed that Wellington had gone about as far as he could to render himself unpopular, but that was an error. It was only a few weeks later that he came out with a score of 24-sheets for "People of Paris" that were promptly covered up by the police. It was about as noisy a lithograph as even an old time States Right Company could concoct and its nudity was an affront to decent men.

Wellington was warned that any attempt to play the picture would land him in jail, but he scorned advice. It was, he held, a free country, and no one could tell him what not to do. The picture had played other towns, and he was going to give Compton a treat.

There was some talk of a vigilance committee, but cooler heads prevailed, and Wellington came out with a daily distribution of heralds and throwaways to replace the billboard advertising denied him.

Then Compton got the shock of its staid existence. Sunday morning every church in town was plastered with three sheets for "People of Paris" and if anything the threes were even more objectionable than the larger stands. Public indignation rose to fever heat and Wellington had been arrested even before the sextons had removed the paper from the walls of the seven churches thus desecrated.

Nothing could be proved when the case came up the following morning. No one had seen the paper go up. No one could trace the purchase of the paper to Wellington, and the Scotch verdict of "not proven," had to stand. Loudly the Courier called for action, but no action seemed possible. The only result was the dwindling of Wellington's patronage to the point where even he felt that to try to combat public sentiment was of no avail. When his business dropped below five dollars a night he simply went away from there to the general satisfaction of all of the community save those few to whom he owed money. The old skating rink which he had used for a theatre went back to its original use as a place for occasional dances and church fairs, and Compton resumed its even tenor.

Wellington was forgotten after a time, and it was five years later that the incident was recalled. Compton "came alive" at last. A Chamber of Commerce was formed and it

was decided to put a billboard down by the railroad station. They finally put out two. One was to the effect that Compton was the fastest growing town in the State. The other offered free factory sites to industrial concerns.

Half a dozen of the members of the Chamber lingered after a meeting to listen to Harris Langdon, newly appointed chairman of the advertising committee. It had been a lively session, and someone had brought in some applejack. Langdon was slightly mellow.

"What we need is lithographs," he said, a trifle thickly. "Men I'm strong for bright paper."

"That sounds funny, coming from a newspaper man," joked Bill Sprague, who naturally was on the committee. "I thought you would urge a newspaper campaign. What do you know about lithographs?"

Langdon swung around to face the speaker. "Bill," he said impressively, "I am going to bare my dreadful past. Thirty years ago I was the slickest advertising man on the Jenkins Three-Train All Railroad Shows. I was on car one, the opposition car and I could stick bills faster than the opposition could tear them down."

Two hours later Bill was guiding Langdon's unsteady feet toward his home.

"Harris," he said coaxingly, "where did you get the idea of pasting up the churches that time?"

"That's an old one," laughed Langdon. "I pulled that trick on the Sells-Flotow forty years ago. Picked up a package of their paper in an express office. They were ten days ahead of us into Curtis, North Dakota, and I smeared the Methodist church with fourteen twenty-eight sheets. They pulled the show over into the next state at fifty miles an hour, and we played to a turn-away."

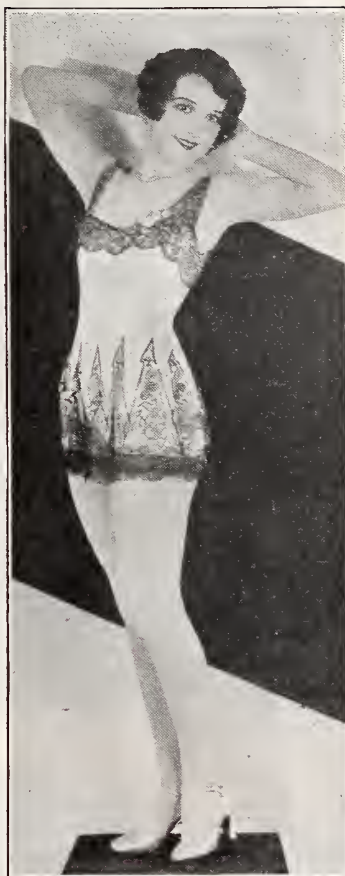
"But why did you play the trick on Wellington?" urged Sprague.

"You didn't hear what he called me in my office one day," reminded Langdon. "I could have licked him, but licking a little runt like that would have made sympathy for him."

"Got the paper from New York; had it shipped in a soap box so it wouldn't be spotted, and I ain't forgotten how to boil up a kettle of paste yet. You don't have to thank me, Sam. I wasn't thinking about you. I was out after Wellington—and I got him—good."



MARCELINE DAY looking at the wild waves in Metro-Goldwyn-Mayer's "Captain Salvation."



SINCE Sally Phipps was "found" by W. R. Sheehan, she's won a role in "Cradle Snatchers" for Fox and has much in store for the future.



JANET GAYNOR giving Charles Farrell a badly needed hair cut in Fox's version of John Golden's stage success, "Seventh Heaven."



GEORGE WALSH deciding whether or not to take back his diamond ring in "The Broadway Drifter," an Excellent picture.



BARBARA KENT, Universal's Wampas Baby star for 1927, wearing the latest bathing costume—and how!



MRS. TONG, celebrated Chinese actress, visits the Columbia studios and incidentally Director Ralph Graves.

On The Studio and Off

Beauty and Luck



EXTREME left, George K. Arthur, M-G-M feature player, shows a poker face against four faces. Center, Sally O'Neill, in "Frisco Sally Levy" for M-G-M reveals her Irish charm. Above, Claire Windsor, with Jackie Coogan in "The Bugle Call," for M-G-M, appears as young as the lad.



GYPSY JOAN CRAWFORD, with Lon Chancy in M-G-M's "The Unknown," proves what a lovely thing a profile may be when it's rightly formed.



LAUGH this one off. Bebe Daniels tries on Chester Conklin's make-up on the Paramount lot. They're playing together in "The Kiss In A Taxi."



ATTENTION! Here we have Jackie Coogan without the curls as he appears in his M-G-M starring picture, "The Bugle Call." Character seems to be written all over this boy's face, doesn't it?



MORE beauty found by Winfield Sheehan, of Fox films. This is Sally Phipps, now playing in "Love Makes 'Em Wild" and if it does, Sally ought to know all about it.



INSIDE stuff—looking out. Harry Langdon in "Jail Birdies," an Educational-Bobby Vernon comedy, greets Frances Lee who appears to be making the best of a bad situation.

A Tribute To "T. R."



SALLY PHIPPS beginning to get wild in William Fox's "Love Makes 'Em Wild."



LILLIAN KNIGHT as the royal bride of Ramon Novarro in M.-G.-M.'s "Old Heidelberg."



EDNA CONWAY, looking very much like Salome, in Fox's "The Heart of Salome."



ELEANOR BOARDMAN and her "daughter," Alice Mildred Puter, in M.-G.-M.'s "The Crowd," in which picture she is featured.



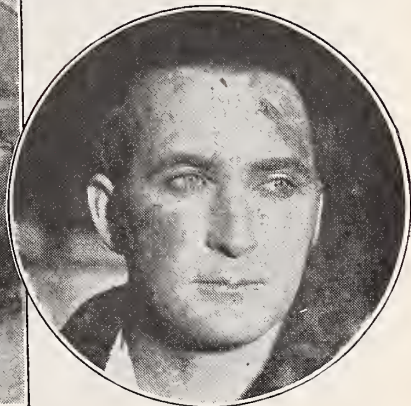
SOME of "The Roughriders" reconnoitering with T. R. in the Paramount special which recreates the activities of Teddy's famous regiment.



CLEM BEAUCHAMP on the verge of a nervous breakdown in "Brain Storms," an Educational-Mermaid Comedy.



PUTTING the kicks in "White Pants Willie" for Johnny Hines' forthcoming First National picture. Johnny and his gag staff are assisted by the comedian's parrot, Loretta.



WHEN the smoke of battle cleared. Tim McCoy as a fighting naval officer in M.-G.-M.'s untitled frontier drama.



SIGRID HOLMQUIST of the Tiffany contingent in one of her more tranquil moments.



A BEAUTIFUL study of Helene and Dolores Costello, who are lending their charms to Warner Bros.' pictures.



MYRNA LOY, who appears in Warner productions, in a pose which might be called fascinating.



ERNST LUBITSCH, Norma Shearer and Ramon Novarro, director and stars of M.G.M.'s "Old Heidelberg," pose for the still photographer.

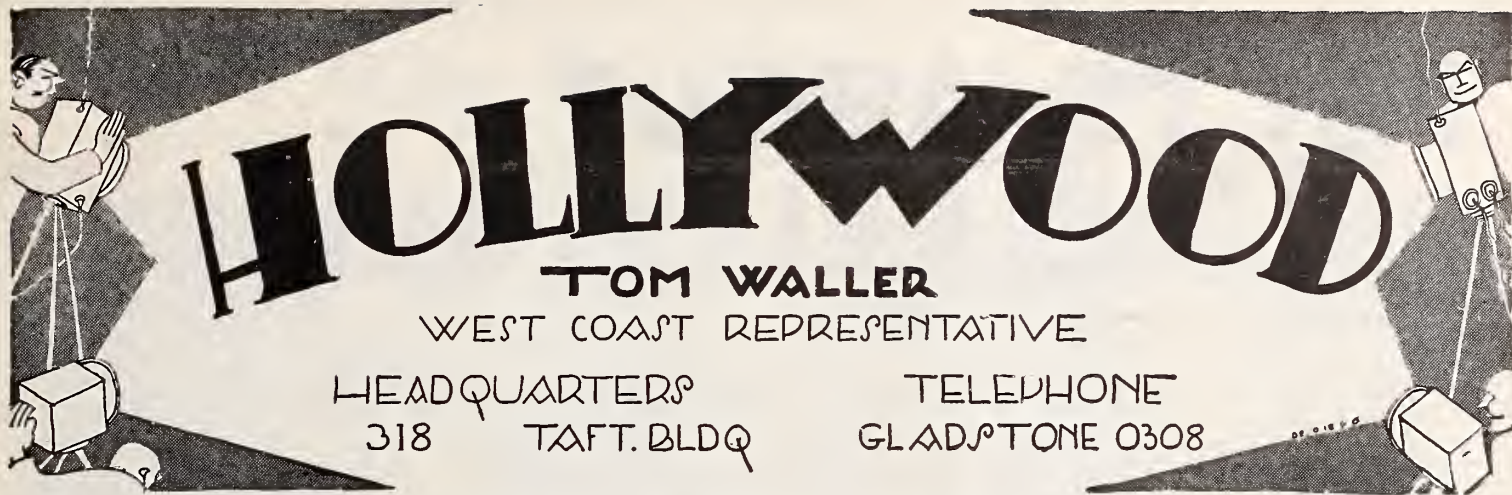


THIS is the reason why Myrna Loy had to eventually change to the bathing suit she wears at the top of the page. She is on her way to the Warner studios.



LON CHANEY continues his brooding mysteriousness in Metro-Goldwyn-Mayer's "The Unknown." Joan Crawford and Norman Kerry are supporting.

"The Unknown"



Miss Olmsted Cast for M-G-M

Gertrude Olmsted has been cast for an important role in "The Callahans and the Kellys," the screen version of Kathleen Norris series of stories published in magazine form. Production under the direction of George Hill will start in a few days at the M.-G.-M. studios. Sally O'Neill, Lawrence Gray, Marie Dressler, Eddie Gribbon and other well-known players will appear in the cast.

Virginia Valli Meets Lady Luck

With offers from both Fox and Paramount to be considered, Virginia Valli is now en route home from a short vacation in Honolulu. With the expiration of her Fox contract recently she made known her intention of turning to the free-lance field. Whether she has altered her decision or not will be definitely answered upon her return to Hollywood.

Film Ingenue "Closes" Tijuana

Paula Howard, film ingenue, will be guest of honor at the closing ceremonies to be staged at the Tijuana race track with the drawing of the curtain on the racing season on April 3. Miss Howard has just finished a part at the Columbia studios and is next scheduled for a featured role in the Taylor Holmes series of domestic comedies.

Short Canal Zone

Buster Keaton and company are now at Balboa, where they will remain for the time being getting exteriors for the frozen-faced comedian's latest comedy for United Artists. Keaton's supporting cast includes Ann Cornwall, Grant Withers, Harold Goodwin, Snitz Edwards and Florence Turner. James W. Horne is directing the picture, as yet untitled.

"Slide, Kelly, Slide" Lifted To Epic Class By World Series

"His Son" Soon To Be Released

"His Son," produced by Sam E. Rork for First National, is now being edited and prepared for release.

The screen story is an adaptation of the literary effort of Garret Fort and was put in screen form by Jane Murfin. Every scene of the production was made in the studio, necessitating no location jaunts.

Lewis Stone, as the Pierre, the headwaiter, gives a finished performance, according to those that have seen the rough cut. Robert Agnew, as his son; Priscilla Bonner, Lilyan Tashman, John Patrick and E. J. Ratcliffe are the other important members of the cast.

John Francis Dillon directed "His Son."

Stallings to Write for M-G-M

Lawrence Stallings, author of "The Big Parade" and "What Price Glory," has been signed to write exclusively for Metro-Goldwyn-Mayer, according to an announcement from the office of Irving Thalberg. It is understood that Stallings will write at least three original stories.

Rubin On Coast

J. Robert Rubin, vice-president of Loew's, Inc., and an M.-G.-M. executive, is on the west coast for consultation with Louis B. Mayer regarding the 1927-28 picture program. In the neighborhood of fifty stories are now lined up for production at the Culver City plant.

Stars Mingle With Cardinal and Yankee Baseball Veterans on Big League Benches

THEATRE owners in New York City and St. Louis who were fans at last season's World Series may not have known at the time that some of the most thrilling clashes between the big leaguers which they were witnessing were providing climatic material for a picture which is just hitting the first runs. The boys who count the tickets in both of those towns had the opportunity of watching what we write about in this section every week: How pictures are made on the set.

Seeing a director direct and a star perform before the camera was a part of the World Series bill - of - fare. Metro-Goldwyn-Mayer was responsible for securing the greatest baseball aggregation on the greatest baseball acreage ever worked into a screen story. They did it in "Slide, Kelly, Slide!"

Like "Tell It to the Marines" is an epic of the U. S. Marine Corps and "The Fire Brigade" is an epic of the fire department, so "Slide, Kelly, Slide!" is being recognized as an epic of the American game. Unquestionably, it is the greatest and most convincing inside and outside story of baseball ever brought to the screen. It is the greatest because it is real; because Metro-Goldwyn-Mayer, like it went to Brigadier General Butler and the National Association of Fire Chiefs, also enrolled the complete and unprecedented support of the controlling powers in American baseball. Colonel Rupert in New York, Miller Huggins on the road and Sam Breadin in St. Louis literally turned over their gavels to Director Edward Sedgwick, permitting him to let members of his cast intermingle on bench, train and diamond with their own

prize bat swingers during the crucial pennant winning weeks of the 1926 season.

Getting tough old big leaguers to play their game for a "movie story as well as the grandstands—to become actors as well as ball players—proved for Metro-Goldwyn-Mayer, from what we gathered this week, a much tougher job than enlisting Marines and firemen for sun arc duty. That veteran manager John McGraw, was one of the large timers who thought the whole thing was a huge joke. Before negotiations were completed, however, every ball player backed up the proposition and Director Sedgwick and some of his cast were allowed not only the privilege of sitting on the players' bench during the World Series games but were welcome into the Yankee fold.

For three weeks, Director Sedgwick told us, principals in the "Slide, Kelly, Slide," company traveled, slept, ate and practiced with the Yankees. The company first joined the Yanks at the opening of the White Sox series. This had necessitated Sedgwick and his crew, headed by William Haines, as the star of the baseball epic, traveling all the way from Holly-

(Continued on Page 480)

"Batter Up" for "Slide, Kelly, Slide"

FACTS ABOUT "SLIDE, KELLY, SLIDE"—

*—it is important that exhibitors
pick the best of the baseball pictures!*

- 1** —"SLIDE, KELLY, SLIDE" is the only baseball picture playing as a road-show.
- 2** —IT IS AT THE EMBASSY Theatre, N. Y., playing twice daily at legitimate prices.
- 3** —IN ADDITION TO PLAYING S. R. O. on Broadway, this picture is in its 2nd week at the Stillman, Cleveland, and by its draw everywhere indicates it is the hit of the year.
- 4** —"SLIDE, KELLY, SLIDE" IS THE PICTURE which features the N. Y. Yankees and has many big baseball names in the cast.
- 5** —SHOWMEN DESCRIBE IT AS the first big sporting picture that appeals equally to men and women.
- 6** --PLUS WILLIAM HAINES whom the public has elevated to the most sensational stardom of years!

*Metro-Goldwyn-Mayer
is the producer,
naturally!*



Who's Who In "Slide, Kelly, Slide"

*The Star**Director**Cameraman**The Extra***WILLIAM HAINES**

THE raw rookie from the small town breaks into the big league. His pitching prowess is so good that it defies old-timers in their attempts to convert him from a Smart Alexander to one of the regular fellows. His swell-headedness riles to the limit his associates. But their tempers never give way. There is something about this rookie that is likable. That is William Haines in "Slide, Kelly, Slide!"

As Jim Kelly, Haines has another "Skeet" role. His manner and that pardonable insolence are identical in a baseball outfit as they were in the tight fitting uniform he wore in "Tell It to the Marines." He "gets away" with things that few people in real life could ever do. Yet on the screen he is convincing and as true to form as the few people.

Haines is now a M.-G.-M. star and his own director told us that there is no star in Hollywood like him. That neither comedian nor character actor could essay as realistically the title role as Haines does it in "Slide, Kelly, Slide!"

None other than Mike Donlin groomed Haines in the art of swinging a bat in a big league way; the position a big league pitcher assumes in his box and the thousand and one little details which would be minutely recorded by the camera and which would have to be just as correct if "Slide, Kelly, Slide!" were to be presented before the hundreds of thousands of highly critical experts on the game.

**EDWARD SEDGWICK**

EDWARD SEDGWICK is an ardent baseball fan, anyway. "Covering" the 1926 World Series as part of his job in bringing "Slide, Kelly, Slide!" to the screen, has now made him actually rabid on the subject and at the same time it may have spoiled him as a fan—because, at the last series he flaunted a huge official badge that not only caused turnstile manipulators to step away but also led him past the bleachers and beyond the boxes right to the players' bench on the other side of the wire.

Sedgwick was heavy with baseball jargon even when we saw him the other day. He worked his mouth just as though it were filled with old "Mail Pouch" and smacked his hands together just as though they were about to fist onto a bat when we got him to reminisce about how John McGraw and Nick Altrock and many of the other big boys of the diamond reminisced to him before and after the big games.

As a Mexican border correspondent for the Associated Press, a trouser, an actor in musical comedy and a few other things, Sedgwick signed up in the Lubin days of pictures as an actor. His first experience as a director came a few years later when he megaphoned a serial for Fox. After that he directed Tom Mix in five features.

At Universal City Sedgwick directed Hoot Gibson in twenty-two consecutive pictures.

Sedgwick told us that during his six years with Fox, four with Universal and one and a half with Metro-Goldwyn-Mayer, he has not missed a single week's pay in eleven years!

**HENRY SHARP**

OVER 150,000 feet of hits, runs, noted baseball faces, world series crowds, hotels and trains were packed away by Cameraman Henry Sharp when the day was called in production work on "Slide, Kelly, Slide!"

Then into the cutting room went the 150,000 feet, later emerging in nine reels. Even though this footage is nothing in excess of the amount of negative exposed in filming a production of the type of "Slide, Kelly, Slide!", yet Director Sedgwick expressed to us the regret that necessity forced the elimination of a lot of excellent material. At the result, however, only the highlights of the big baseball games in the series of 1926 are shown.

It is doubtful if there is a single trick shot in "Slide, Kelly, Slide!" Metro-Goldwyn-Mayer cameras perched on the fire line of home runs during the most thrilling period of the entire season of the Polo Grounds found straight shooting produced the best results for filming actualities.

Despite the fact that baseball, with its great fields and thousands of fans was caught in abundance in this screen epic of the game, yet more than half of the camera work took place under studio roofs in Culver City. Here hotel room scenes, the interiors of Pullman cars and other places which necessitated sets, furnished the atmosphere for the activities of a big league ball player after he was divested himself of his uniform and is lounging about in his bathrobe or strutting the streets in a natty civilian suit.

**BOB MEUSEL**

BOB MEUSEL and his brother Irish of the Yanks and Tony Lazzeri worked all during the filming of "Slide, Kelly, Slide!" After Director Sedgwick had completed camera work on the World Series in New York and St. Louis he brought the three baseball stars back to Hollywood. Here they had to doff their crowns to William Haines, the star in the picture, and his leading lady, Sally O'Neill.

For bit players, however, the baseball drawing cards got their faces and forms before the camera more than anyone else in their supposed class we have yet seen on any lot.

"Slide, Kelly, Slide!" records their initial appearance as actors. And as actors they were as natural on a Hollywood set as they are on a New York ball field.

At this writing Bob Meusel, to whom in particular this column is dedicated this week, is now on the other side of the continent busily engaged in spring training. We get from his film director, however, a very interesting story. This is about the difficulties Bob encountered when he stepped to the home plate for the first time when it was illuminated with the sun arc atmosphere of the studios.

It seems that the California day on this occasion was so dark that Sedgwick ordered M.-G.-M.'s biggest lights to be brought to the Wrigley Field where the sequence was being shot. Meusel was ordered to whail the ball. He struck out five times in succession to balls pitched in a way that in New York would put the furthest wall of the Polo Grounds just a few yards away.

Playing Ball With The M. G. M. Stars



MARIA CORDA, Hungarian actress who is now one of the featured players on First National's contract list. She will have one of the acting plums of the year as the entrancing Helen in the forthcoming picturization of John Erskine's most successful novel, "The Private Life of Helen of Troy."

M A R I A C O R D A

By Tom Waller

West Coast Representative

MARIA CORDA is going to stay in America for a long time. She told us that with the qualification—unless the American public does not like her. But Madam Corda, whose proprietorship of an English vocabulary already boasts a duration of over six months, observes that intelligent people are the same the world over. Europe's intelligentsia liked her. She played in some of UFA's biggest releases. And First National has substantiated her logic about some things being the same the world over by its long term contract which she now has tucked away in a bureau drawer in a nice little Hollywood home.

Shortly a month before Christmas, Madam and her husband, Alexander Korda, arrived in the film colony. And now it is announced that she will have the much desired and sought after featured role in "The Private Life of Helen of Troy."

Will Make Ideal Helen

That the titian-blond ex-UFA star will make an ideal Helen in a picture that is expected to exhaust a production budget of approximately \$800,000 was the decision First National executives reached. They reached the decision after many well-known American players had "received" the honor from quite a few local newspaper prognosticators. Many such names appeared in print as being practically certain for the role long before First National executives had made up their minds. It was the kind of a role that Hollywood cinema femininity sensed as being a la unusual. The kind that caused them to prod their press agents and be more than the usual "especially nice" to the little girls who come around to the studios

with pencils instead of lipsticks and then write nice things in big local papers.

So, when the official announcement was made, Madam Maria Corda accomplished the first big step toward her goal for staying in America a long, long time. Everybody who was looking forward to it and those who thought they had it and those who predicted others had it all saw Madam Corda's picture alongside of type proclaiming her as the official choice. This happened one bright morning recently. Needless to say, it has established Madam Corda in Hollywood.

Box Office Byword in Europe

Maria Corda is a box office by-word in Europe. She has been associated with the Erich Pommer and many of the others who have developed productions registering as big in America as in Europe.

About her entrance into film-dom, Madam Corda has not much to say. She does not consider it romantic. Things with romance, she expressed herself as believing, have the strongest appeal for American journals.

With a number of smiles she finally told us how shocked the director of the Opera Royale Ballet was when she told him about four years ago that she had harkened to the persuasions of friends and had decided to enter cinema land. Her first screen experience was with Vilma Banky when she made four pictures, each four reels in length. Then she traveled to Berlin for UFA where, we learned, she was one of the first women stars for that company.

Has Appeared in Eleven Pictures

"Madam DuBarry," directed by her husband and "The Last Days of Pompeii" are considered by Madam Corda as among the best of the eleven big pictures in which she has appeared up to this point in her career. "Moon of Israel" is another picture to which Madam Corda is also par-

tial. This she made in England, having been loaned for the occasion to a London producer.

Madam Corda received her first offer to come to America from Universal, she said. At the time, she observed, she was still under contract to UFA. Then later Richard Rowland presented the proposition which resulted in Madam and her husband arriving in Hollywood before the New Year.

It was at that time that the difference in the spelling of their names was noted in this department. That Madam begins hers with a "C," while her husband adheres to the "K" way of his father.

Madam's explanation affords just another glimpse into her keen showmanship. This is it:

Her husband is a director. She is a star. And she sums up one and one in this particular instance as "different."

First American Picture in April

Early in April Madam Corda will commence work in her first picture to be filmed in America. Then "shooting" will start on the screen adaptation of the book about which the Publishers' Weekly of January 22 states:

"The two books that headed the non-fiction 'best seller' list for many months came out on top for 1926, according to the report compiled by Books of the Month. The two novels are 'The Private Life of Helen of Troy' and 'Gentlemen Prefer Blondes.'"

Something was said about having an interpreter assist us in this little chat with the continental actress whose wish to make America her home is being fostered in every way as the First National record shows.

But no. Madam has a very charming smile which registered perfectly affirmative and negative reaction to our questions and gestures. Only at one time in particular were we at a loss. That was when rigid concentra-

tion insisted upon us interpreting Madam's summation of the remuneration received by stars in Europe as "prize." We were all clear and happy again, however, when a knowing gentleman nearby relieved the situation and acknowledged our stupidity by saying: "The word is price."

With that dilemma solved, we understood Madam to say that central European producers more or less, collectively speaking, have a certain top figure that cannot be exceeded no matter how great the star from the standpoint of box office and length of service. Madam had reached that height before she came to America, she told us. The height, we were told, is about 200,000 marks. Madam's previous figuring places 40,000 marks at about \$10,000 American dollars. And, we also understood, in Europe they pay by the picture, and seldom does a producer make more than two big productions yearly, while in America in most cases, as everyone knows, a contract means a weekly stipend regardless of the number of pictures.

Born in Budapest in 1902

Emphasis upon American production methods affording far more opportunities for far more appearances on the screen was laid by Madam upon this sequence in our interview. The subject of remuneration was incidental. We gathered that Madam, although born in Budapest in 1902, has in her make-up a generous proportion of the brainy material which has made America's showman the greatest showmen in the world. Not too often, but frequent enough to be always apparent, seems also to be Madam Corda's visualization of the tempo for a name over a box office and a face on a screen.

M a d a m B o w s T o A m e r i c a

Lya De Putti Makes Debut As Unsophisticated Blonde

Hungarian Actress Seeks the Preference of
Gentlemen in a Continental Romance
With Joseph Schildkraut Opposite

By JIM POWERS
West Coast Staff Writer

A BLONDE, instead of the usual brunette, Lya De Putti, makes her bow in "The Heart Thief," latest Metropolitan production, which has just been previewed at one of the Hollywood theatres. The Hungarian actress, who first achieved fame opposite Emil Jannings in "Variety," plays the part of an unsophisticated maiden and does well with what opportunities are allowed her.

Finding it necessary to review the picture from a seat two rows from the screen, it is impossible to say whether Miss De Putti is more appealing as a blonde than she is in her own raven tresses. From our point of vantage the screen was more or less of a blur with the players as a consequence appearing far from at their best. Offhand it would seem to be to the producer's advantage to make certain that reviewers of their product were seated where a satisfactory view of the screen would be possible.

The story is laid in Hungary, with Joseph Schildkraut cast as the conquering lover. He takes himself too seriously and as a result the character is overdone. It is a role in which the late Rudolph Valentino would have excelled.

Robert Edeson gives his usual finished performance cast as the lustful count. The unfortunate feature is that Edeson is on the screen too short a time.

Charles Gerrard and Eulalie Jensen make the most of their opportunities as a pair of fortune hunters.

That Title Will Knock 'Em Dead

"Rough House Rosie," Clara Bow's latest for Paramount, will soon be standing 'em up at the box offices throughout the country.

The popular little star, it is rumored along the boulevard, was forced to take a vacation from her labors with the finishing of the picture in order to get a much needed rest. Said rumor hath it that she was on the verge of a nervous breakdown. This is strongly denied by B. P. Schulberg, Famous Players-Lasky executive.

"Rough House Rosie" is an adaptation by Max Marcin of Nunally Johnson's popular short story and was prepared for the screen by Ethel Doherty. Reed Howes, Douglas Gilmore, Arthur Housman and Doris Hill are in the supporting cast.

Warners Start Two New Pictures

Two new productions get off to a flying start at Warner Brothers this week. Monte Blue has started in "The Black Diamond Express," while Dolores Costello faced the camera in a new story, at present untitled. Howard Bretherton is directing Blue and Michael Curtiz fills the same role with Miss Costello.

Jack Warner also announced this week that Warner Oland, character star, had been signed to a long term contract.

Laemmle, Jr., Casting About

Eddie Laemmle, Universal director, is now busy considering prospective players for the cast of his next Jewel production, which will be an adaptation of the successful stage drama, "Counsel for the Defense."

Laemmle has just finished "Cheating Cheaters," with Betty Compson and Kenneth Harlan in the leading roles.

Duke Orbach Qualifies As a "King-Maker"

Duke Orbach, Hollywood publicity purveyor, thinks he should be ranked with the old Duke of Warwick as a king maker. The Duke of Orbach tells us that he has had Kenneth Harlan elevated to royalty in the guise of "King of the California Raisin Festival," to be held in Fresno, April 29-30. Another of Duke's clients, Marie Prevost, was recently "Queen of the Mardi Gras" in Fresno.

Fred Peters Is Signed By Universal

Fred Peters, who recently completed an important character in "Tarzan of the Gold Lion," for F. B. O., has been signed by Universal for an equally important heavy role in "Eternal Silence," which Ernest Laemmle will direct. Peters is just getting back into harness after being laid up for eighteen months with an injury sustained during the filming of a picture. Neil Hamilton and Francis X. Bushman are featured in "Eternal Silence," with June Marlowe as the feminine lead.

Notables Reach Hollywood and "Look It Over"

Philip Strange, Blanche Le Claire and Marion Ivy Harris, formerly with Paramount's eastern stock company, are among the recent arrivals in Hollywood.

Miss Le Claire has been assigned a role in "Wings," while Miss Harris is now working with Adolphe Menjou in "The Headwaiter."

So far Strange is just taking it easy and giving Hollywood and its environs the "once over."

From B. P. Schulberg's office comes the further information that Ralph Block, former editor-in-chief of the Paramount Long Island studios, has been named one of the three editorial chiefs at the west coast studio. E. Lloyd Sheldon and Louis D. Lighton are the other two.

Block will handle a triangular block of producing units which will include the Richard Dix, Florence Vidor and Adolphe Menjou companies.

„Slide, Kelly, Slide, A Picture Epic

(Continued from page 475)
wood to New York and from then on with the Yanks back to St. Louis again to New York, finally returning to Hollywood.

"A few years ago they would have laughed at us and then thrown us out," Sedgwick observed in commenting about the "kidding" which he and his cast first underwent when the subject of co-operation was broached to the big leagues.

When they learned that we intended to bring to the screen a picture exploiting baseball, not only on the field but in the home, on the train and behind the catcher's plate they gave us every co-operation.

The print of "Slide, Kelly, Slide!" which we reviewed in an M.-G.-M. projection room on the Culver City lot fully substantiates Sedgwick's last assertion. You get full "shots" of the Polo Grounds, the Yankee Stadium and the home of the St. Louis Cardinals and they are all unmistakably not inserts from newsreels. Every time anyone of the big batting grounds are shown they are directly tied-up with William Haines, the Jim Kelly of "Slide, Kelly, Slide!" There is no mistaking the fact that Haines was right on the firing line in New York and St. Louis during the 1926 pennant contest.

Close-ups of Haines as New York's no-hit pitcher were made after the World Series in the stadium of the Los Angeles Angels and also a few acres in the Culver City plant.

Since the picture has just been released and also has been reviewed in another department in a previous issue of *Moving Picture World*, exhibitors are becoming acquainted with the story. William Haines plays the title role of Jim Kelly, the great major league pitcher who is finally taught that eight other men have to work in order for a team to be victorious. Sally O'Neill essays the role of the daughter of the team's

catcher and guides the romance which aids considerably in making Kelly one of the boys. Harry Carey is the veteran catcher. Incidentally, we learned that during the filming of "Slide, Kelly, Slide!" Carey felt right at home in his catcher's mit, having one time played professional baseball.

Of all the actors whom Mike Donlon coached probably the toughest one to get acclimated to a glove was Karl Dane in the role of Swede Hansen. Dane, we are informed, was on the other side of the water during the time that American youth is learning its favorite sport. However, Dane, when he stepped in the field before the camera, shouldered a bat equally as well as Donlin himself.

Lya De Putti Enters Preferred Class

Snowbound Players Back in Hollywood

Clarence Brown, director of "The Trail of '98" and his company of M.-G.-M. players are back in Hollywood after a month's location stay at the top of the Continental Divide. Members of the company were, without exception, glad to get back from the frigid climate that has been their daily portion ever since they pulled into Corona, Colo., where the camp was pitched.

Glad to Return

Blizzards and zero weather are far from intriguing to dyed-in-the-wool inhabitants of southern California and there was no shedding of crocodile tears when the order to proceed home was issued.

Brown will start work on interior sequences immediately at the Culver City studio.

Another Reporter!

Reed Heustis, Los Angeles newspaper man, has moved his typewriter to the editorial department of the Hal Roach studio and in the future will specialize in scenarios. During the absence of H. M. "Beanie" Walker, now in the East, Reed will also be responsible for the titling of the Roach comedies.

Haines Made Star

Production will get underway shortly at the M.-G.-M. studios on "Spring Fever," William Haines' first picture as a full-fledged star in his own right. Hobart Henley will direct.

Look Where They Put Ralph Spence

A number of motion picture stars were included in the income tax liens filed in the Federal Court by Revenue Collector Galen H. Welch. The liens include many prominent Los Angeles people and are said to represent months of investigation by Federal tax experts. Among those named are Ralph Spence, author, 1920, \$98; Ben F. Wilson, 1921-1925 inclusive, \$12,659; Corinne Griffith, 1919 \$316.40; Herbert Rawlinson, 1925, \$121.85; Jack Norworth, vaudeville star, 1919, \$132.40.

Ban Sightseers From Studios Of M-G-M and Warner Brothers

No More May the Anxious School Teacher View
the Wonders of Hollywood and Return
With Tales of First Hand
Experience on the Lots

TOURISTS from the East and hinterland, anxious to see what a studio looks like in order that they may be able to give first-hand information to the folks back home, are going to be out of luck in the future, following a blanket mandate from the larger Hollywood studios clapping a ban on visitors and sightseers. Metro-Goldwyn-Mayer and Warner Brothers are the first two studios to publicly announce the new ruling, but it is expected that the other companies will immediately fall in line, making it more difficult than ever for the curious bent to pry their respective ways past the eagle-eyed, grim-visaged gatemen.

This ruling, of course, does not affect those having legitimate business on the various "lots." Writers and representatives of recognized and established publications will continue to avail themselves of the courtesy that has always been extended to them in practically every studio. In Hollywood there is but one producing organization that merits the appellation "big-timer," which of late has been religiously making access disagreeable for those with legitimate reasons for visiting that particular studio.

At this studio those individuals under salary to established publications as gatherers of motion picture news are barred from the "lot" and expected to depend entirely upon said studio's publicity department for "hot news copy." This is hardly a successful and valuable arrangement—for the studio.

As we mentioned above, this new ruling at the other studios does not affect those that must visit on legitimate business

transactions. M.-G.-M. officials declare that during the past few months a desire to allow out-of-towners an opportunity to view the inside of the studio has cost thousands of dollars and resulted in the withdrawal of the courtesy.

The players are opposed to an avalanche of sightseers bearing down on a "set" for the good and sufficient reason that they cannot do their best work under the circumstances. In many cases these "audiences" are rather critical also and verbally exchange among themselves their disappointment upon seeing a favorite of the screen in person. This is disconcerting to the actor or actress if they happen to be listening in and quite naturally ruffles their feelings, which in turn, detracts from their work.

Following is an excerpt from the statement issued officials at M.-G.-M.: "When visitors appear on a 'set,' few artists can give the best there is in them, with the result that they 'go through the motions' until the

Mae Murray Launches Suit Over Antiques

Mae Murray, film star, has named Jack Donovan and the latter's mother, Jeanette G. Donovan, co-defendants in a suit filed in the superior court for \$37,600, charging fraud and blandishment in her purchase of a home at 13047 San Vicente Boulevard.

Miss Murray claims that the furniture in the house at the time she purchased it were represented to be antiques, which, she asserts in her complaint, turned out to be cheap imitations.

visitors leave. Then the scene is taken as it should be done. This involves holding up an entire company and in the instance of one player alone, it was estimated that more than \$2,500 was lost in one day."

The decision of Warner Brothers comes after considerable contemplation. When we discussed the matter with Hal Wallis, publicity director at the studio, he informed us that during the past few weeks the place resembled a sequel to "The Big Parade," with the large number of visitors continually surging through the place.

"Exhibitors and those with bona fide business to transact will be extended the same courtesy they have always enjoyed at Warner Brothers studio," declared Wallis.

So in the future Mother Hubbard on her visit here from the corn belt will have to get her closeup of the studios from sightseeing buses and from the chatter of the players and "extras."

"Synthetic Sin" With Colleen Moore

"Synthetic Sin" will be Colleen Moore's first starring picture on the 1927-28 series for First National. John McCormick, general manager of West Coast production, made the announcement this week of the purchase of the stage success written by Fred-eric and Fanny Hatton.

Miss Moore will start work on the production immediately after finishing in her current picture, "Naughty But Nice." Supporting Colleen in the latter are: Donald Reed, Claude Gillingwater, Hal-lam Cooley, Kathryn McGuire, Edythe Chapman and Clarissa Selwynne.



Al Christie's wire-haired fox terrier, "Let's Go," is now king of the Christie kennels, having won an international championship.

Studio Sightseeing Comes To An End

★ Studio Row ★

FOLLOWING the renewal of his contract with Universal, Jean Hersholt will next be co-starred with Mary Philbin in "The Vietnamese Lover," to be directed by Svend Gade.

* * *

UNIVERSAL has decided to increase the number of episodes in "The Collegian" series from twelve to twenty. George Lewis and Dorothy Gulliver play the leads.

* * *

CHESTER FRANKLIN'S next directorial effort for M-G-M will undoubtedly be a mystery story following the successful reception of "The Thirteenth Hour."

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FRED WINDEMORE has been signed to direct two comedies for Joe Rock's Sterling productions, the first to be "She's My Baby" and the second "Poor Fish."

* * *

INTERIOR sequences of "Topsy and Eva" are now in order at the United Artists' studio. The Duncan sisters, who are starred in the production, have just returned from Lake Tahoe where the exteriors were filmed.

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LUTHER REED will direct Florence Vidor in "The World at Her Feet."

* * *

JOHAN GRIFFITH WRAY will direct Lon Chaney in "The Ordeal" for Metro-Goldwyn-Mayer.

* * *

AUGUSTINO BORGATO has been added to the cast of Samuel Goldwyn's, "The Magic Flame," with Ronald Colman and Vilma Banky.

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NATALIE KINGSTON is appearing opposite Milton Sills in "Diamonds in the Rough," First National production.

* * *

GEORGE FITZMAURICE will next produce "The Rose of Montenegro" for First National. At present he is engaged in cutting and editing "The Tender Hour," co-featuring Billie Dove and Ben Lyon.

* * *

CHURCHILL ROSS, Universal player, is in the hospital for treatment of an ailment that threatens to paralyze his shoulder muscles. Ross plays the part of the timid bookworm in "The Collegian" series.

* * *

KATHLEEN COLLINS has been signed to play opposite Ken Maynard in "The Devil's Saddle."

* * *

MILDRED WALKER has been given a part in "The Second Honey-moon," second of a series of two-reelers starring Taylor Holmes.

* * *

ANDRES DE SEGUROLA has been given a small part in Gloria Swanson's next picture.

* * *

ARLETTE MARCHAL has the leading feminine role in "Drums of the Desert," Zane Grey's story in which Warner Baxter has the male lead.

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DOROTHY SEBASTIAN has affixed her signature to a new contract to appear in M-G-M productions.

* * *

FREY NEWMAYER will direct Reginald Denny in his next Universal picture, "Heaven Forbid."

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HAL YATES has been signed by Hal Roach to write and direct.

* * *

DIRECTOR AL ROGELL will leave on a short vacation with the finishing of "The Sunset Derby," First National production, now in the cutting room.

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AARTHUR SHADUR, former studio manager at Universal City has been elevated to a supervisory berth by Carl Laemmle. Shadur has been with the organization during the past five years. His first story will be "Betty's a Lady" from the pen of the late Gerald Beaumont.

ADOLPH MENJOU and company have returned from location at Lake Tahoe on exterior sequences for "The Headwaiter," Menjou's current Paramount production. Supporting Menjou in the cast are Kathryn Garver, Lawrence Grant, Charles Lane and Sally Blane.

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WITH the completion of her role in "Old Heidelberg," Norma Shearer will commence work in "Liberty Bonds," an original story by Monta Bell. Bell will also direct the picture.

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LOIS MORAN, Donald Keith, Vera Veronina and Larry Kent have the featured roles in Paramount's, "The Whirlwind of Youth," adapted from A. Hamilton Gibbs story, "Soundings."

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CLIVE BROOK has the male lead in "Underworld," Ben Hecht's drama of metropolitan life. Josef von Sternberg will direct with Evelyn Brent in the feminine lead.

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LARS HANSON, Swedish actor, will play opposite Lillian Gish in "The Wind." His work opposite Miss Gish in "The Scarlet Letter" earned him the male lead with the latter in the screen adaptation of the Dorothy Scarborough novel. Victor Seastrom will be in charge of direction.

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DOUGLAS McLEAN is on a short yachting trip preparatory to starting on his next Paramount release, "See You Later."

* * *

UNIVERSAL announces the signing of two directors, William Beaudine and William Craft. Beaudine will direct Norman Kerry in "Too Many Women," while Craft's first assignment will be with an all-star cast in "Patents Pending."

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DORIS DEANE, wife of Fatty Arbuckle, has signified her intention of making the trip to Germany with her husband when he leaves to fulfil a motion picture contract there. It is possible that Mrs. Arbuckle may also appear with Fatty on the screen.

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THE make-up of Emil Jannings in "The Way of all Flesh" his initial starring venture for Paramount, was declared to be the finest he had ever seen by James Montgomery Flagg, noted illustrator. Bell Bennett and Phyllis Haver have supporting roles with the German star.

* * *

ROBERT MCGOWAN, director of Hal Roach's "Our Gang" comedies is expected back on the job at the Culver City studio early in April after a three-months' vacation. During his absence his assistants, Anthony Mack and Charley Celze have been pinch-hitting for McGowan.

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CORINNE GRIFFITH is expected back on the coast shortly to start work in her first starring production for United Artists under her new contract. June Mathis is preparing the story, "The Garden of Eden."

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LILYAN TASHMAN and Armand Kaliz have been added to the supporting cast of "The Stolen Bride," Billie Dove's first starring picture under her new First National contract. Alexander Korda, former UFA director, will handle the megaphone.

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BYRON HASKIN, a graduate of the camera ranks is now directing May McAvoy in "Irish Hearts" for Warner Brothers. His first picture was such a success that he was tendered the direction of the McAvoy production.

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JOSEPHINE CROWELL, one of the veteran character women of the screen, has an important role in Edward Everett Horton's current two-reel comedy, N. J. (Nick) Barrows is directing.

* * *

BILL CODY, producer-star of western features, is now in Weepah, Nev., where exteriors are being "shot" on his next production, under the present title of "Gold from Weepah."

Doug's Newest Will Be Titled "The Gaucho"

The name of Douglas Fairbanks' new picture will be "The Gaucho," which in its English equivalent means "The Cowboy." The story is an original by Elton Thomas, who wrote "The Black Pirate." The scenario is now being prepared by Lotta Woods. F. Richard Jones will direct. "The Gaucho" is a tale of cowboy life in South America.

It is expected that Fairbanks will begin work shortly, the film being made at the enlarged United Artists Studio in Hollywood.

"Magic Flame" Selected For Colman-Banky

"The Magic Flame" has been chosen by Samuel Goldwyn as the title of the next Ronald Colman-Vilma Banky film, based on Rudolph Lothar's play, "King Harlequin," for the United Artists.

The film is now being made in Culver City, under direction of Henry King, who made "Stella Dallas." It is the fourth film in which Miss Banky and Mr. Colman have been co-featured in the last two years.

Oliver Designs Spanish "Sets" For "Carmen"

Harry Oliver, world traveler and widely-known authority on the architect of the world's empires, designed the Spanish settings for Fox Films production of "Carmen," made under direction of Raoul Walsh, director of "What Price Glory."

Oliver's work has established him as one of the most advanced art directors in pictures and many of his ideas have been adopted throughout the West.

Four Premieres For P. D. C. in L. A.

With four Western premieres taking place in Los Angeles theatres within a period of eighteen days, Cecil B. De Mille's Producers' Distributing Corporation believes it has set a record.

"White Gold" made its world premiere at the Figueroa, Friday, March 19.

"The Yankee Clipper" opened at the Forum on Wednesday, March 24.

"The Clinging Vine" made its debut at the Hillstreet, March 13.

"Getting Gertie's Garter" opens at the Metropolitan, April 1.

Direct Contact With 14,000,000 Readers Established By M-G-M

Foreign Language Newspapers Use Publicity on M-G-M Pictures; Home Office and Studio in Net-Work

DIRECT CONTACT with fourteen million people in the United States and Canada, most of whom cannot read English and practically all of whom are movie patrons, has been established for exhibitors of Metro-Goldwyn-Mayer Pictures, through a departure in national publicity announced by M-G-M., upon the first anniversary of its operation.

Columbia Film In Chicago Runs

"Wandering Girls," Columbia's drama of modern youth, which just ended its first showing in Chicago, was greeted with equal enthusiasm by both the audience and the critics.

During the week of March 7 it was presented simultaneously at three first-run houses, where it played to appreciable returns.

Up to a year ago, the fourteen million readers of newspapers and magazines printed in foreign languages throughout North America, were practically overlooked in the national publicizing of films and film personalities, it is pointed out.

This vast public, representing every foreign tongue, comprises in its large majority, regular motion picture patrons whose chief entertainment is found in the "universal language" of the screen.

A year ago, realizing the importance to exhibitors of this tremendous patronage and following a complete survey, M-G-M instituted a publicity service to these newspapers and magazines that for thoroughness rivals the service generally accorded American newspapers and publications.

Participating in this service are the offices of the publicity departments at the studio and the home office in New York, with special staffs assigned to the work. With the operations of the staffs at both ends of the continent dovetailed in a unique manner, a network of contacts throughout the entire extent of North America has been established.

Tabulated results indicate that practically all of the space accorded to motion pictures in foreign-language publications here and in Canada for nearly a year has been devoted to Metro-Goldwyn-Mayer personalities and pictures, it is announced.

Among the languages covered by this publicity service are Jewish, German, Polish, Russian, Spanish, Italian, French, Czech, Slovakian, Jugo-Slavian, Swedish, Norwegian and Danish.

Following its institution of Radio Clubs on thirty of the most powerful radio stations throughout the United States, whereby M-G-M pictures and personalities are publicized over the air to twenty-five million people weekly, the foreign-language publicity service offers another potent departure in national publicity sponsored by M-G-M.

During the world war the Government operated a special publicity bureau to reach these fourteen million people, and this work became of great importance in the scheme of things.

Dorothy Gulliver's New "U" Feature

Dorothy Gulliver, who has been coming on with the rapidity of a comet, has finished the sixth episode in the second "Collegians" series and has immediately been assigned to play opposite Fred Humes in "One Glorious Scrap," which is being directed by Edgar Lewis.

Upon the completion of "One Glorious Scrap," she will return to "The Collegians" to finish the remaining four of the series for the coming year.

In the meantime, Nat Ross, who directed the second "Collegians" series, has been assigned to direct an original picture written by Hampton Del Ruth, entitled "Stop That Man."



James R. Grainger, general sales manager of Fox Film Corporation, bids "good-bye" to F. W. Murnau, as the noted director of "Sunrise" took his leave of Hollywood.

Dolores Del Rio Proves She Can Fight Fiercely

It is not unusual to see two rugged men engage in physical combat in motion pictures. Rather, it is an expected portion of nearly every film. In Fox Films screen version of "Carmen," an embroglio of a widely different nature is staged.

Raoul Walsh, director of the spectacle, has planned fistic engagements for men, innumerable times during his career as a picture maker, but the "battle" between Dolores and Del Rio as "Carmen" and Carmen Castillo, one of the cigarette girls, was the first screen fight he has photographed wherein the identical ferocity needed in a fight between men was needed for disagreements between two feminine characters.

And it was a fight! Thrills, action, speed and realism in goodly portions. When the two screen actresses finished the fight both were possessed of numerous bruises, scratches and marks of a battle.

Laemmle's Next A Raine Story

Universal has just announced the principals for Ernest Laemmle's new feature, "The Eternal Silence," adapted from William McLeod Raine's story, "The Yukon Trail."

The cast is headed by Francis X. Bushman, famous screen star, and includes Burr McIntosh, June Marlowe, Neil Hamilton and Otis Harlan.

MacDonald Signs

Winfield R. Sheehan, vice-president of Fox Films, has renewed the contract of J. Farrell MacDonald. On the day the agreement was signed MacDonald went to work in his tenth picture this season. It is "Rich, But Honest," a screen version of Arthur Somers Roche's story, and is being directed by Albert Ray.

Miss Tell Signed

Olive Tell has been assigned the leading role in "Slaves of Beauty," which is the new title of the screen version of "The Grand-flapper," Nina Wilcox Putnam's story, being directed by J. G. Blystone at Fox Films West Coast Studios.

O'Connor to Direct

Frank O'Connor has been signed by Fox Films to direct "Macushla," a screen version of the play by Rida Johnson Young, according to an announcement by Winfield R. Sheehan, vice-president.

Two Warner Films Ready

Production work on two big outdoor pictures was finished this week by Warner Bros. when the last scenes were completed on "The Brute," starring Monte Blue and "Tracked by the Police," starring Rin-Tin-Tin.

"The Brute" is an adaptation of W. Douglas Newton's story of the West, which is vividly depicted in many unusual locations including Mt. Whitney, Death Valley and the oil fields of Oklahoma. Irving Cummings directed the cast, including such well-known names as Leila Hyams, Clyde Cook, Carrol Nye and Paul Nicholson, who appear in support of Monte Blue.

The Rin-Tin-Tin picture, "Tracked by the Police," was filmed largely in Arizona. Ray Enright was at the megaphone with the featured players, including Jason Robards, Virginia Browne Faire, Tom Sant-echi, Dave Morris and Wilfred North.



Alice Terry in M-G-M's "Garden of Allah"

Baseball Experts Wire Praise Of M-G-M's "Slide, Kelly, Slide"

DOZENS of enthusiastic telegrams from members of the Boston Braves and New York Yankees, and from newspaper writers and club magnates with the teams, arrived at the Metro-Goldwyn-Mayer offices in New York following a showing of "Slide, Kelly, Slide," at the Florida Theatre, St. Petersburg, Fla., last week. This showing was arranged in honor of the Yankees, who took part in the baseball epic, now at the Embassy, New York, for an indefinite run.

This expert expression of ap-

proval of the new film, with William Haines in the title role, followed similarly enthusiastic and unanimous praise by such nationally known sporting authorities as Grantland Rice, W. O. McGeehan, Hugh S. Fullerton, Alex Sullivan and Ned Brown, who saw the film in pre-view in the projection room of the Capitol, as guests of Major Edward Bowes.

Among those notables of the baseball world who sent personal wires of praise for the film, which has been termed "the greatest baseball picture ever made," are:



This little chicken is really Dorothy Gulliver who makes George Lewis' heart beat faster in the Universal Series, "The Collegians."

Benefit With "Fire Brigade" In Bridgeport

One hundred per cent. co-operation was received from the Bridgeport Fire Department when Metro-Goldwyn-Mayer's special production, "The Fire Brigade," was presented under the name of the Bridgeport Fire Department, for aid of their Sick Benefit Association fund, at the Cameo Theatre.

A M-G-M exploiteer assisted the manager of the theatre in putting over one of the most complete campaigns this picture has had to date. Arrangements were made with Fire Chief Daniel E. Johnson for his men to handle the sale of tickets throughout the city.

Twenty-five per cent. of the gross receipts of such sale of tickets were to be turned over to the Bridgeport Firemen's Sick Benefit Association.

Jacob Ruppert, president of the Yankees; Miller Huggins, manager of the Yankees; Ed Barrow, Connie Mack, August Herman, owner of the Cincinnati Reds; Emil Fuchs, president of the Boston Braves; Thomas Shibe, president of the Philadelphia Athletics, and Bob Meusel and Tony Lazzeri, who are in the cast of "Slide, Kelly, Slide."

Johnny Hines in "All Aboard"; Release May 8

Following the arrival in New York of the print of the New Johnny Hines comedy, "All Aboard," produced under the personal supervision of C. C. Burr, comes the announcement from First National Pictures that the offering has been scheduled for general release through the country the week of May 8th.

Seldom has a film comedy received unstinted praise during the preview period as has "All Aboard" from the hands of critics and reviewers both in Hollywood and New York. The work of the comedian has been hailed enthusiastically by the press as the best work of Johnny Hines' Career.

Johnny Arthur's Next

Glen Cavender, who is so often seen as a sheriff or policeman in comedies made at Educational Studios, appears as a hard-boiled football coach in "The Draw-Back," the new Tuxedo Comedy featuring Johnny Arthur.

Young Bushman To Be Star of "Scarlet Arrow"

Francis X. Bushman, Jr., son of the famous screen star, and himself rapidly winning his spurs as a star, has been signed by Universal for the starring role in "The Scarlet Arrow," one of Universal's big serials for next year. Bushman, the father, also is now with Universal.

"The Scarlet Arrow" will be one of five big serials to be made for 1927-1928 release by Universal. The others are "Blake of Scotland Yard," starring Hayden Stevenson; "The Vanishing Rider," starring William Desmond; "The Haunted Island," starring Jack Daugherty, and "The Trail of the Tiger," also starring Daugherty.

Young Bushman has definitely established himself as a coming factor in the screen world. During the past year he played important roles in such pictures as "Brown of Harvard," "Midnight Faces," "Dangerous Traffic," "Eyes Right" and "The Understanding Heart."

A. E. Shadur To Supervise "U" Production

Studio Manager Arthur E. Shadur has been appointed supervisor of an as yet untitled production, according to an announcement just made by Universal.

Shadur has been given full supervisory powers, in accordance with which he will select a story, director and cast, assuming full responsibility for the production. A detailed announcement of his plans will follow shortly.

Shadur, one of the best informed executives in the industry on production matters, has filled practically every position with his company, having been promoted to his present post last year after a satisfactory term as chief engineer.

Actor Loaned

Ivan Petrovitch, the Serbian actor whom Rex Ingram discovered in Europe, will be farmed out to a French company as soon as the Metro-Goldwyn director has finished with him in "The Garden of Allah," the picturization of Robert Hichens's famous novel now being made on location in Africa and France.

Fox Cast

The cast of Fox's "Slaves of Beauty" includes Earle Foxe, Margaret Livingston, Richard Walling and Holmes Herbert.

Will Hays Gives Some Figures

At the Astor luncheon this week, where the Huge Reisenfeld Medal award was made to "The Vision," Educational's two-reel Romance Production in Technicolor, Will H. Hays gave some interesting statistical data on the Film industry. According to Mr. Hays—

More than 200,000 miles of motion picture film are manufactured each year.

During the past four years more than 150 billion feet of film have been shipped by parcel post, express, or truck in the United States alone—enough to encircle the globe 6,000,000 times.

During this four-year period only four fires resulted in shipments, with total loss of only \$450.

17,846 feature pictures, comedies and news reels shown last year, without cost of any kind, to shut-ins, hospitals, orphanages, homes for the aged and prisons.

A quarter of a million workers engaged in making, distributing and showing motion pictures.

Roughly a million of our citizens are directly dependent on film industry for their living.

Motion pictures thus affects nearly every trade and profession.

As an example, \$67,000,000 go annually to the newspapers and magazines of the country for advertising. Thus, the printer, lithographer, the paper manufacturer, and publisher are all affected.

More silver is used in treating motion pictures than in making silver coin.

Thousands of bales of cotton are needed in the manufacture of film base.

Howard University, Columbia, Washington University, Pennsylvania, Western Reserve, and other great educational institutions are now giving special study to the development of the motion picture as an art and as a business.

Dolores Del Rio To Be Starred In "Romona," For United Artists

D OLORES DEL RIO will be starred in a United Artists picture, "Ramona," which Mr. Carewe will direct and co-produce with Inspiration Pictures in California as soon as Miss Del Rio has finished "The Trail of '98."

Mr. Carewe left for California yesterday to begin work on the scenario of "Ramona," a film ver-

sion of Helen Hunt Jackson's novel.

Miss del Rio, a native of Durango, Mexico, will play a Mexican girl in "Ramona." She was a French girl in "What Price Glory" and in the Inspiration-Carewe production of Tolstoy's "Resurrection" (United Artists), she is "Katusha Maslova," Tolstoy's Russian heroine.



Gloria Swanson, back in Hollywood after two years in the east, is greeted by Mary Pickford and Douglas Fairbanks in Los Angeles.

Left to right: Director Albert Parker Mary Pickford, Douglas Fairbanks, Gloria Swanson and the Marquis H. de la Falaise.

SHORT TALKS ON SHORT FEATURES

The Winning Combination

Advertising will not put over mediocre pictures any more than it will put over a poor cake of soap or a poor can of soup. The first requisite for a successful advertising campaign is a quality product. But every retail dealer in the land knows that a product of real merit, backed up by extensive advertising, is his best seller. And this is just as true of motion pictures as of anything else.

Highest merit, supported by service and advertising, makes *Educational Pictures* your "best sellers" among short features. They have long been recognized as the dominant quality leaders in their field. And they were the first short features to be advertised nationally to your patrons—in fact, the only short features that have had consistent magazine advertising.

Educational Pictures have been making new friends and extra profit for a steadily increasing number of exhibitors for seven years—there are 13,000 theatres showing them now. And they are the short features you can depend on most confidently for continued quality, service, advertising support, and box-office profit, next season.

E. W. Hawanons

President.

EDUCATIONAL
FILM EXCHANGES, Inc.



Temple Bailey Signs Contract With F. B. O. For Five Years

IN KEEPING WITH their policy of lining up those authors with the greatest following among the reading public, an announcement is made by Joseph P. Kennedy, president of Film Booking Offices, that Temple Bailey, one of the most popular of novelists, has affixed her signature to a five-year contract, by the terms of which F. B. O. acquires the rights to film every novel that comes from her pen during this period.

The first production to be filmed is "Wallflowers," a serial in Good Housekeeping Magazine.

Temple Bailey has written thirteen novels to date, which include "Judy," "Glory of Youth," "Contrary Mary," "Mistress Anne," "Adventure in Childhood," "The Tin Soldier," "The Trumpeter Swan," "Gay Cockade,"

"The Dim Lantern," "Peacock Feathers," "The Holly Edge" and "The Blue Window."

In commenting on Miss Bailey's affiliation with F. B. O. and the purchase of "Wallflowers," Mr. Kennedy said:

"Miss Bailey's novels are in the same class with Gene Stratton-Porter's. Her following is legion, and there is a ready made audience of over 1,500,000 who have already read 'Wallflowers' in Good Housekeeping Magazine, with several millions who will read it in book form, awaiting the screen version of the novel.

"We are planning to launch a nation-wide publicity and advertising campaign for each film as soon as it appears in book form and is ready for screening."

Bacon Will Direct "Maryland"; Crosland To Do Another Film

PRODUCTION news from the Warner studio this week states that "The Heart of Maryland" will be directed by Lloyd Bacon, and not by Alan Crosland, who was originally scheduled to make this story to be released before the end of the current season.

Director Crosland will pick up the megaphone for another production, soon to be announced.

Dolores Costello's next starring vehicle, as yet untitled, is now being cast. An interesting group of players has been assembled with Betty Blyth returning to the screen to appear in the production. Opposite Miss Costello will be Malcolm McGregor. The heavy role is to be in the hands of Warner Oland.

The signing of another new director by Warner Bros. is announced in the acquisition of Archie Mayo, lately credited with a number of successful features, but perhaps best known for his comedy work with Educational and Christie. His first assignment is soon to be decided upon.

Other activities on the Warner lot centre about the starting of Syd Chaplin's next comedy special, to be directed by Charles F.

Reisner, who has guided the star's other recent hits to box-office success. The picture is being prepared under the working title of "The Race Track Tout," but a new name will be given it before release. Helene Costello has been chosen as a member of the cast and other selections are now being made.

Irene Rich's newest, "The Climbers," directed by Paul L. Stein, is progressing toward completion. The name of Kathleen Key was the last to be added to the line-up of players.



Edward Everett Horton

POPULAR comedian who is being starred in a series of two-reel comedies now being filmed by Hollywood Production for release through Paramount's new short subject department as one of their first attractions. Mr. Horton scored a big hit in the title role of "Ruggles of Red Gap" and was hailed by the critics and public for his fine portrayal of an unusual role in "The Beggar on Horseback," both for Paramount. He was subsequently signed by Universal and starred with great success in "The Whole Town's Talking" and co-starred with Laura La Plante in "Poker Faces" and with Marian Nixon in "Taxi, Taxi."



Dorothy Sebastian, M-G-M player in "On Ze Boulevard," having a coat of tan removed.

Rupert Julian Production In Rare Preview

"The Yankee Clipper" was given a preview screening at a dinner given in honor of the adjourning Fifty-Fourth General Assembly of Missouri by the Jefferson City Chamber of Commerce, March 22.

Headed by Lieutenant Governor Bennett of Missouri, and Mayor Thomas of Jefferson City, the brilliant assemblage that greeted the Rupert Julian special made for Cecil B. De Mille included the most distinguished representatives of civic and commercial life of Jefferson City and the State of Missouri, and joined the members of the Missouri Legislature in acclaiming "The Yankee Clipper," a masterpiece of realistic sea action and a faithful chronicle of that colorful era of the clipper ship when American sailing ships dominated the seven seas and wrote a glorious page in maritime annals.

"White Flannels" Wins Praise of New York Press

After housing "The Better 'Ole" for six months at advanced prices, the Colony, New York City, has reverted to a continuous performance policy with the Warner Brothers' production, "White Flannels," which scored a distinct hit with Broadway's picturegoers and Broadway's critics.

The metropolitan reviewers found the picture notable as containing what they believe will be rated as one of the year's outstanding performances. This prediction was directed to Louise Dresser's handling of the mother role around which the story's action revolves.

Hopkins Signed

Robert Hopkins, title writer and former columnist on the San Francisco Call, has been signed by Paramount. His first assignments are "The Whirlwind of Youth" and "The Big Sneeze." During the last year and a half Hopkins has titled 43 pictures for Warner Brothers.

Paducah Notes

Irvin S. Cobb is the author of "Turkish Delight," filmed at the De Mille studio under the direction of Paul Sloane.

Miss Haver's Role

Phyllis Haver, the charming blonde of the Cecil B. De Mille lot, becomes a spitting wife in

Menjou to Visit Old Battlefields

Adolphe Menjou has been granted a two-months leave of absence from Paramount studios for a trip to Europe.

Menjou's leave will start as soon as he completes his present picture, as yet untitled. The picture will be finished in a few weeks and Menjou is to be back at the studio in time to start another picture by May 23.

Predicts Gross Of \$5,000,000 For "Don Juan"

A few years ago there were producers in the moving picture industry who prophesied that the day would come when pictures would be presented that would gross \$1,000,000 in receipts. These men were considered visionary.

Those who laughed at the prophesies do so no longer, for there has loomed up not one but several pictures that have succeeded in eclipsing the \$1,000,000 mark. In fact, a \$1,000,000 gross has ceased to be the goal set for a successful feature picture.

It is claimed for the John Barrymore film, "Don Juan," that it will have a gross of \$5,000,000 easily.

Warner Bros. haven't the slightest doubt that this sum, considered fabulous a few years ago, will be reached before the picture goes into the limbo of the shadows.

"Flats" Breaks All Cleveland Records

"McFadden's Flats," the First National comedy, has completed its fifth week in the Cameo, Cleveland, breaking all records for Cleveland.

It has already broken records in Toledo and Washington.

New Orleans Girl

Leatrice Joy, who plays the starring role in "Vanity," filmed at the De Mille studio, was born in New Orleans.

Vera's First Role

Vera Reynolds, the De Mille star of "The Little Adventuress," first played before the camera in "A Chorus Girl's Romance," featuring Wallace Reid.



Claire Windsor plays the leading feminine role in Universal's "The Claw."



Margaret Livingston in Fox's "Married Alive" and there's certainly nothing dead about this.

Edward Laemmle's Next Picture To Be "Counsel For the Defense"

EDWARD LAEMMLE has been assigned another melodrama for his next production, it has just been announced by Carl Laemmle, president of Universal Pictures Corporation.

The picture, "Counsel for the Defense," will be a colorful drama of the law courts from the versatile pen of Henry Irving Dodge. It was produced as a play by Cohan and Harris in New York. Charles Logue is writing the script.

Dodge, in addition to a talent for chilling melodramas, has also a flair for comedy, having written "Skinner's Dress Suit," which Universal produced last

year with Reginald Denny and Laura La Plante.

Edward Laemmle recently completed "Cheating Cheaters," a melodramatic comedy of the underworld, in which Betty Compson and Kenneth Harlan were featured. Before that he did "Held by the Law," reputed to be one of the most thrilling melodramas of the year, featuring Marguerite de la Motte and Johnny Walker.

Among young Laemmle's other productions are "The Whole Town's Talking," "A Woman's Faith," "The Man in Blue," "Spook Ranch" and "The Still Alarm."

Klein Signed

Philip Klein, son of Charles Klein, the eminent dramatist, has been placed under a long term contract to write and supervise pictures for Fox Films. He recently completed the screen version of "Is Zat So," and is now at work on adaptations.

Milton Sills' Next

"Diamonds In The Rough," the Milton Sills starring vehicle, has reached the midway production mark, it was announced by Ray Rockett, First National producer. This is the first picture in which Natli Barr, celebrated Russian beauty plays opposite the star.

"Rosie O'Grady" Booked In Big Run Theatres

"Sweet Rosie O'Grady" has been chosen as the attraction for the opening of one of Nebraska's finest houses, the Rivoli, in Hastings.

This theatre belongs to the Universal Chain Theatre, and considering that they have the product of practically every old line company under contract, this selection of "Sweet Rosie O'Grady" for the opening feature must be taken as an exceptional compliment, not only to the picture, but Columbia Pictures as a whole.

The same picture recently completed a week's run at Stanley's Cedar Theatre in Philadelphia. Joseph Conway, manager of the house, was so impressed with the entertainment value of "Sweet Rosie O'Grady" that the Stanley Company broke their two-day policy for the theatre and booked the Columbia comedy for a week.

Mr. Conway put over a special publicity and exploitation campaign on "Sweet Rosie O'Grady" which resulted in record-breaking business.

Bill Cody Starts Western Feature

Bill Cody, whose current feature offering is "The Arizona Whirlwind," has started another big Western for Pathe release at the California studios.

"Out of the Dust" is the working title and Alvin J. Neitz is directing assisted by Joseph Murphy. H. Wenstrom and Dave Smith are at the cameras, with W. S. Johnson, formerly Mary Pickford's illuminating engineer, in charge of the lighting.



John Barrymore, as the gay Francoise Villon in U-A's "The Beloved Rogue."

Fred Kohler to Have Role In "Underworld"

Fred Kohler, whose acting as the top sergeant in "The Rough Riders," now at the George M. Cohan Theatre, has attracted some attention from the critics, has been engaged by Paramount to play an important role in "Underworld," Ben Hecht's original story of gangster life, now being directed by Josef von Sternberg.

The principal role has been entrusted to George Bancroft. Evelyn Brent will play Moll, the girl and Larry Semon will furnish the comedy.

Artclass Makes Animal Serial

Artclass Pictures Corporation announces for the season 1927-28 a wild animal serial, "The Perils of the Jungle," featuring two popular screen stars, twenty elephants, more than one hundred lions, half a dozen hippos, jackals and all the denizens of darkest Africa.

The serial will be released in ten episode form and the first episode will be ready for screening this month. Production is now under way.

Indications point to "The Perils of the Jungle" as representative of the large lineup of product which Artclass is releasing this coming season.

Vera, the Tomboy

Vera Reynolds, the De Mille star of "The Little Adventuress," was once known as "the tomboy of motion pictures."



Gardner James of Inspiration Pictures doing an odd job on a house that "might" look well in Hollywood.



Jack Mulhall trying to keep out of jail in First National's "See You in Jail." Alice Day is the girl.

United Artists' Picture Opens New W. G. V. House in Easton, Pa.

THE BIGGEST SOCIAL and entertainment affair in many years in Easton, Pa., was the opening of the new Wilmer & Vincent Theatre, the Embassy, on March 19.

A series of United Artists pictures has been booked to start the current season of the new Embassy.

The Roland West production of "The Bat" was the premiere at-

traction when the doors were opened.

Among the United Artists pictures to play following "The Bat" are "The General," "Stella Dallas," "Sparrows," "The Son of the Sheik," "The Black Pirate," "The Love of Sunya," "The Winning of Barbara Worth," "The Beloved Rogue," and "The Night of Love." These will play until June.

Leatrice Joy "Bob"

The famous "Leatrice Joy bob" will be worn again by the fascinating De Mille star in "Vanity."

Julia's Record

Julia Faye, who enacts an important role in "Turkish Delight," was featured in the first picture made at the Cecil B. De Mille studio.

Returns to Drama

In response to popular demand Leatrice Joy, De Mille star has returned to strong drama in "Vanity."

Julia Faye, Co-Ed

Born in Virginia, Julia Faye, featured actress of the De Mille studio, who plays an important role in "Turkish Delight," was a co-ed at the University of Illinois.

Lucien Andriot At Camera On Fox's "Carmen"

Lucien Andriot, expert cameraman, is cranking on "Carmen," being made by Raoul Walsh for Fox Films. Andriot has been associated with the screen's greatest stars and has many film successes to his credit.

Dolores del Rio, Victor McLaglen and Don Alvarado are in the principal roles, with Mathilde Comont, Jack Bastain, Ralph Sipperly and Nancy Nash in other important characterizations.

Willis Goldbeck Returns to U. S.

Willis Goldbeck, who wrote the scenario for Rex Ingram's picturization of Robert Hichens's "The Garden of Allah," for Metro-Goldwyn, has returned to the United States after several months spent in southern France and Africa, and will go out to Hollywood after taking a short vacation in the East.

He reports excellent progress by the Ingram company now making "The Garden of Allah" on location in northern Africa.

Goldbeck adapted three of Ingram's outstanding Metro-Goldwyn productions, "The Prisoner of Zenda," "Scaramouche" and "Mare Nostrum" to the screen.

Buck Jones' Next

Buck Jones has just finished "The Holy Terror," and is preparing to begin screening "Good as Gold," a film version of Murry Leinster's story, "Owner of the Aztec." Scott Dunlap will direct production at Fox Films studio in Hollywood. Lambert Hillyer directed "The Holy Terror."

Doty Writes Plot

Douglas Z. Doty, former editor-in-chief of Century Magazine and Cosmopolitan, wrote the plot of "Vanity" for the Cecil B. De Mille studio.



Claire Windsor as a belle of 1870 in M-G-M's "The Bugle Call" starring Jackie Coogan.

Gilbert-Garbo, In Combination, Stands 'Em Up

Metro-Goldwyn-Mayer's "Flesh and the Devil," which recently established a world's record by its sensational four week run at the Capitol, New York City, continues to be one of the greatest hits of the season. John Gilbert is starred, with Greta Garbo playing opposite him. Lars Hanson enacts one of the chief roles in this adaptation of Sudermann's "The Undying Past."

The latest reports on the film now playing in the South and Middle West may be summarized thus: "SRO." "Flesh and the Devil" recently opened at the Vendome Theatre, Nashville, Tenn., to establish a new record for the house.

At the same time "Flesh and the Devil" opened at the Stillman, Cleveland, Ohio, to capacity business, selling standing room daily.

Work Started On "Finnegan's Ball"

"Finnegan's Ball," to be released as a special production, will bring resumption of activities at the Graf Bros. Studios, San Mateo, Cal., this week, according to Louis Graf, general manager of that plant, formerly known as Pacific Studios.

The production is being made by Pallas Photoplays, a San Francisco corporation, from a story by Max Graf, who will supervise. James P. Hogan will direct.

Charlie McHugh, Aggie Harrington, Mack Swain, Johnnie Heron and Blanche Mehaffey are among the principals.

"Circus Cyclone"

Tom Mix is preparing to start work on "The Circus Cyclone," for which Jack Jungmeyer has written the continuity. Ben Stoloff will direct production at Fox Films Hollywood Studio. Mix has just finished "The Outlaws of Red River," a Gerald Beaumont story which Lew Seiler directed.

Miss Conrad Cast

Dolores Conrad, winner of the Denver Post's beauty contest last year, has been added to the cast of "The Trail of '98," according to advice received at the Metro-Goldwyn-Mayer studio from Director Clarence Brown.

Seitz to Direct; Milne On Story

Peter Milne is at work on the story, and shooting will commence as soon as the script is completed.

George B. Seitz has been signed by President Joseph P. Kennedy to direct "The Great Mail Robbery" for F. B. O., one of the Gold Bond productions on the 1927-28 program.

Universal Announces Record Production Schedule, 1927-28

REPORTS that Universal has been planning an unprecedented array of features and short subjects for next season, a production schedule of such proportions as to offer a startling challenge to the industry, were graphically confirmed this week when Carl Laemmle, president of Universal Pictures Corporation, announced the full details of Universal's program for 1927-28. It is by far the most ambitious program ever laid out by Universal in any one year and will be aptly in keeping with Universal's celebration of its twenty-one years in the field.

Embracing more features than ever before, and especially a great increase in super-production, as well as an enlarged program of short products, the Universal production schedule bids fair to more than match all competitive schedules. It will represent an expenditure of more than \$15,500,000, Laemmle states, and will mark Universal's supreme bid for its place in the sun.

Popular Broadway stage successes, world-real novels, and an unusual array of high class screen originals make up the material from which Universal's forthcoming pictures are being

made. To carry out this schedule, the Laemmle organization has built up at Universal City a great corps of directors, stars and players. Some of the most popular names on the screen are included among those to be seen in the Laemmle product for next year.

In specials, or super-productions, the schedule calls for a round dozen of this type, an increase of 50 per cent. over previous years.

There also will be thirty-three Jewel pictures, of superior quality, including seven Hoot Gibson Jewels.

Also, Universal will contribute twenty-two other feature pictures to the market, ten of the "thriller" variety, and twelve "fast action" Westerns.

In the Short Subject field, Universal has more than 600 one and two-reel comedies, Westerns, serials, specials and newsreels.

This output will include several series of high-class comedies, and a group of new serials, the quality of which may be judged from the fact that Laemmle has decided to rate the first one, now in production, as a Universal Junior Jewel and present it under his own name.



The funniest thing in Hollywood is a 3-foot crib, according to Nicholas Stuart, who is shown trying to laugh off a hot one handed him by Louise Fazenda, featured player in "Cradle Snatchers," a Howard Hawks production for Fox Films.

This Baby Is Doing Nicely; We Thank You!

"Tell It to the Marines," one of Metro-Goldwyn-Mayer's special productions, continues to uphold the record it established as one of the greatest box-office attractions in the history of the film industry.

The picture is keeping up its remarkable countrywide triumphs by playing to capacity business at the various well-known theatres in Pittsburgh, Washington, D. C., Superior, Wis., and Salt Lake City.

The reports of the theatre managers, the critics and the patrons in the different cities where this film has appeared, are all enthusiastic, the film winning the popular favor of all concerned.

Wires of enthusiastic comment continue to pour in daily at the Metro-Goldwyn-Mayer office.

Mebbe a Kelly Was the Manager

H. C. Cohen, manager of the Los Angeles exchange of Film Booking Offices, sold "A Regular Scout," an F. B. O. picture starring Fred Thomson, to the Broadway Palace Theatre, Los Angeles, for a two-week run. This is a record engagement for that theatre.

Ray's Rare Role

Charles Ray becomes a city-bred man-about-town in "Vanity," De Mille starring picture for Leatrice Joy.

Hungarian Actor

Victor Varconi, De Mille featured player, who enacts an important role in "The Little Adventuress," was born near Budapest, the Hungarian capital.

Wins New Contract

Dorothy Sebastian, who has just completed four picture roles at the Metro-Goldwyn-Mayer studio, has been given a new contract.

St. Polis Cast

John St. Polis has been added to the cast of Lon Chaney's new Metro-Goldwyn-Mayer starring vehicle, "The Unknown," which Tod Browning is directing.

Ralph Ince On F. B. O. Contract

Joseph P. Kennedy, president of Film Booking Offices, announces that Ralph Ince, one of the best known directors in the industry, this week affixed his signature to a five-year contract with F. B. O.

Ince has been responsible for some of the biggest box office successes that have emanated from the F. B. O. studios.

Five Ready For Stern Series of "Buster Brown"

The new Buster Brown Comedies, being made by the Stern Brothers for Universal release next year, are coming through in fine shape, according to reports from the Stern Brothers studio in Hollywood. Five two-reelers of the new series already have been completed.

The first of the new series has just been received in New York. It is "Buster's Home Life" and when previewed a day or so ago by Universal executives and home office department heads, it was hailed as the beginning of a new style in Buster Brown comedies.

Ramon Novarro Stars Next In Conrad's Novel

"Romance," Joseph Conrad's novel, will be Ramon Novarro's next vehicle as soon as the Metro-Goldwyn-Mayer star completes work in the spectacular screen version of "Old Heidelberg," now being made under the direction of Ernst Lubitsch, with Norma Shearer co-starred in the feminine lead.

John S. Robertson will be the director of "Romance."

Signs Russian Girl

Vera Veronina, Russian beauty who was recently brought to Hollywood under contract to Paramount, has been assigned an important emotional role in the new Pola Negri starring picture, "The Woman on Trial."

Krafft Contract

John Krafft, one of the greatest title writers in the motion picture industry, has been placed under a renewed and long term contract by the Cecil B. DeMille Studio.



Betty Compson as she appears in the Edward Laemmle production, "Cheating Cheaters."



Barbara Bedford, just three in June and her Mother, Barbara Bedford, who is soon to be seen in First National's "The Notorious Lady."

Murnau Insists Camera Angles Shall Be "Dramatic," If Anything

"INTERESTING camera angles" were given a knockout blow by F. W. Murnau, the German director, at a luncheon in his honor at the Ritz Carlton Hotel, last week, just prior to sailing for Germany to complete his contract with UFA.

He will later return to America to direct for Fox Films, with whom he has signed a five-year contract.

Mr. Murnau has just completed his first American made picture for Fox Films at that company's Hollywood studios. This film, "Sunrise," is the most ambitious ever undertaken by Fox.

"When it was announced that I was coming to the United States, there was one question that was asked most by your newspapers and magazines devoted to pictures: What will you be able to do with American studio facilities? You will have to judge and to answer that yourselves when you see my Fox picture, 'Sunrise.'

"I like the spirit of friendship with which everybody who worked in my unit stood at my side, always willing to give his best, always willing to help me. In this way they all created an atmosphere of harmony in which even the hardest work became a pleasure. That is the only atmosphere in which art can grow.

"There is one subject I would like to talk to you about, that is the interesting camera angle in pictures. You cannot open a newspaper or a magazine dealing with the screen without reading about it, you cannot start a conversation about the movies among your friends without hearing it again and again. Interesting camera angles: It seems to be the most used—I think

also the most abused term in pictures—talking, reading, and producing. Such a thing as an interesting camera angle should not exist. By itself an interesting camera angle does not mean a thing. If it does not help to intensify the dramatic action of the scene it is not only useless, it is dangerous, because instead of helping the dramatic action, it detracts from it.

"But what should the camera angle be if not interesting? It should be dramatic. That is to say, a camera angle that helps to intensify the dramatic action of the scene. If you use the phrase 'interesting camera angle,' it implies an adverse criticism, while the phrase 'dramatic camera angle,' conveys high praise. This subject certainly brings to your mind the foreign director, for it is in connection with him that it is usually mentioned. When we talk of art we cannot talk of countries. An artist really cannot be classified by nationality. He is international and the thing which he creates is international.

"Some publications, dedicated to sensationalism in pictures, have referred to the 'foreign invasion' in the film world. How can there be a foreign invasion in art? You would not differentiate between Kreisler and Spaulding, because one is a European and the other an American. Both are great violinists. There are no border lines in art. We, in Germany, would be proud to have a motion picture industry so large as to attract the greatest directors this side of the Atlantic Ocean to show their art in competition with our own. In art, like in every other form of creation, the best work is obtained through competition."

Severe Storm Fails to Stop "Trail of '98"

Despite one of the severest snow storms that ever visited the state of Colorado, a storm that last week lashed with fury the heights of the Rocky mountains where Clarence Brown and a large cast of Metro-Goldwyn-Mayer players are on location filming the gold rush sequences for the Robert W. Service's famous story "The Trail of '98," work on the picture was not impeded.

"This is the kind of weather that the gold seekers of the Yukon were forced to contend with," said Director Brown, while the blizzard was raging its fiercest, "and it was because of the frequency and severity of the storms in the Rockies that I chose this location to properly record the sufferings and hardships of those who risked all in the mad quest for gold."

Although suffering intensely, the members of the cast, which includes Ralph Forbes, Dolores Del Rio, Karl Dane, Tully Marshall, George Cooper, Emily Fitzroy, Polly Moran, Harry Carey, Tenon Holtz, Cesare Gravina, William Orlamond and Ed. Coxen, stoically braved the elements, while the cameras turned on the scenes.

Scenarists Go West

Two scenarists of the Paramount Long Island studio staff departed last Sunday for Hollywood. They are Becky Gardiner, who adapted "Cabaret," Gilda Gray's new starring picture from Owen Davis' original story, and Howard Emmett Rogers, author of "Paradise for Two," a recent Richard Dix film, and adapter of Thomas Meighan's "The Canadian."

Schildkraut's Role

Rudolph Schildkraut, the "man of a thousand expressions," is co-featured with Julia Faye in "Turkish Delight" which is being filmed at the Cecil B. De Mille studio.



Carmel Myers, M-G-M feature player, impersonating a peacock.

Sterns Acquire Chicago Beauty From Universal

Julius Stern, president of the Stern Film Corporation, makers of two-reel comedies for Universal release, reports that he has signed Florence Allen, Chicago beauty contest winner, for appearance in Stern Brothers Comedies.

Miss Allen, a statuesque blonde, was selected as the most beautiful young woman in Chicago a year ago in connection with the beauty contest staged in that city by Universal's See America First Tour. She received a contract with Universal and for the past year has been appearing in Universal pictures.

The Stern Brothers liked her work and sought a release for her from Universal. This finally was obtained and she is now on the Stern Brothers lot.

International's Chinese Views

A mad jumble of soldiers, homeless refugees, wandering children, bewildered thousands, seeking safety behind the barbed wire barricades of the foreign zone, such is Shanghai, China, a city of chaos, as pictured exclusively by International Newsreel, in its current issue No. 26.

The pictures arrived in New York by airplane from Vancouver on Thursday evening, having reached that city thirty-six hours earlier, from Ariel L. Varges, head of International Newsreel's bureau in China.

The pictures show the terror that reigns in Shanghai, and the wild scenes of confusion as the besieged city awaited its fate.

Ray-Miller Serial, 'Hawk of the Hills'

Pathe has placed "The Hawk of the Hills," a new ten chapter serial in production at the Fine Arts Studio in California.

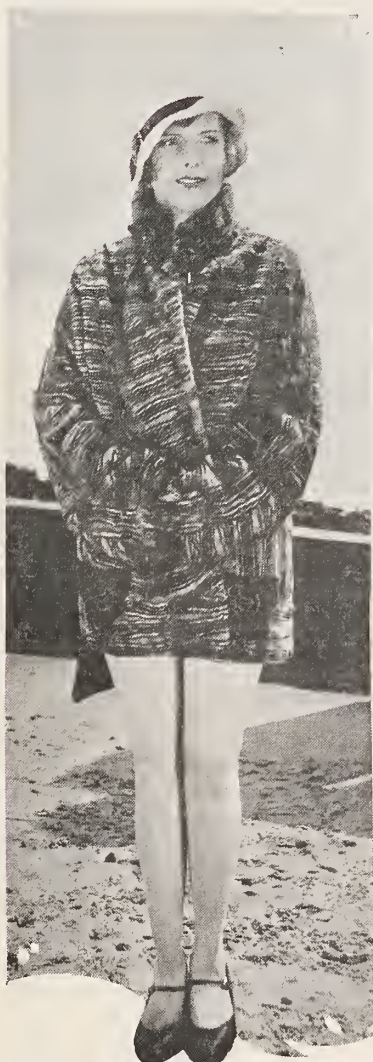
Allene Ray and Walter Miller are the stars. Their supporting cast will be headed by three Pathe veterans; each of whom has appeared in more than 250 reels of Pathe pictures. They are Paul Panzer, Frank Lackteen and Wally Oettel. The remainder of the cast is now being engaged by casting director Thomas Storey.

Blondes-Brunettes

Nearly all the pretty girls on the roster of the Christie Studio appear in "Dumb Belles," the new Educational-Billy Dooley Comedy in which the "dippy tar" comedian is starred. And there are nearly as many brunettes as blondes in the squad of beauties who cavort in this picture.

Pathe News Helps President Coolidge Pick Summer Home

Pioneer News Reel Extends Cooperation to Nation's Chief Executive, Choosing Domicile For His Vacation



Margaret Hampton, who gained fame in Mack Sennett and Hal Roach Comedies, appears as a full fledged leading lady in Pathe's "The Arizona Whirlwind."

HELPING President Coolidge pick a summer White House is a timely and exclusive feature in Pathe News No. 26. This reel presents scenes of possible summer White Houses in Western territory in vivid reality, offering the Chief Executive and the people of the Nation first-hand views of some of the Western homes available for President Coolidge's vacation occupancy.

The idea for this ingenious presentation of pictorial views of available "White Houses" was conceived by Ray Hall, editor of Pathe News, and he immediately instructed cameramen throughout these territories to "shoot" the most attractive scenes of the various homes for this special feature.

Theatre patrons throughout the country will have an opportunity to see these scenes this week, and a special reel has been presented by M. H. McIntyre, Pathe News Washington representative, to President Coolidge, so that he may make his selection at leisure.

Among these exclusive pictures of beautiful homes offered for Mr. Coolidge for his summer vacation are: El Pomar, the Penrose estate at Colorado Springs, thrown out in relief by the majestic background of the Rockies; the Crozier camp, located at the Michigan resort of Harbor Springs, a picturesque locality that aspires to be the summer capitol. At this location the President would occupy a large rustic edifice of logs, which is still under construction, but would offer him a brand-new house; Pine Crest Inn, a low rambling residence located at an

elevation of 6,500 feet in the secluded Wasatch Mountains of Utah, the William R. Coe estate outside of Cody, Wyoming—a rambling bungalow type of house with many open fireplaces. Here Mr. and Mrs. E. V. Robertson, a most genial couple, the caretakers of the ranch, would be possible hosts to Mr. and Mrs. Coolidge; the State Game Lodge in the Black Hills of South Dakota. The reservation is full of game and the highways to the house wind through a natural wonderland where rough-riding cowboys of the real West are ready to welcome the President.

This is the first time on record that the nation at large has had an opportunity to view at "first hand," the numerous summer White Houses under consideration by a Chief Executive.

Billy Bevan in Sennett Comedy

Billy Bevan, famous for his comicalities in Pathe comedies produced by Mack Sennett, has returned to the noted producer's lot in Hollywood, being cast in a prominent role in the current Madeline Hurluck-Eddie Quillan vehicle being directed by Earl Rodney.

Phil Whitman and Jefferson Moffitt are responsible for the story. In addition to Bevan, the supporting cast includes Andy Clyde and Barney Hellum.

Country's Foremost Showmen Book New M-G-M Newsreel

METRO-GOLDWYN-MAYER announces that some of the foremost exhibitors and circuit managers in the country already have booked the new M-G-M News Reel, which makes its bow on the market with the issue of August 17, and will be distributed twice weekly thereafter.

Confidence in the new product, which is backed by the vast resources of the Hearst organization, has been expressed in very substantial form in the shape of contracts with such outstanding showmen as Major Edward Bowes, John McGuirk, S. L. Rothafel, Stanley Chambers, I. Libson, J. H. Kunsy and many others. This is considered a very unusual demonstration of approval in the new project, announcement of the

formation of which was made recently by Nicholas M. Schenck.

The list of prominent exhibitors and theatres which have been among the first to book the News Reel includes the Capitol and the Roxy, New York City; Eastman Theatre, Rochester, N. Y.; Stanley Circuit in Philadelphia; Kunsy Theatres in Detroit; M. B. Shanberg Circuit in Kansas City; Grombacher Circuit in Spokane, Wash.; Libson Theatres in Cincinnati; Nathan Yamins Circuit in Fall River, Mass.; Stanley Chambers in Wichita, Kan.; Majestic Theatre, Oklahoma City; Grand Theatre, Salina, Kan.; Midland Theatre, Pittsburg, Kan.; the New State Theatre, Springfield, Ohio; and the entire Loew Circuit.

Fred C. Quimby, who has been

appointed to handle sales for the M-G-M Short Subjects Department, points out that the News Reel should mark an innovation in standards of efficiency, since the backing of the extensive Hearst news gathering facilities insures the maximum of speed and service. The Hearst controlled newspapers throughout the country now number twenty-seven, and magazines of national circulation operated by the same organization include some of the country's best known periodicals.

This association has the largest staff in the world and, although the production of the News Reel will be entirely independent, this worldwide news-hunting force obviously is an unexcelled guarantee of service.

Grantland Rice's "Water Sprites" In Roxy Theatre

"Water Sprites," a splendid Spring season Grantland Rice Sportlight, produced for Pathe by J. L. Hawkinson, was shown at the Roxy last week.

The turn to water sports in the last few years has been phenomenal, especially so on the part of women, who have broken more records than anyone ever dreamed to be possible.

There is something more in water sports than record breaking, and the modern girl is proving that there is the possibility of grace and beauty and artistic effort that is more exciting to look upon than any 100-yard dash to a new split-second mark.

John L. Hawkinson, producer of the Grantland Rice Sportlights series, took eight of the leading girl swimmers to Bermuda.

In this list of crack women swimmers and divers are Martha Norelius, Agnes Geraghty, Helen Meany and other champions and record holders.

Vernon Locked Up

Bobby Vernon "tells it to the judge" in "Jail Birdies," his latest comedy for Educational, which is being released in April. Arrested for speeding, Bobby has to explain why he was traveling so fast to Tom Dempsey, who plays the role of police judge.

Brothers' Fight

Wallace Lupino, a brother of Lupino Lane, is cast as the villain in "Naughty Boy," the latest Educational-Lupino Lane Comedy. The scenario calls for Lane to win a rough-and-tumble fight with Brother Wallace, and he does it with alacrity.



Buddy Roosevelt losing his roll in "The Fighting Comeback" a Pathe picture.



*"Come
Hither"*

The piquant Eleanor Black throwing a "come hither" at some poor victim. She's a Mack Sennett beauty appearing in Pathe comedies.

"Melting Millions," Patheserial, Goes to Showmen on April 10

LOVE, ADVENTURE, INTRIGUE, MYSTERY AND THRILLS are featured in "Melting Millions," the latest Patheserial, the first chapter of which is released on the short feature program of April 10th. Also on this program is Charley Chase's latest comedy effort "Forgotten Sweeties"; Pathe Review 15; "The Honor Man," one of Aesop's Film Fables; Topics of the Day No. 15 and two issues of Pathe News, the pioneer news reel.

Allene Ray and Walter Miller co-star in "Melting Millions," the new ten chapter serial written by Joseph Anthony Roach and directed by Spencer Bennet. The plot is replete with mystery.

In the superior support cast are E. H. Calvert, Frank Lackteen, William Norton Bailey, Richard Travers, George Kuwa, John J. Richardson, Eugenia Gilbert, John Cosar, Roberts Burns and Ernie Adams.

Pathe Review No. 15 presents: "Down in Tropic Banana Land"; Harvesting, packing and loading bananas in Colombia, S. A.; "A World Center of Learning": Glimpses in color of Cambridge University, England, an ancient institution and today one of the world's famous colleges; "If a Table Could Talk": A novelty subject on furniture; "Shanghai Super-Cops."



Allene Ray and Walter Miller in a Scene in their forthcoming Patheserial, "Melting Millions."

Jack Duffy Has Completed His Christie Comedy

That genial young "grandpa" of chin-whisker fame, Jack Duffy, has just completed a new Educational-Christie Comedy, "Queer Ducks." Duffy has gone to San Francisco for a brief vacation but he will M P W—Twenty-Two Voyt 3.00 return as soon as the picture is edited and ready for review.

Hal Conklin, who wrote "Queer Ducks," has woven a tale of golf weddings and golf widows that is crowded with hilarious situations. Ann Christy, who was recently elevated to play leading roles as the first "real Christy girl" at the Christie Studios, appears as the leading feminine player. Harold Beaudine, director was assisted by Eddie Baker, who has taken comedy roles and aided in the direction of numerous outstanding comedy productions made by Christie this year.

In the supporting roles will be Billy Engle, Jimmie Harrison, Gus Leonard, George French and the Christie beauties, who include Gail Lloyd, Evelyn Egan, Elinor Black and Helen Cox.

Pathe Is Ready With Baseball

Available on Pathe's program of releases for Spring and Summer are many subjects, featuring the great national pastime, baseball. Numbered among these are two big feature pictures, "Play Ball" and "The Battling Orioles," the Grantland Rice Sportlights, Pathe News, and several comedy films.

There will undoubtedly be a heavy demand on the part of exhibitors for pictures woven around baseball, due to the nation-wide interest centered on the sport at this time of the year.



Ruth Dwyer, charming leading lady to Monty Banks in Pathe's "A Perfect Gentleman."

Mildred Kornman Returns to Work

Mildred Kornman, eighteen-months-old-baby in Pathe's "Our Gang" comedies, has returned to studio work in the current Hal Roach comedy with the "Gang" after a couple of month's traveling visit with her older sister, Mary Kornman, who was in vaudeville with Mickey Daniels.

Mildred was taken from the "Gang" on three months' leave by her mother, but the leave of absence was automatically cut short when Mary became ill in Chicago and was rushed home to recuperate in Hollywood.

Jean Darling, recently made the "leading lady" of "Our Gang" comedies, and who bears the screen name of "Bossie," is reported by Directors Anthony Mack and Charles Oelze to be a real "find" and a success in the particular roles given her. She is four years old.

To Do Originals

Agnes Christine Johnston, who scenarized "Beverly of Graustark," and Marion Davies's new starring vehicle "Tillie the Toiler," will contribute originals and also adapt a number of other authors for M-G-M.

Tie-Ups Await Two Fox Films

Showmen playing "The Music Master" and "One Increasing Purpose," Fox pictures, will find a splendid window tie-up available with Cook Shops, as Grasset and Dunlap, publishers, have issued popular editions of these works, illustrated with "stills" from the pictures.

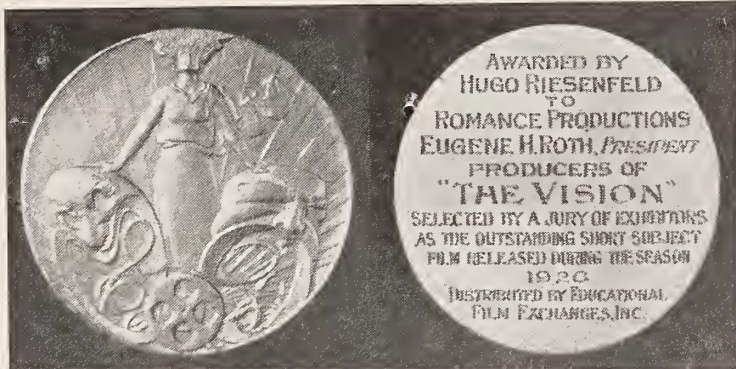
Sixteen Years Of Pathe News

Peter D. Beckero of the City Theatre in Highland Falls, N. Y., informs Pathe Exchange, Inc., that he has been a continual user of Pathe News for the last sixteen years and that he finds that it has a particular draw week in and week out.

In discussing his success with the Pathe News Reel, Mr. Beckero stated that he knows of at least fifty or sixty patrons who come regularly to see the Pathe News reel. He also stated that there were eight or nine high military officers from West Point who come each week to see the news events, leaving immediately after its screening.

Mr. Beckero played Pathe News on his opening program when the pioneer news reel was but a year old and he has kept pace with its progress ever since and is one of the strongest boosters of the House of Pathe.

"The Vision," An Educational Release, Wins 1926 Gold Medal



A facsimile of the Hugo Riesenfeld Gold Medal awarded "The Vision," Educational's Romance Production. Both sides of the medal are shown, with the inscription which has been engraved on one side.

THE Hugo Riesenfeld Gold Medal for 1926 has been awarded to "The Vision," Educational's Romance Production in Technicolor, as the most novel Short Subject motion picture released in this country last year.

The outstanding honor in the Short Subject field was awarded to this two-reel dramatic subject by vote of a committee consisting of Harold B. Franklin, for a number of years head of the Paramount Theatre Department; David J. Chatkin, Short Subject buyer for the Publix Theatres; Joe Plunkett, manager of the Strand Theatre, New York City, and Frank Newman, manager of Sid Grauman's Metropolitan and Million Dollar Theatres in Los Angeles.

The Riesenfeld Medal is given annually to the producer of the best Short Subject, exclusive of comedies, during the year.

This is the second year in succession that an Educational Picture has been awarded the Riesenfeld Medal, "The Voice of the

Nightingale," another Short Feature made for Educational, having won the distinction of being the most novel Short Subject in 1925, when the Riesenfeld Medal was awarded for the first time.

An interesting fact in connection with the vote of the committee is that every vote cast by the committee was for an Educational release.

"The Vision," released on May 2, 1926, by Educational Film Exchanges, Inc., was the first of a group of Romance Productions. It was done entirely in natural colors by the Technicolor Process.

All the Romance Productions were based on Arthur Maude's conception of the history of world famous paintings.

In the case of "The Vision," the story told in this two-reel Short Feature was Maude's interpretation of what inspired John Everett Millais to paint his masterpiece, "Speak! Speak!" now hanging in the Tate Gallery, London.

Werner Goes West To Arrange "Uncle Tom's Cabin" Road Show

DAVID C. WERNER, theatrical expert and stage advisor for the Universal Pictures Corporation, has just left the Universal home office in New York for Los Angeles at the call of Carl Laemmle. He is speeding to Universal City to confer with Laemmle on the plan now being devised for the road-showing of "Uncle Tom's Cabin," the big super-picture now nearing completion at Universal City under the direction of Harry Pollard.

Werner, who joined the Universal organization a year ago after several years as an executive of the stage producing firm, Lewis and Gordon, will aid Laemmle in completing arrange-

ments for the handling of the big 'super-picture' in legitimate and other theatres all over the country.

The magnitude of "Uncle Tom's Cabin" and the fact that this great show, more than any other attraction ever adapted to the screen, is typical road-show material, have convinced Universal that the picture should be handled in this way.

Duck Saves Felix

Felix the Cat proves to be a good samaritan in "Felix the Cat in Barn Yarns," his latest animated cartoon comedy released by Educational. A duck saves him from a watery grave and Felix, in return, rescues the kindly duck.

"Big Boy" To Star in Films

"BIG BOY," three-year-old star who has played the principal comedy roles in Educational-Juvenile Comedies in the 1926-27 season, is considered such a versatile player even at his age and such a favorite with comedy fans that he will have a series of comedies named after him. Announcement of this has been made by Educational, which will star "Big Boy" in a series of eight Big Boy-Juvenile Comedies in 1927-28.

"Big Boy's" rise to stardom has been one of the wonders of the picture world. Beginning as an "extra," when he was barely able to toddle about the Educational Studios back in 1924 and 1925, his ascent was so rapid that before the close of that season, he had won the right to be named in the cast of a Juvenile Comedy. He was cast as the "baby" in "Baby Blues," released in June, 1925, although he was only eighteen months old when this picture was produced.

The 1925-26 season saw "Big Boy" making even greater strides, for he was co-featured in the initial Juvenile Comedy, "Baby Be Good," which was released in October, 1925. The youngster had not reached his second birthday when it was made. His work in this comedy was of such caliber that he was featured in the next comedy "Bachelor's Babies." "Big Boy" had just passed his second birthday when this comedy was released in December, 1925.

In all subsequent Juvenile Comedies this kid star was the featured player of the series. With the advent of the present season, "Big Boy" was given real star roles, being featured prominently in the six Juvenile Comedies of the year.

His work in his first four pictures in this series—"My Kid," "Open Spaces," "Funny Faces," and "Grandpa's Boy" was of such outstanding merit that it was decided to give him name to the series of comedies he has done so much to popularize.

Four Units At Work On "Wings"

Four separate units at work upon the same motion picture simultaneously at locations many thousands of miles apart was the record established during the filming of "Wings," Paramount's air service epic.

Two units of the company were shooting near San Antonio, Tex., fifty miles apart, while at the same time in Hollywood, another group was taking insert shots.

Simultaneously, in Paris, H. D'Abadie D'Arrast was photographing Parisian scenes.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Breaking Records"

Universal—Two Reels



With this issue, No. 10 of "The Collegians" series, the college term is shown coming to an end. George Lewis, pictured here, is, of course, the hero, with Eddie Phillips as Trent and Dorothy Gulliver as the girl. There is a pole vault in which Lewis, as usual, is the victor, but Phillips has the misfortune to have his pole break. Much of the footage is taken up with the final class dinner of the winning Freshman, with Phillips as the guest of honor. And the episode closes with Phillips apologizing for the mean tricks he has attempted to pull on George, and they depart for the summer vacations as the best of friends. This series, which we understand will be followed by a number of other episodes taking up the new college year, has been a cracker-jack, and the high standard of the first has been held up all the way through.

"Taking the Air"

Pathe—One Reel

IN THIS AESOP'S FABLE cartoon, Farmer Al sets out to win a prize offered for the aviator who establishes a new altitude record. His first attempt lands him at the foot of a precipice. The second time he goes up so high that he only comes down because the machine blows up. He wins the prize, which turns out to be a bag of mice. It is an amusing number.

"Hot Lightning"

Educational—Two Reels



Clem Beauchamp is featured in this Mermaid Comedy, with Lucille Hutton in the leading feminine role. The action concerns a scapgrace young chap who is invited by his aunt, who owns a hotel, to come and be the manager. Between a professional reformer, his pretty daughter, a suspicious hotel detective and the chap's aunt there are a series of amusing complications. To add to this, Clem manages to get hold of a patented lightning attractor that does its work too well and creates havoc during a severe storm. There is a rapid succession of hilarious slapstick, ending with the house being flooded and a complete wreck.

"Felix Sees 'Em in Season"

Educational—One Reel

THE COMING OF SPRING furnishes the inspiration for this timely Pat Sullivan cartoon, in which Felix and the others are first inspired by the death of winter but finally fall victim to spring fever. This subject has been cleverly handled and a particularly fine bit of animation shows Felix chasing a mouse. The effect of "slow motion" is achieved and both cat and mouse gradually slow down and finally abandon the chase.

"The Last Word"

Fox—Two Reels



Charles "Heinie" Conklin appears as a tough burglar in this number of the "Helen and Warren" series with Kathryn Perry and Allan Forrest who is pictured here. This time, Helen goes in for uplift work and becomes interested in a burglar and invites him to her home. He falls in love with her and resents the appearance of her husband, who he mistakes for a burglar and an interloper. The appearance of police looking for the real crook finally save the situation and Helen is forced to admit that she muddled things up and that Allan maybe is right, after all. There are some amusing situations and it is up to the standard of the series.

"Duck Soup"

Pathe—Two Reels



Two tramps certainly manage to fall in soft in this Hal Roach comedy. Stan Laurel, pictured here, and Oliver Hardy appear in these roles. It is an amusing comedy with quite a lot of laughable situations, several of which are of a familiar type but cleverly handled. The two gentlemen of leisure learn that the owner of a mansion has gone away and they invade it. A couple, played by William Austin and Madeline Hurlock, come along and the tramps rent the place to them and, of course, the real owner comes along and the tramps rough-house him. As the result of all this, there is a lot of complications that will evoke laughter from the majority of patrons.

"The Frost Line"

Pathe—One Reel

WINTER SPORTS FURNISHES the subject of this the newest of Grantland Rice's spotlight series. The spectator is taken to the big white spaces and sees a variety of snow and ice sports, such as sledding, skiing, skating, with champions in the different lines doing dare-devil stunts as well as exhibiting the grace that aided in making them champions. Both men and women contribute to this interesting reel.

"Somebody's Fault"

Educational—Two Reels



To the variety of roles in which he has already appeared, Lloyd Hamilton in this comedy adds that of a boob electrician, and, of course, he manages to mix everything up with increasing disastrous results that mean merriment for the slapstick fan. He muddles up the shop and is sent to a pretty girl's home where he connects a high voltage wire with the house circuit. The result is that the vacuum cleaner sucks up everything in sight, the radio swells up and bursts, the piano goes to pieces, and in fixing it Hamilton manages to blow up the whole house. Some of the situations are familiar, but there are a number of new ones, and they are cleverly handled.

"The Pride of Pipe-rock"

Universal—Two Reels



Pee-Wee Holmes, pictured here, and Ben Corbett keep up their rivalry for the hand of pretty Susie Harper, portrayed by Dorothy Kitchen, in this, the newest of the Pipe Rock series of Western Comedies. Both propose and Ben, thinking he has been accepted, arranges for a big wedding, but when he starts to kiss the bride it turns out that Pee-Wee is masquerading in her place. The humor in this subject is moderately amusing but seems considerably forced. After the wedding fiasco, other complications are introduced, including an exciting time when it is rumored that Susie is ill and it develops that it is only Susie's kitten which has the same name. Vin Moore directed as usual.

"A Small Town Princess"

Pathe—Two Reels



Moving picture making furnishes the idea of this Mack Sennett Comedy featuring Billy Bevan and Madeline Hurlock, with Bevan again appearing without his familiar make-up. Of course, the subject is handled with a straight comedy vein with considerable burlesque of the idea of star making. Madeline is cast as a country girl from Paris—Iowa—who is ambitious, and finally lands in Hollywood. She is signed by two producers amusingly played by Nat Carr and Bud Ross, as a Russian princess, at a high salary, and finally lands the handsome leading man whose pictures she has admired in the papers. It fact, this was the real object of her going to Hollywood. There are a number of good laughs and it should prove a popular comedy number.

"She's My Cousin"

Universal—Two Reels



This episode of the Excuse Makers series featuring Charley King and Constance Darling is amusing farce with a sprinkling of slapstick which should please the average patron. It is one of the best of the series. Charley, a woman-hater, finally falls so suddenly that he does not have time to hide the evidence of his former affairs before he brings wife home. Photographs, stockings, etc., and finally one of his lady loves who appears on the scene and whom he introduces as a cousin, keep him in hot water.

"Bruce Scenics"

Educational—One Reel

HAWAIIAN BEAUTY SPOTS AS unfolded in panoramic form from a railway train furnishes the subject of the first section of this Bruce Scenic under the title "Hawaii from a Car Window," while "The Harbor Beacon" is the second subject, the light house being shown from various angles and in various lights. It is a good Bruce number with the first half consisting of scenic beauties, while the second half has a striking cloud and light effects with Bruce's usual fine composition and photography.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

*Moving Picture World Bureau,
Chicago, Ill., Mar. 30.*

THE Balaban and Katz circuit have organized a baseball league among the various theatres of that organization and Lubliner and Trinz. In addition the sport of wrestling will be promoted among the house staffs of the various theatres. In the basketball tournament, the Oriental theatre team won the championship from the Chicago theatre boys, by the close score of 26 to 24. Lloyd Bruder is coach in charge of the sports for the Balaban & Katz organization.

Frank Schaefer of the Crystal theatre is back on the job after several days' illness, and J. J. Daily of the Southern theatre at Oak Park, Ill., is also back in harness after a tough session with the flu.

Ben Serkovich of the Balaban and Katz publicity staff has gone to Omaha to handle the publicity campaign on the opening of the new Riviera theatre in that city, and Lloyd Lewis of the B. and K. Staff has returned from a French Lick vacation. John Balaban is expected back shortly from his Florida trip and the publicity department reports the Gertrude Ederle engagement at the Chicago and Uptown theatres as record breakers. She will play the Tivoli, the de luxe south side theatre of the circuit, early in March.

The Oddfellows Lodge have closed a deal for the Shoaff theatre at Paris, Ill., and they will remodel the building for their own use.

W. D. Alexander is planning to build a 1,500 seat picture theatre at Bloomington, Ill., and has purchased a site for the new house, according to word from that city.

The Central Park Theatre of the B and K circuit will add an eight piece orchestra under the direction of Jole Lichter to the program of that house. The managers of the big circuit now have a house organ of their own under the name of the Department News.

Senator Roy C. Woods of this city has introduced a bill in the State Senate at Springfield for more drastic censorship of theatres and other amusement places. The bill comes from the office of State's Attorney Crowe where it was drawn by Assistant State's Attorney Frank Peska at the bequest of the Law Enforcement Committee of the Illinois Federation of Women's Clubs.

The Bellflower Theatre at Bellflower, Ill., opened last week to capacity business. This is one of the finest movie theatres in that part of the state.

M. Bogart of Sandwich, Ill., has taken over the interest of Gus Heth in the Plano theatre at Plano, Ill., and plans some improvements in the house.

Kewanee

It is reported that the Great States circuit will build a new movie theatre at Kewanee, Ill., to cost about \$75,000 and the circuit has taken over the Valley theatre at Princeton, according to report from that city. The house will be remodeled.

Harry W. Small, Emanuel Simons and N. W. Fein have organized the Reel Goldwin Amusement Corporation with offices at 3256 Argyle avenue, Chicago, to stage presentations and other productions for the theatres.

Kentucky

*Moving Picture World Bureau,
Louisville, Ky., Mar. 30.*

B. W. DAVIS, 19 years of age, of Greenville, S. C., was so severely burned at 7:15 o'clock last night, by explosion of sixteen reels of film, while operating the projection machine on the Florida Exposition train laying off at Louisville, that it was reported he would lose sight of both eyes.

The car had been fitted up for exhibiting views of Florida, and a small crowd was on board, viewing the showing. There was a flash, and the car filled with smoke. The persons on board rolled off, choked with smoke but uninjured, except in the case of Davis, who fell from the car with first and second degree burns about the face and hands.

Robert H. Lucas, for a number of years one of the youthful and early suburban picture theatre operators, who made moving pictures carry his then slim law practice, has announced that he is a candidate for the Republican nomination for Governor of Kentucky.

Paul E. Krieger, manager of the First National Pictures, 913 West Jefferson street, Louisville, has been transferred from the Louisville exchange to the Cincinnati division, after six years of fine work here, handling Kentucky and Tennessee distribution. Previously he was in Washington as manager of the Fox exchange for some years. He was originally a resident of Cincinnati. Maurice White, formerly assistant manager of the Cincinnati division of First National, and more recently managing the Cincinnati Educational Exchange, succeeds Krieger at Louisville.

Milton Washington, negro, has been sentenced to twenty years for robbery and assault of Abe Finberg, manager of the Gayety Theatre, Louisville. The negro and an accomplice ran Finberg's auto into the curbing with a stolen machine, struck him on the head, and robbed him, while his wife and family were with him in the machine.

About fifteen patrons of the Orpheum Theatre filed out when a film recently took fire. The rest kept their seats. The projectionist closed the shutter from the projection room, while the watchman turned in an alarm. There was no excitement.

B. J. Curry, Louisville, has recently purchased the Strand Theatre, at Shelbyville, Ky., from Walter F. Jurt and D. A. Revel Lynch, who in turn purchased the property last summer from M. O'Sullivan.

It has been announced that contracts have been let for work to cost about \$100,000 in completing the theatre in the Union Labor Temple, Louisville, on Market street, near Second. The Webb Clark Co., Louisville, received the contract. The building was completed, other than the theatre, some time ago, but the latter was not finished, due to lack of funds at that time. The old site for many years was occupied by Music Hall, including a theatre which did quite well with pictures and cheap vaudeville.

It has been announced that work on the new \$1,500,000 theatre building, on Fourth street, to be leased by the Loew interests of New York, will be started within a few days. It is planned to complete the building by April 1, 1928, according to Menefee Wigram, vice-president of the Fidelity & Columbia Trust Co., which will erect the building on a half million dollar lot.

Pennsylvania

*Moving Picture World Bureau,
Pittsburgh, Pa., Mar. 30.*

RECENT visitors included: J. C. Fishman, General Manager for the Standard-Federated exchanges; W. J. Morgan, Sales Manager for P. D. C., and Nat Barach, Division Manager for Warner Bros.

William Schmidt, F. B. O. booker, is back on the job, after having been confined to his bed four days the past week suffering from the grip. "Bill" says it's the first time he has been ill longer than a day for as long as he can remember.

Milan Salowich of Johnstown, and Theodore Mikalowsky of Masontown, were recent exhibitor visitors on Film Row.

R. H. Haines, former First National branch manager in Cincinnati, is the new manager at the Pittsburgh exchange, succeeding Russell S. Wehrle, who sails on April 2nd for Paris, in which city he will take up the duties of Assistant General Director of Continental Europe for First National.

West Virginia

T. O. Tuttle, manager of the Universal branch at Charleston, W. V., was host at a dinner in Hotel Ruffner one day the past week in celebration of the first anniversary of his coming to Charleston. Members of the Universal Club were guests. Following the dinner the club held a meeting at the Hale street exchange and a screening of a new feature picture was enjoyed. The guests were: Mr. and Mrs. T. O. Tuttle, Mrs. L. Calvert, Mrs. Edna Dudgeon, Miss Audrey Duff, Miss Margaret Porter, Miss Inez Myles, Miss Gwendolyn Barker, Messrs. G. C. Porter, R. G. Murphy, Russell Hunt and Emil Hill.

A deal has just been closed in Pittsburgh, whereby Warner's State theatre, first run house in downtown Pittsburgh, becomes another link in the chain of theatres owned here by the Stanley-Davis-Rowland-Clark Corporation.

The Pittsburgh branch of the National Theatre Supply Company has just been moved from 1024 Forbes street to their new and more commodious headquarters at 1006-08 Forbes street. Edward Morton is manager.

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New York

*Moving Picture World Bureau,
Albany, N. Y., Mar. 30.*

IN the new Masonic Temple to be built in the near future in Troy, N. Y., a huge motion picture theatre may be included. The architect's plans already drawn for the temple include such a theatre and it is said that a lease for a long term will be offered to F. F. Proctor, who already operates two theatres in Troy. The new Masonic Temple will be located directly across the street from the Griswold Theatre, now operated by Proctor, but which has been purchased by a business concern which will occupy it within a comparatively short time.

Having recovered from a threatened attack of pneumonia, William Smalley, of Cooperstown, owner of a chain of more than a dozen motion picture houses in central New York, made his appearance on Albany's Film Row, last week, and was warmly welcomed. Mr. Smalley was brimful of news and stated that he would build a new house in Stamford this summer with at least \$60 seats and possibly an additional 200 if he puts in a balcony.

Glens Falls

Fred Maussert, of Glens Falls, has one regret these days, and that is that he did not make his new business block, which stands in front of his theatre, with an arcade leading to the latter, much larger. Mr. Maussert has rented all the stores in the block, which will be completed as soon as the necessary marble arrives.

Ilion

Bob Pierce, of Ilion, one of the best known exhibitors in central New York, has been nursing a decidedly sore thumb during the past week or so. The accident occurred while Mr. Pierce was bowling, a game at which he has but few superiors in this part of the state. In the neighboring city of Utica, Nate Robbins has just broken ground for a new theatre that will be located in the residential section.

Jefferson

C. G. Danforth, who runs the theatre in Jefferson, is a busy man these days, looking after his sap buckets. Mr. Danforth owns a large grove of maples. The other day a couple of the boys from Albany's Film Row dropped in to see Mr. Danforth and, after being treated to a glass of cider, they were invited to taste some maple syrup. With matters sweetened all around, Mr. Danforth signed several contracts.

Watervliet

John Christie, of Watervliet, will probably be forced to close his theatre in the near future, in order to comply with certain requests made by the State Troopers, following a visit to the house. Mr. Christie is endeavoring to get a few weeks of grace, and incidentally dollars, by being permitted to run until June, but the State Troopers are not taking kindly to the idea. Mr. Christie has been ordered to remodel his exits and also install a new projection room.

There was a time, but it was several years ago, when H. O. Worden, local manager for Metro-Goldwyn-Mayer, was the center of all eyes, as he swung from the trapeze high in the tented arena on some circus. Mr. Worden quit the life of a showman however, when the stork first visited his home, and since that time has contented himself with a more prosaic and far less hazardous occupation, although admitting that he misses the plaudits of the thousands.

Schenectady

Frank Learnan, manager of the Strand in Schenectady, did a lot of handshaking and murmured a lot of "glad to know you," last week, in connection with a contest that he

Oklahoma-Texas

*Moving Picture World Bureau,
Oklahoma City, Mar. 16.*

MRS. T. D. KELLEY, formerly with F. P. L., has been appointed cashier for F. B. O. at Oklahoma City and succeeded with F. P. L. by Miss Lola Cooper and Emma Munford. Komie Weinberger is the new traveler for Universal at Oklahoma City. C. E. Lindsey, booker for F. P. L. at Oklahoma City, is recovering from an operation.

Cheyenne

The new theatre at Cheyenne, Okla., has been purchased by Roy McGaughey.

Seminole

Ted Jones will be the manager of the Rex Theatre at Seminole, Okla., in the future.

The new State Theatre at Seminole, Okla., has been opened. Seats 775.

Lone Wolf

The Liberty Theatre at Lone Wolf, Okla., has been purchased by M. C. Upchurch.

W. R. Howell, electrical expert, has associated himself with the Anderson Theatre Supply Company at Oklahoma City.

Tulsa

C. C. Jackson is the new manager for the Art Theatre at Tulsa, Okla.

Alva

A new theatre called the Rialto is being erected by Sol J. Davidson and O. L. Hayden at Alva, Okla.

staged at his theatre, awarding a purse of gold to the oldest married couple in town. Mr. Learnan specified that competitors should bring their marriage license to him and that the wife must introduce the husband.

Fenton Lawlor, salesman at the First National exchange for some time past, resigned last week to accept a similar position with the Fox exchange. Clayton Eastman, former booker at the Paramount exchange, is now holding down a road job with the same house. Julius Singer, of the Universal exchange, returned Saturday from a swing through northern New York. Harry Seed, manager for Warner Brothers, was in Utica during the week.

Watertown

The Schine Enterprises are considering the purchase of a large park in Watertown, turning it into a children's playground and sport park. The ground has been leased to Sol Manheimer, local representative of the Schine interests in Watertown.

Carthage

Ivan Baumgartel, new manager of the Strand in Carthage, has installed a new lighting effect in his theatre that is being warmly commended by the residents of the Northern town. Mr. Baumgartel will run a fashion show early in April and has made several changes in his orchestra.

Canton

Alec Papayanakos, of Canton, who has made his pile in the motion picture business as well as in the stock market, is spending several thousands of dollars in bringing his theatre up to the minute through the installation of the Vitaphone. It will be the first one installed in northern New York.

Julius Byck, who was in town during the past week, reopened his theatre in Tannersville on Saturday. Jimmy Rose will reopen his house at Quechey Lake on July 1. The Casino at Fleischmanns will be sold on April 7. Dick Bolton will reopen his house at The Hague in April, running one night a week, with a dance following the pictures.

Kansas City, Mo.

*Moving Picture World Bureau,
Kansas City, Mo., Mar. 30.*

THE Broadmoure Theatre, suburban house of Kansas City, has been purchased by the Rialto Theatre Corp. from E. E. Webber and will be operated by the former concern, which also operates the Roanoke and Alamo Theatres. The Madrid Theatre, also a suburban house of Kansas City, has been returned by Universal to George Trinastich, the former claiming that the theatre was not as profitable as was represented, which resulted in a law suit.

Among the out-of-town exhibitors in the Kansas City market this week were: Mrs. Charles Barron and Mrs. Helen Tally of the Kansas Theatre, Wichita, Kas.; G. E. Silkett, Rex, Joplin, Mo.; S. E. Wilhoit Electric, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth Kas.

S. W. Nusbaum is the new manager of the Penn Valley Theatre, suburban house of Kansas City.

Sidney Condon has succeeded Roy Casey as auditor of Capitol Enterprises, with headquarters in Kansas City.

W. C. Haynes, special sales representative, will manage the new Universal exchange which will be opened in Wichita, Kas. An Arctic Nu-Air branch also will be established in Wichita, according to James Folland division manager, to be managed by John Hubbel, advertising manager of the Wichita Eagle. E. E. Langan left Kansas City hurriedly this week for a tour of National Theatre Company Supply offices. A. T. Bail, sales representatives for Advance Trailer Service, returned to Kansas City after two busy weeks in the territory. Jack Quinlan, manager of the Pantages Theatre, Kansas City, was a St. Louis visitor as was C. A. Schultz P. D. C. branch manager. R. O. Pearson, Pathe branch manager, spent the first of the week in Topeka, Kas., on business.

Patrick Campbell, Pathe Southern division sales manager, was in Kansas City for sales conference, while Leo Adler, traveling auditor for Pathe, also visited the Kansas City branch. Bob Gary, Universal exploiteer, returned after several weeks in the Kansas City territory. J. A. Masters, F. B. O. office manager, went to Des Moines, Ia., to inspect the bookkeeping system which he recently installed there. C. A. Jones, Educational branch manager, spent the week hustling in the territory. Leo Chaikin has been Pathe sales representative for Northern Kansas.

Two suburban theatres fast are nearing completion in Kansas City. The Rockhill Theatre, at 4608-20 Troost, which will seat 1,600 persons, and the Ocaso Theatre, Fifteenth street and Prospect avenue, seating 900 persons, are to be ultra-modern. The Rockhill is to be operated by the Midwest Theatre Co., of which L. M. Miller of Wichita, Kas., is president. E. C. Rhoden of Kansas City is to be the manager. Superior Theatres, Inc., will operate the Ocaso Theatre.

A combination six-story office building and suburban motion picture theatre is to be built at Armour boulevard and Troost avenue, Kansas City, it was announced this week. The building, which will be a \$500,000 project, will house a 1,800-seat theatre according to Mrs. Amy H. Priestly of Chilli-cothe, Ill., who owns the property.

"The most costly theatre per seat in the United States," is the manner in which United Artists officials in Kansas City described the remodeling task of the Liberty Theatre, first run house of Kansas City, which is under contract to be bought by United Artists. The house at present is under lease to Universal, being owned by Samuel and David Harding of Kansas City.

Minnesota

Moving Picture World Bureau,
Minneapolis, Minn., Mar. 30.

THE Minneapolis Joint Board of Arbitration is continuing its efforts to have disputing parties settle their differences out of arbitration since the success of this method has eliminated many cases from the docket and has speeded up the machinery in dealing with the others. The report of the secretary last week showed that there are now only 40 cases remaining on the docket. At the request of the board the parties interested in the case brought by F. B. O. against Mrs. E. W. Jensen at White Sulphur, Minn., "got together" and were able to come to a settlement. Pathe also withdrew its case against George Miner, Rice Lake, Wis., after the board asked them to attempt a settlement.

Last week saw a number of motion picture officials in Minneapolis visiting the various exchanges. Among these were F. C. Aiken, newly appointed manager of Pathe's Midwest district, and Tom North, Midwest representative of Aesop's Fables and Topics of the Day. Fred Knispel, special representative of Producers Distributing Corporation, returned to Minneapolis last week after several weeks' visit in Chicago and St. Louis. George Miner of Rice Lake, Wis., and Mr. Edwards of Swanson & Edwards, Ely, Minn., were two of the out-of-town exhibitors who came to Minneapolis.

St. Paul

Vitaphone had its premier in the Northwest at the Capitol theatre, St. Paul, on March 26. Vitaphone equipment has been installed by Finkelstein & Ruben in the Capitol and in the State in Minneapolis, but a disagreement between the operators' unions and the Northwest M. P. T. O. over the number of men to be maintained for operating purposes delayed the opening performances for several weeks. An agreement was reached between the St. Paul union and the M. P. T. O. that two men will be in a projection room and this made possible the premier at the Capitol on the 26th. Negotiations are still on with the Minneapolis union and so the Vitaphone equipment at the State continued to lie idle.

Oliver Rowe, owner with William Mustard of the New State theatre, St. Paul, returned from Los Angeles recently where he transacted business concerning their proposed \$750,000 vaudeville-motion picture theatre in St. Paul. Rowe was just in time to see the cashier of the New State, Miss Ann Anderson, robbed of \$475.11 belonging to the theatre at the same time that a vaudeville bandit on the stage had the audience convulsed with laughter. Mr. Rowe and Mr. Mustard did not laugh, however, as the real bandit escaped in the crowds on the street.

The house committee of the Minnesota state legislature recommended for passage last week a bill prohibiting the establishment of daylight saving time in the state and adopting legally the standard time. The motion picture exhibitors of the state are hoping to see the bill passed as it has been found that the change to daylight saving often has a bad effect on theatre attendance.

Clarissa

Olaf Lind, owner of the Rex theatre, Clarissa, Minn., was found dead in his bed March 17. Lind, who was 67 years old, has been suffering from rheumatism. He had been in the theatre business for several years.

Hallock

At the recent election at Hallock, Minn., the legalizing of Sunday motion picture shows was defeated. The theatre at Hallock, now operated by Bennie Berger of the Berger Amusement Company of Grand Forks, N. D., has been sold to D. J. Larson of Cavalier, N. D.

Indiana

Moving Picture World Bureau,
Indianapolis, Ind., Mar. 30.

AN arrangement with the Universal Chain Theatres Corporation and the Universal Chain Theatre Enterprises, Inc., affiliated companies of the Universal Picture Corporation and all headed by Carl Laemmle, for the operation of a new \$500,000 picture theatre in Fountain Square, was closed recently by Mark Margolis and associates who promoted the project. According to Margolis, this arrangement is one which will mean the construction of a number of other theatres in Indiana for the chain.

A corporation will be formed in the next few days by Margolis, Pierre F. Goodrich, Leslie Colvin and Donald Graham, which will build a new theatre at 1043-49 Virginia avenue.

The Colonial Theatre, operated by Harry F. Cohen and E. H. Bingham, which recently went into the hands of receivers, has been sold to the Capitol Amusement Company, of which Frank J. Rembusch is president. The building will undergo extensive repairs and be ready for the operation of the theatre in April, Rembusch said.

The Circle Theatre Company of Indianapolis, one of the largest theatre corporations of the Middle West, has closed a deal with Famous Players-Lasky Corporation and Publix Theatres Corporation by which they acquire a part interest in the new Indiana Theatre, which will be opened in June. The cost of the theatre is \$1,300,000.

Argyle

The city hall at Argyle, Minn., has been rented by W. O. Gast and Joe Coninx, who will present shows twice weekly.

Staples

The New Palace theatre at Staples, Minn., has been sold by Isabel Getter, who will continue to operate the Gaughren at Sauk Center.

Rochester

Plans have been announced by Finkelstein & Ruben for the \$250,000 theatre at Rochester, Minn. Ground will be broken April 1 in order to assure the completion of the theatre, with a seating capacity of 500, for the fall season.

North and South Dakota

The Happy Hour theatre at Burke, S. D., has been sold to Henry Hogrefe and Dr. R. J. Quinn.

Perfection low-intensity reflecting arcs used in conjunction with an 18-ampere generator have been installed in the Rex theatre at Kennebec, S. D., by P. E. Casey.

Charles Kingsbury, owner of the Clifford theatre at Edgerton, S. D., and his wife will celebrate their fiftieth anniversary April 2. Everyone is invited to attend the festivities in the lodge rooms over the theatre after the regular program at the theatre.

W. A. Steffes is in New York on important business concerning affairs of the M. P. T. O. of the Northwest, of which he is president. He was accompanied on the trip by Theo. Hays, general manager of Finkelstein & Ruben, who is in New York on business for his firm.

A St. Patrick's party was staged by the Minneapolis Metro-Goldwyn-Mayer club at the Italian Room of the Radisson hotel, where a banquet was served, followed by a dance.

Harry Quinn, assistant manager of the Minneapolis branch of Universal, has resigned and is to be replaced by Fred Finnegan, former booker. Eddie MacErlane has been appointed booker.

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., Mar. 16.

THE Riviera Theatre, which succeeds the old Star Theatre on Haight street, between Fillmore and Steiner, was formally opened on the evening of March 5, with city officials taking a prominent part in the dedicatory ceremonies. This new house is owned by the Golden State Theatre & Realty Corp., of which E. H. Emmick is president and Robert A. McNeil general manager, and which operates a circuit of fifty theatres in Northern California. Mark Harrison, former owner of the Star Theatre, is house manager.

The Crim Estate and Ackerman & Harris have taken out a permit for the erection of the theatre to be built on Mission street, near Twentieth. This house, which will be known as the El Capitan, will be the largest in San Francisco, with a seating capacity of more than 3,000.

Dean B. Worley, manager of the Wilkes Theatre, passed away in a local hospital on the evening of March 5, following an attack of pneumonia. Mr. Worley, who was fifty-three years of age, began his career as theatre manager in 1900, when he was placed in charge of the Star Theatre at Tacoma, Wash. Later he joined the Sullivan & Considine organization and in 1915 became associated with the Wilkes Bros.

Louis and Harmon Perry, who conduct the Alhambra and Egyptian Theatres at Ogden, Utah, were recent visitors at San Francisco on their way home from a trip to Hollywood.

G. S. Jones, of the Victory Theatre, San Jose, Cal., and Charles Fraler of Tracy, were recent visitors on San Francisco's Film Row.

Sacramento

Markowitz Bros. plan to open Godard's Theatre, recently acquired by them, late in February. Considerable remodeling and re-decorating will be done.

San Jose

The opening of the new West Coast house on South First street is scheduled for April and will be made a gala event. Harry Brown, manager of the California Theatre, will be placed in charge. The house will have a seating capacity of about 2,200.

Oakland

Robert Harvey, for years connected with the publicity department of West Coast Theatres, Inc., having served at Berkeley, San Francisco and Oakland, has been made manager of the Oakland T. & D. Theatre, succeeding Clem Pope, who has been in charge for the past five years and who is retiring because of ill health. Ward T. Casady, assistant manager for Clem Pope, will continue in the same capacity for the new manager.

Porterville

Everett Howell, manager of the Monache Theatre, and Helen Kuglis, cashier, were recently confronted by an armed bandit, following the night show, securely bound, and the cash box relieved of \$370.

Berkeley

The management of the Rivoli Theatre, Berkeley's newest moving picture house, is broadcasting the information that this theatre has installed a "baby silencer," insuring comfort and peace of mind to patrons, as far as annoyance from crying children is concerned. A sound proof room with seating space for about twenty has been installed in the balcony, the walls of this being of two thicknesses of plate glass, with an air space between to deaden the sound. R. E. McGinnis is house manager of the Rivoli.

Ohio

*Moving Picture World Bureau,
Cincinnati, O., Mar. 30.*

FOLLOWING close on promotion of Stanley C. Jacques from Cincinnati branch manager of Pathe to sales manager of central district, comes announcement that Roy H. Haines, for several years in charge of Cincinnati First National branch, has been given the Pittsburgh, Pa., office, with wider scope of activities. Paul E. Krieger, for past six years manager of Louisville branch of First National, will succeed Haines. Maurice White, formerly assistant manager First National in Cincy, but now connected with Educational, returns to his original company and will be Krieger's successor at Louisville.

Libson-Heidingsfeld-Keith interests have acquired property immediately adjacent to the Capitol Theatre, Cincinnati, and will build an addition which will permit 500 more seats being added. The addition will extend to the Cox Memorial Theatre on Seventh street, thus giving Cincinnati a "Playhouse Square."

E. F. Albee was among the distinguished visitors in Cincinnati during the past week. He came to inspect the progress of the Fountain Theatre now in course of construction at Fifth and Vine streets. The new house, with a seating capacity of 5,000, will be one of the finest in Ohio.

Attendance is expected to be stimulated in Cincinnati as result of lecture delivered by Dr. Clinton Wunder, minister Baptist Temple, Rochester, N. Y., before Cincinnati Better Motion Pictures Council at a dinner recently given. The affair was attended by the public. The speaker pointed out the good side of the movies.

Hamilton

Palace Theatre, Hamilton, Ohio, Silver and Turberg, managers, will install a new Wurlitzer organ, which is now in transit. Dedication will take place Easter Sunday with appropriate program.

Harry Turberg, co-manager Palace Theatre, received word that his father, Sander Turberg, died at Vilkauskis, Lietuwa, a province bordering Germany.

Dayton

Dayton, Ohio, will have a new house at Grand and Salem avenues, sponsored by a recently organized company as the Salem-Grand Co. The theatre will be part of a \$1,000,000 business block to be erected.

Oxford

Edward Keen, manager Oxford Theatre, Oxford, Ohio, has arranged sliding admission scale, same being ten cents on Monday night, twenty-five cents on other nights except Friday and Saturday, where scale is raised to thirty-five cents. Orchestra from local college plays the pictures on the thirty-five cent nights, otherwise piano music.

Bucyrus

New business block will be erected at Bucyrus, Ohio, by Moose Lodge. It will contain movie house which has been leased by Shrine Entertainment Co., of New York.

Cleveland

Bureau of Jewish Education, Cleveland, Ohio, entertained children from six neighborhood at Purim parties at Halthnorth, Waldorf, Doan, Ritz and Heights Theatres. Parents as well as youngsters were admitted free. Films depicting Jewish activities according to Biblical lore, were shown.

Variety Amusement Co. incorporated at Cleveland by I. N. Loser, L. D. Lucal, E. Segal, J. L. Nichols and others.

Philip Dunas has been appointed assistant director of sales for "U" office in Cleveland, and will be associated with Leo Devaney.

Michigan

*Moving Picture World Bureau,
Detroit, Mich., Mar. 30.*

RECENTLY David Palfreyman, secretary of the Detroit Film Board of Trade, handed out some interesting figures on the results of arbitration in Michigan during the past year. According to this report, 42 cases, amounting to \$10,210.13, were filed but settled before date set for hearing. Sixty-five claims, amounting to \$17,331.08 were considered by the Board of Arbitration. Seventy-seven claims, amounting to \$18,584.90, were withdrawn. Two claims, amounting to \$6,587.50, required a seventh arbitrator.

Birmingham

As a result of the election in Birmingham upholding Sunday shows, John H. Kunsy is proceeding with the erection of his big theatre there and plans to have it ready for opening in the late fall of the year. It will be the first amusement place Birmingham has ever had.

The last film concern has moved to the new Film Building, which was occupied for the most part early in January. This firm is the Metropolitan Motion Picture Co., which occupies half of the seventh floor. Final moving was completed last week.

Many old time exhibitors in the Michigan territory will regret to hear of the death of George (Doc) Owens, who was manager of the Knickerbocker Theatre, Detroit, nine years ago. Death was caused by pneumonia. He leaves a widow and son.

Henry S. Koppin, Detroit chain theatre operator, has returned from New Orleans with his wife and baby, where they have been spending the winter season.

With the recent opening of the new Keith-Uptown and the Orient Theatres, Detroit now has ten theatres playing first run pictures and two of these are on a split week plan. Thus the city uses twelve first runs in weeks where the downtown houses do not play "run" pictures.

M. J. Caplan, president of Metropolitan Motion Picture Co., has returned from a three weeks sojourn in San Antonio, where he trained with the Detroit Tigers. He plans to leave for Europe, May 25, to attend the International Rotarians Convention. Sam Caplan, vice-president of the company, has also returned to his desk after a three months' vacation.

Dunas was formerly with Reginald Denny productions in a sales capacity.

All officers of the Cleveland Film Board of Trade were reelected to serve for ensuing year at a meeting held recently.

Broadway Theatre, Cleveland, was visited by burglars who blew the office safe and made a get-away with \$2,000, representing week-end receipts.

George Rea, formerly manager of Grand Theatre, Massillon, Ohio, has severed his connection, and is succeeded by Harry Allen erstwhile manager for various houses of the Saenger Theatres.

South Chestnut Co. has been formed at Ravenna, Ohio, for erection of new movie house in that city.

Mayor J. L. Larkin, of Batavia, Ohio, who admits that he seldom visits a movie, objected to posters announcing showing of "Faust" on ground that the posters were indecent. This was followed by announcement that he would not permit picture to be shown. On plea of public, His Honor relented to extent of permitting one performance which he will censor, with understanding that he will order house closed in case picture is as indecent as he believes it will be.

Canada

*Moving Picture World Bureau,
Ottawa, Canada, Mar. 30.*

R. S. PECK, director of the Canadian Government Motion Picture Studio, Ottawa, has announced that, during his recent trip to Hollywood, he secured a number of important contracts for Canadian Government releases. A contract was signed with Hammond Productions, Inc., for a selected group of current subjects, known as the "Seeing Canada" series, for theatrical distribution, while the William Horsley Laboratories of Hollywood and the Bell and Howell Company of Chicago signed for 16 m.m. prints.

An old fire pumping cart, used in Ottawa in 1840, was used as a street exhibit in front of the Regent Theatre, Ottawa, Ontario, as a stunt recently. Uniformed firemen were in attendance at every performance, while uniformed fire fighters "manned" the hand pumper. Manager Ray Tuban also used mechanical effects during the fire scenes of the picture, then playing, including an alarm gong, siren, fire truck bell and whistle, to heighten the action.

The Ottawa Human Society held its annual show for the older school children of Ottawa at B. F. Keith's Theatre Saturday morning, March 26, the theatre being placed at the disposal of the organization by Manager J. M. Franklin, who is a director of the society. More than 2,600 children attended, admission being by ticket only.

Regina

When Manager Pete Egan of the Capitol Theatre, Regina, Sask., had a theatre full of children for a special Saturday morning matinee, Fire Chief White of the local department, asked him to conduct a fire drill. With a number of firemen in the theatre, Manager Egan gave instructions for the clearing of the house at a given signal. The many youthful patrons scampered through all exits and the house was empty in two minutes without disorder or mishap.

Sault Ste. Marie, Ont.

Manager W. P. McGeachie of the Algoma Theatre, Sault Ste. Marie, Ontario, has received a letter of thanks from the local Y. M. C. A. as an evidence of appreciation of co-operation extended by the theatre several times recently.

Toronto

Famous Players Canadian Corp. has opened still another handsome suburban moving picture house in Toronto, this being the Belsize Theatre at Mount Pleasant Road and Belsize Drive, in North Toronto. The house was opened March 24 by Mayor Foster, Controller Wemp and Ald. Beamish and other celebrities. The Belsize accommodates 1,000 persons, cost \$160,000, and has a balcony in which there are 200 loge chairs exclusively. Adjacent property has been secured to provide parking space for automobiles. Among the features that stand out are a winding staircase with wonderful balustrade, handsome hand-made electroliers, and a lobby and foyer faced with Venetian mirrors. Two beautiful friezes of "Carmen," costing \$1,200 each, adorn the walls. The manager of the Belsize is Harold Hutchinson, formerly manager of the Alhambra Theatre, Toronto. The architect was Murray Brown and the builders were G. W. Hunt and Ronald McClelland.

Quebec City

The old Auditorium at Quebec City, Quebec, has closed and building operations are under way to reconstruct the whole building, making it double the size. The new Auditorium is to open in August under Keith-Albee auspices. The remodelled house will be largely of steel and concrete and new features include a mezzanine floor, retiring and cloak rooms, large new pipe organ and a new balcony with rows of loge boxes.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent.

Now Is the Time to Make Preparations For Appeals to Hold Summer Business

APRIL first is none too early to give a thought to Summer. Right now is the time to see that all of the electric fans or whatever cooling system you use is in good working order. Don't delay. Even May may bring a few oppressively hot days. They seem all the warmer because they are in such sharp contrast with the preceding days. Don't let your patrons suffer because you figure that it will last only a day or two. Those days may be fatal to Summer business. The patron will remember how hot and stuffy your theatre was in those days and will have the belief that your house is always hot in Summer. He won't come around to discover that the fans are running. He'll stay away—perhaps for a long time.

Don't let them get the idea and, above all, don't let them get the habit of staying away. If they stay away one hot day, they will stay away the next and perhaps get out of the idea of coming around at all. Habit is slowly formed and easily broken in the matter of theatre attendance, wherein it differs from most habits, which are easy to form and hard to get rid of.

This is particularly important the first few days of a hot spell lasting that long. If it is a week or two before you can get the fans in and working, you'll lose, for the entire summer, a patronage that would pay for fixing a few hundred fans. Put on your overcoat, pull down the ear tabs on your cap and start the fans right away, before the house opens. If they don't work, get them over to the repair man so fast that the soles of your shoes smoke.

And start in on your summer campaign before it gets really hot. Start to create the impression that this summer in your theatre it is going to be cooler than ever. Tell of the improved plans for cooling. Don't talk in such a way as to suggest that you are afraid they won't come. Rather take the attitude that Summer is nothing to worry about so long as it always is possible to cool off in your theatre. Word your advertising to get over this idea. Use such lines as "Summer is here, but why worry so long as the cool Rialto is here to comfort you?" Much more can be done through suggestion than with downright argument.

Be ready with the Summer schemes, with the cool drapes to replace the heavy velvet and with cool lights instead of the fiery reds that are so attractive in Winter. You don't have to install a conditioning plant to get a comfortable house. Just do the best you can if that is too expensive.

Get out the house slugs with the ice-fringed borders. Get the ice suggestion into your lobby work. Book in some ice scenics now and then, and play them up in your ads. It all helps to create the general suggestion, and it will mean real money to you.

Keep your cashier cool. 'Don't argue that it is a waste of current to give her a fan in the box office. Argue that she'll sell more than enough extra tickets to repay the cost if she looks so cool that the patron feels he would like to look as cool as she does. You can teach the cashier to smile, but you can't teach her not to perspire.

Get a running start on the hot weather and you'll be delighted with the results. You can even convince a lot of automobile owners that

it is much cooler in your theatre than on the hot and dusty roads. If you can do that you'll win them.

And fire the first man, boy or girl on your staff who even says "Yes" when a patron says "Ain't it hot!" Teach them to say "Yes, it is outside. We don't notice it in here." And the patron will feel the same way about it.

Ticket Premiums

When Charles S. Morrison offered *The Marriage Clause* at the Imperial theatre, Jacksonville, he got the County Clerk to display a sign and some stills on the picture in the license bureau. The sign offered a pair of tickets to the picture to every couple taking out a license to get married, provided they presented the clerk's card at the box office.

Only six out of 37 couples took up the offer, but Morrison got a big story in the papers, which is what he was after.

A Local Monster Was An Aid to Glyn Story

For a couple of weeks before C. B. Stiff got *It* at the Palace theatre, Memphis, the local papers were running stories about some strange monster that was seen in various spots. This was no creation of Mr. Stiff's fertile imagination but a local scare similar to the Jersey Devil that bobs up every little while in the state where they still make applejack that breeds monsters. For want of a better name, the reporters referred to the apparition as the *What Is It*.

Stiff broke in with a lot of teasers to the effect that hunters could find *It* at Loew's Palace, and since the animal was never caught, and seems to have died shortly after the playing, you can't make Memphis believe that Stiff was not both father and mother to the strange creature, whatever it was.

Stiff doesn't care what they think. It got the coin for him. He is willing to admit that he's the guy who plastered a vacant store right next an opposition house for the picture. It was a thorough job.

Stuck 'Em Twice

Most managers only got one hook-in to *Liberty Magazine* on *Love's Greatest Mistake*, but G. R. Stewart, of the *Sterling theatre, Greeley, Col.*, got a double bump. He stuck the first issue with a "coming" and put a "now" on the issue containing the second instalment. The second shot drove a lot of stragglers in. He posted every copy in town.



HOW THEY DECORATED FOR THE MIDNIGHT SUN IN INDIA
This is the Wembley Theatre, Rangoon, all dressed up by Edwin A. Fernandez for the showing of the Universal picture. He used almost as much paper as a circus and got the rupees in the same proportion. It pays to advertise.

Addison Wanted to Mix Aimee and Pugilists

Twenty-three Windows Cost Only 27 Tickets

Roy L. Smart has a stunt for getting windows that worked so well the first time that merchants are asking for an encore and want it soon. The reason is that he gave them their share of the advertising without losing any for the house.

When *The Sorrows of Satan* came to the Rivoli theatre, Greenville, S. C., he arranged with twenty-three merchants to place a card for the picture in one of their windows. Each card had one word not related to the sentence in which it appeared. All the contestants had to do was to visit these windows, pick out these extra words and group them into two sentences.

To make it a little more simple, Mr. Smart's advertisement announced that the first word was "Greenville," the sixth was "service" and the sentence ended with "prices," which was the thirteenth word. The second sentence started with "Your" and ended with "now." Contestants were expected to place the other words. As a safeguard neatness was made one of the considerations, but few had the correct answer. The sentence read: "Greenville merchants offer you excellent service and quality merchandise at record low prices. Your dollar will now do double duty in local stores."

Few correct replies were turned in, but hundreds looked into the windows, which was what the merchants wanted, and they got *Sorrows of Satan* twenty-three times, which was what Smart wanted. The prizes were ten, five and twelve single tickets. This is a great small town stunt.

Second Hand—But

A new angle was given the Cinderella contest by the Alhambra theatre, Canton, Ohio.

A slightly worn pair of slippers was advertised as a pair worn by Colleen Moore in *Twinkletoes*. They were promised to the girl who could best fill them. About 250 girls tried them on and the store was so pleased with the result that a second pair was offered the next day—also from Miss Moore. Probably she telegraphed the second pair.



WINDOW DUMMIES HELP STROGOFF BOOK SALES IN CHICAGO
Playing at the Randolph and Castle theatres, the double run gave the film unusual interest and this was centered on the book sale through the window display of the Boston Store. There was a total of 150 book windows on this film.



FIREMEN POST THEIR HOUSES IN A CLEVELAND CAMPAIGN
The Association of Fire Chiefs is behind this M-G-M picture and when the film was shown at the Stillman Theatre, they had all fire stations posted with these two sheets. The picture carries its own exploitation possibilities.

Looked Like Laura

Getting hold of a High School girl who looked like Laura LaPlante gave the Empire theatre, Birmingham, Ala., an exploitation stunt and a companion for *Her Big Night* at the same time. Jack Cunningham, manager; Sam Fox, publicity man, and Earle Griggs, Universal exploiter, worked together on the stunt.

The girl was taken to a number of stores, given a complete outfit for *Her Big Night*, including a facial massage and a permanent wave, and all the time Fox was grinding away at a camera. The merchants advertised their contributions and the picture made by Fox was shown in connection with the feature while the girl herself appeared the opening night. It cost only the film but it packed the house through local interest.

Got Good Publicity on Aimee McPherson Stunt

When Aimee McPherson campaigned New York State, an effort was made to get her to come to Binghamton and the town was all excitement.

H. M. Addison, of the Binghamton theatres, saw a chance to get some pure reading matter for nothing, so he wired the evangelist a proposition to stage "gentlemanly boxing bouts" as a side attraction to pull in the sinners she most desired to reach.

Mrs. McPherson did not reply to the telegram. Probably "Addie" did not expect she would, but he saved a copy of the telegram to show the local papers and they wolfed it up like a tough kid hornning in on a Sunday school treat.

That's press work. Addison got plenty of mention for the theatre without even having the attraction. Of course it had to be done in a nice way, but that, equally of course, was the way he did it.

Transported a Print Under Marine Guard

Films by airplane being a bit stale, the Lincoln Theatre, Lincoln, Neb., arranged to have *Tell It to the Marines* shipped from Omaha in an official Navy car, with a mounted machine gun and a lot of lettering.

When it arrived in Lincoln it was received by Boy Scouts, who escorted it to the State Capitol where the Governor was waiting to superintend the placing of the cans in the treasury vaults until they were needed at the Lincoln.

A stopover was made at Beatrice, and the Lincoln split the cost of a special negative with the Beatrice management, the film showing the departure from Omaha and the reception in Beatrice.

This was patterned after the original bally of transporting *The Fire Brigade* to New Orleans in a chief's car, but Lincoln didn't know that and it was all very impressive.

Marines Put Over Bally and Dared the Police



A SLANTING BANNER IN THE BLACKSTONE, PITTSBURGH
This banner hangs inside the lobby at the Pittsburgh house instead of being displayed on the front. This is partly due to the fact that the 24-sheet would hang too low in front, and it shows better here.

A Marine Ballyhoo Was Bigger Than the Police

While they were putting over Tell It to the Marines at the Palace Theatre, Dallas, Texas, the Marine recruiting service sent its car out lettered in red, white and blue with the title of the Chaney feature. Pretty soon a policeman pinched the driver for ballyhooing, which is against the local ordinances.

The officer in charge hustled over to the station and as soon as the Marines landed they had the situation well in hand. He pointed out that the picture was intended to help enlistment, and while he did not threaten to bring on his battleships, he sounded sort of ominous and the desk sergeant decided he would not monkey with the Navy Department, so the car kept on going.

In addition to the usual posting, two thousand snipes with the title in red and blue on white were slapped all over town, and the forty recruiting boards were posted with the special paper provided for that purpose.

The Chaney telegram was wired from Culver City and reproduced in one of the opening ads, and the six-sheet cutout was made into a lobby shadow box.

That seemed to be about all that was needed to get the picture over.

Miller Remembered

Several years ago almost every theatre used an oil well model to advertise one of the numerous plays suggested by the then oil boom. It was almost a disease.

Frank J. Miller, of the Modjeska theatre, Augusta, Ga., dug out the idea for The Potters and constructed a working novel of an oil derrick run by a fan motor from a cardboard power house.

Instead of anticipating the happy ending and spoiling it all, he used for copy: "Pa Potter thought his oil stock would leave him sitting on top of the world." That piqued curiosity better than telling the ending.

Get out the derricks, if you still have them. They'll pump money into the box office.

Plenty of Sites

When he came to play Hotel Imperial at the Sterling theatre, Greeley, Col., G. R. Stewart got a lot of old 11x14 cards and painted the announcement that "This will be the site of the new Hotel Imperial." These were tacked to laths and put on very vacant lot. People wondered why the sudden craze for building Imperial hotels and read about the Negri picture with additional interest when the ads came out.

Two days before the opening a boy in a bellhop's uniform handed out cards reading: "Meet me at the Hotel Imperial. Pola Negri will be there and we'll go to the Sterling."

If you use this stunt, borrow a silver tray and let the boy hand out the cards face down, only one card on the tray at a time.

First Posers Had It But the Latest Didn't

Making his own trailer was one of the stunts that helped W. S. Perutz get all the money there was to be had in It for the Lincoln theatre, Lincoln, Neb.

Perutz set up a camera on the university campus and took shots of the crowds as they passed. For local interest he added poses of three well-known people. These formed the trailer with the question, "Do they have 'It'?" and an explanation of what Mrs. Glynn thought it was.

Everyone came to see the pictures, and they beat the news reel for interest. For the three days before the showing the empty camera was taken around the streets and turned, and the crowds read the banners while they posed for what they supposed would be their pictures. No promise was made that the pictures would be run. Perutz just took them. Some of the curious even followed the camera from pitch to pitch, to get in more than once.

For a merchant co-op he got twenty advertisers. Contestants read the ads, then either called up the merchant or visited the stores to ask what "It" was. They had to embody this information in a letter to the paper. The most original replies got \$20 and several donated prizes.

Many of the replies were so original that the exhibits made a neat display in themselves.

Three Records: Two Days

First the Rivoli Theatre, Greenville, S. C., broke its Monday record with It. Then it broke the Tuesday record, which gave the Monday-Tuesday record, or three records in two days.

The newspaper sold three advertisers on hooking in without any solicitation on the part of the theatre and then sold a double truck to the first eight solicited.

A banner in a sister house, the Carolina, was spotted several times each performance, and the Rivoli used "IT is inside" for its own marquee. This copy was on arrows, each pointing into the house. Naturally Roy L. Smart was pleased.



A PARAMBULATING CUTOUT FOR CHANEY IN MILWAUKEE
The always energetic Merrill theatre trimmed up a 24-sheet for a ride on a Ford and sent it around town with a chauffeur dressed as a marine at the wheel. The palm trees are thrown in for local color. They help along.

Gilbert in a Window Read a Trick Paper

Made The Fire Brigade A Detroit Celebration

Recently Balaban and Katz sent Oscar A. Doob and Louis P. Kramer to Detroit to help the Kunsky publicity, and these two space-robbers had easy pickings on The Fire Brigade, with the Fire Department pledged to its support.

They made the opening at the Madison Theatre a State-wide affair by inviting all the mayors and fire chiefs to come to the opening, and a lot of them were among those present. The Governor was invited, but he sent the State Fire Marshal as his deputy, and contributed a letter that was splashed all over the place.

With the Governor's example before him, the Mayor issued a proclamation declaring this the celebration of the Sixtieth Anniversary of the founding of the Detroit department, and calling all good men and true, their wives and families to attend the picture in honor of the firemen.

Most of the Chiefs brought their Mayors in the shiny red department cars, and they made a great parade to City Hall where they were made officially welcome and to the theatre where they were officially deadheaded.

It not only put the picture over in Detroit but all over the state.

Pinto Beauties

J. P. Harrison, of the Hippodrome theatre, Waco, Texas, had some plaster heads he had used for The Plastic Age. They had paid for themselves on that picture, but he had them in the store room, so he painted them up with one side of the head a blonde and the other brunette, and he had no trouble landing every one in the store windows with copy for Blonde or Brunette. The heads were striking so the merchants were glad to get them.

Generous Love

Kisses from The Night of Love gave Montague Salmon a chance to tell them about the play at the Rialto theatre, Macon, Ga. The theatre printed the tags but got the candy free, and possibly the patrons got the idea that there were thousands of kisses in The Night of Love. His newspaper work was preceded by four lessons in love. A "watch this space" was appended to each lesson to lead into the regular ads.

A Gilbert Impersonator Read Special Newspaper

Usually a man does not pick out a store window as the most convenient place to read his newspaper, and the sight of a man made up to resemble John Gilbert in The Show, reading a newspaper in a prominent store window in Anniston, Ala., brought most of the Saturday shoppers to a halt.

The newspaper was a special edition of one copy, edited by Manager T. Y. Walker, of the Noble theatre. The first page was heavily printed up "Extra—The Show—Extra." Two of the inside pages were given to advertising the store and the other three to the M.-G.-M. production.

The man was careful to hold the paper before him so that the page was displayed in full, and as he turned the pages of the eight page dummy frequently, the crowd could get the message and made room for more.

The window was decorated with a six sheet, some one sheet cutouts and a lot of photographs, which helped along, but the newspaper reader was the headliner and a girl rolling her stockings down could not have attracted much more attention.

Window workers always get attention, and the more different the window show is, the better the result. The newspaper idea is new.

All Red A's

Earl Holliman painted red A's wherever he dared when he had The Scarlet Letter at the Liberty theatre, Greenwood, S. C. He even painted a few automobile headlights. Each letter had a small question mark just beneath. Transparent paint was used, and the letters were put only where they showed by transmitted light, store and house windows included. They would not let him use the street lamps, but he did whatever else he could.

School pupils were sold by the teachers and if you had to read the book, you could see the play instead



CONTRAST MACHINES HELP FIRE BRIGADE IN FLORIDA

The Florida theatre, St. Peterburg, borrowed a steamer of fifty years ago to offer in contrast with the motor engine that represents the type of apparatus in use today. The two cards read "As it was" and "As it is today."



IF YOU WANTED TO TELL IT TO THE MARINES IN MILWAUKEE

You could do it right in front of the Merrill Theatre, where the recruiting service had a man on duty. You could ask questions, enlist or just look and then go ahead and purchase a ticket for the feature.

Too Many Fine Details Hurt Advertising Cuts

Excess of Detail Is Detriment to a Cut

This three fives from the Garden Theatre, Baltimore, is for Hoot Gibson in *The Silent Rider*. That's Hoot in the upper left hand corner, but just what the companion cut is seems to be a secret. You can barely discern a horse and a man and what seems to be a girl, but even a magnifying glass cannot pierce the details to the left of the cut. Perhaps the public will go to find out what the cut is all about. But again perhaps they won't. It probably would not have hurt the advertisement had the drawing been kept strong and clear.



A MYSTERY CUT

This is an excellent example of the way a painstaking artist can completely defeat the end he aims at. Probably he is working on a card several times the size of the cut. In the large space he does a really nice piece of work. It's really artistic—as it stands. But when it is cut down from six to ten diameters, this nice detail goes together and you can't tell what its all about. It's something to slip into a space, but it tells absolutely nothing.

Art work should be done with the eventual reduction in mind. It should be planned with that idea. If you make a sketch ten inches wide, and put your shading in in proportion to that width, when you reduce to two inches you have something that is just five times too fine. It is like taking a 50 screen half tone and reducing it until you get a 250 screen. The fifty screen stipples will print in a newspaper. The 250 barely come through, if they come at all.

There is something radically wrong with an art manager who will pass drawings, week after week, that he should know will not reduce properly. And yet there are half a dozen art departments that have precisely that sort of art manager. This is an exceptionally poor example, but far too large a proportion of scene sketches carry entirely too much fine detail.

A Little Too Much Space Crowds Up This Picture

There is a little too much type in this space on *The Wrong Mr. Wright* from the Alhambra Theatre, Milwaukee, and to make matters worse, the printer has used the wrong type faces. In a three sixes there should be better display.

The chief fault is that the printer used too many capital lines. Two lines of eight point Roman, upper and lower, just below the house signature, would have conveyed the message just as well, and would have given more play-up to both the house plate and the star name. Between star and title the line "as a prince of the corset industry"

would have been better in a light italic, and would have given more display to both star and title. An upper and lower "presented by Carl Laemmle" would have made it easier on the bold capitals just below, and an upper and lower for the matter just below would have been much more readable.

There is a much better display in the vaudeville box below, since here upper and lower is more intelligently used.



TOO MANY ROMAN CAPS

You have to keep after the printer about all capital lines. They will use them. Get your copy in early. Mark for upper and lower, and insist on correction if your instructions are not followed. If you leave it to the printer, you have no redress. You must take what he gives you. He'll do the best he can, but you can't expect much, because he probably never studied advertising display. That's not his job. It's yours.

Puts Over Kid Brother With Single Sales Bank

This display from Don Nihols, of Durham, N. C., sells Harold Lloyd in *The Kid Brother* with a modest back of sales talk to support the cut and title. He merely says that "it is as funny as any comedy Lloyd ever made."



A LLOYD TWO BY EIGHT

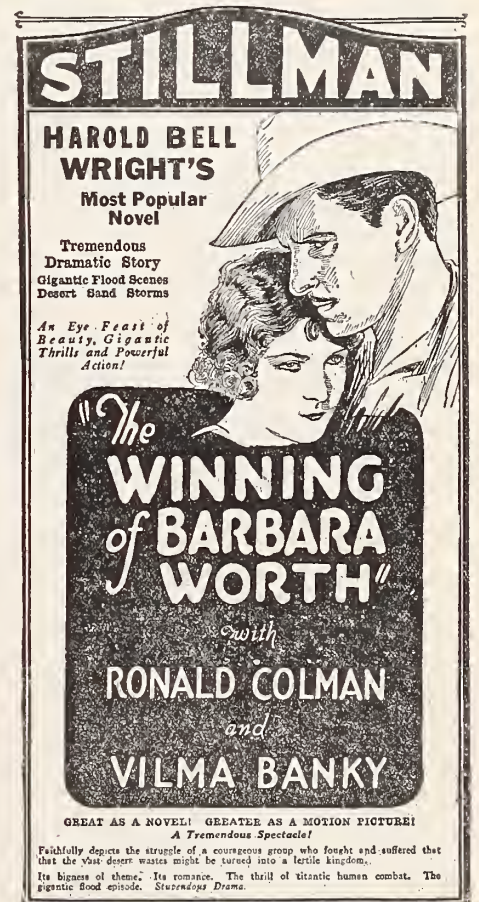
That means more than all the superlatives in the world." It does. Words ending in "est" are not always the most convincing. Statements, such as this, are far more likely to

get the average reader, who has been fed up on exaggeration.

Except for the top line, this makes a good display, but the flattened hat should have risen to the top of the space and would have been better had it been set squarely against the rule at the top and left. It overshadows the top-line, which would have been better doubled up to the right. But apart from this it is a good space and certainly sold tickets.

Sells Barbara Worth To Great Advantage

In its two eights for *The Winning of Barbara Worth*, the Stillman Theatre, Cleveland, merges the attractor cut into the reverse panel carrying stars and title in a fashion that sells the trio as a unit. It backs this up with some six point lines that are rather difficult to read, but which are not particularly essential to a sale.



A NEAT COMBINATION

With a story so well known, most of the sales value lies in star and title, and the layout might have done just as well without these added lines. We believe that two or three lines not smaller than ten point would have been better than these over-small sixes, but we imagine that neither is particularly needed.

Cut and Circle Form This Striking Layout

Combining the circle, best form of attractor, with a cut gives the Allen Theatre, Cleveland, a fine combination for a display on *The Show*, which appeals strongly on the fact that John Gilbert and Renee Adoree are seen together for the first time since *The Big Parade*.

A Good Toledo Layout on Flesh and the Devil

The circle does not interfere with the general display, but it does give particular distinction to the main announcement, and the simple line more than doubles the attraction value. The same type in precisely the same position, but without the circle, would lack the same appeal.



ALLEN

REUNITED!
For the First Time Since "The Big Parade"—

JOHN GILBERT
RENEE ADOREE
LIONEL BARRYMORE
in
"The SHOW"

A Big, Smashing, Melodramatic Love Thriller

Metro-Goldwyn-Mayer Picture.

... the strongest drama ever shown on the Allen's screen ... unfolded against a background of carnival life; beautiful women; violence and hate ... and warm romance!

And on the New Stage Program:
UKULELE IKE
(Cliff Edwards)
Mighty Monarch of the Blues. World-famous record artist and greatest of uke players!

Harry—WHITE & MANNING—Alice
International Dance Stars, Late Features of Elsie Janis' "Puzzles" and London Kit Kat Club

PHIL SPITALNY AND BOYS IN "THE VICTORY BALL"

STARTS TODAY

Free Complete Program Today, at 1:30, 3:30, 5:30, 7:30, and 9 P. M.

A CUT AND CIRCLE

The black background at the top also has a display value that gets attention without clouding the type talk. This seems to be a house drawing, and it probably is better than even the press book material, though most M-G-M. books have substantial value. The device would fail if used every week, for the value of the circle is that it is so opposed to the usual rectangular forms. If it were the regular thing, then a square outline would become a better attractor. It should not be used every week, but it can be employed where it is desired to gain more than usual emphasis.

Loew's Boston Adheres To Type Set Displays

While no other Boston theatres have gone over to the Loew theatres style of all-type displays, the State and Orpheum get so much the best of the dramatic page that it is probably only a question of time when the others will follow suit. No amount of hand lettering would give a result equal to this two fives. Few of the spaces as large or larger get half the display and most of them are not one-tenth as legible. The hand lettered tradition dies hard in Boston, but meanwhile Loew rules the roost. You can spot the spaces the moment you open the page, because it is the only inviting space.

It is not strictly accurate to say that no other theatre is following suit, for now and

then some other house will use mostly type, but generally in so bold a face that the effect of contrast is lost. It is only a question of time when the others will come around, but

LOEW'S ORPHEUM
In the heart of the shopping district. 8 entrances—Walk, via Winter St., and Hamilton Place. CONCIERGE FROM 9:15 A. M.

WEEK BEGINNING MON., JAN. 31st
MR. MARCUS LOEW Presents

Mae Murray
IN VALENCIA

A Gorgeous Love Story of Old Spain with
LLOYD HUGHES and ROY D'ARCY
A Metro-Goldwyn-Mayer Picture
8 Orchestras—CHAS. B. RICHARDS & HIS ORCHESTRA—5 Orchestras
CHORUS AT THE BIG ORGAN
UNSURPASSED VAUDEVILLE

Toppled by
ARTHUR PRINCE
World's Greatest Entertainer
"A MODERN REVUE"
Song and Dance Gleeing
OTHER GREAT ACTS

Running 25c 35c 50c
to 10:30 11:30 12:30
Lecturing Sat. Mat. and Eve., Sun. and Holidays
TODAY—GREAT ALL-STAR VAUDEVILLE
"TIN HATS" with CONRAD NAGEL & CLAUDE WINDSOR
TOMORROW NIGHT—CHARLESTON—BLACK BOTTOM CONTEST
Mr. Art Snodgrass, Master of Ceremonies

ALL TYPE—FROM BOSTON

the two Loew houses probably will enjoy a monopoly for several months at least.

This display carries almost too much copy, but it plays up the large lines for good display and the small lines do not detract. And they can be read if you are interested, which is more than may be said for hand lettering in a six point.

Symbolic Cut Sells The Scarlet Letter

This cut of Lillian Gish lashed to the gigantic A seems to be a house design as used in the second week display of Loew's Columbia Theatre, Washington, D. C. It carries out well

HELD OVER—SECOND GREAT WEEK

LILLIAN GISH

THIS has been hailed as one of the biggest pictures of the year! And what a production this one—masterful, lustrous, first-class! First-class of the screen, in a magnificent production, directed by Victor Sjöström. The picture is being shown in Washington in its entirety.

Directed by Victor Sjöström

IN HATHORNE'S great drama of love and sinning in Puritan New England.

DIRECT FROM ITS GREAT BROADWAY TRIUMPH AT 32 PRICES

THE SCARLET LETTER

A METRO-GOLDWYN-MAYER PICTURE.

FEATURING LARS HANSEN—KARL DANE AND HENRY B. WALTHALL

DOORS OPEN TODAY AT 2:30 P. M.

LOEW'S COLUMBIA

LONGER THAN USUAL

the idea of the story, and since little sales talk is needed for a holdover, it works better than copy.

This is a longer drop than usual at the Loew Washington houses, where most spaces are much shorter, but the space was needed for the cut, and the sales value of the cut, plus the importance of the story, makes the extra space worth its cost. The sketch has small value as a portrait, for it does not suggest Miss Gish's delicate charm, but it suffices. The black has been very intelligently applied. More would have harmed. Less would have been insufficient. Just about enough has been used to get the text at the left.

Took Large Spaces For Toledo Flesh and Devil

Loew's Valentine Theatre, Toledo, took a three tens for Flesh and the Devil, which is a little larger than the average space they use, but not too much for a big one. The best line is that to the right of the cut, which runs: "The star of The Big Parade and the Siren of The Temptress united in a revelation of two souls." That's all right as far as it goes, but the essence of the play is the triangle, and Lars Hansen is not to be overlooked. A chance was lost to capitalize his work in The Scarlet Letter. As it stands, the text does not sell the main angle of the story at all.

LOEW'S VALENTINE ST. CLAIR AT ADAMS STS.

Now Playing!



The Star of "The Big Parade" and the Siren of "The Temptress" united in a Revelation of Two Souls.

JOHN GILBERT
Master of Elemental Emotions
AND
GRETE GARBO
in
"FLESH AND THE DEVIL"

PASSION RAN LIKE WINE IN THEIR BLOOD!

Charged With Drama, Flaming With Emotion, Here Is ONE Answer to a Picture Hailed as Truly Great!

AFT. 15¢-25¢
EVE. 25¢-40¢

OVERLOOKING HANSEN

Gilbert is given much the best of it in the name panel, and this panel comes through nicely in the layout, though the title is not as well lettered as might be desired. At any rate it gets over well enough.

The main service this space performs is to give the idea of importance, and this is accomplished, even though the detail selling may be incomplete. If you have yet to play this picture, don't centre on Gilbert, just because he is the better known. Play up all three. The other two will carry more strength than you may realize.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Slide Kelly Slide"

Baseball, Human Interest and Other Sure-Fire Material, Makes a Corking Box-Office Special

Metro-Goldwyn-Mayer Presents

"Slide Kelly Slide"

Featuring William Haines

Directed by Edward Sedgwick

CAST:

Jim Kelly	William Haines
Mary Munson	Sally O'Neil
Tom Munson	Harry Carey
Mickey Martin	Junior Coghlan
Cliff Macklin	Warner Richmond
Swede Hansen	Karl Dane
Fresbie	Paul Kelly
McLean	Quinn Williams
Mike Donlin	Himself
Irish Meusel	Himself
Bob Meusel	Himself
Tony Lazzeri	Himself

Length—7,865 Feet

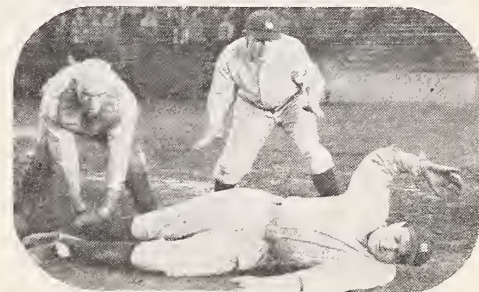
Jim a bush leaguer, lands on a big team and makes good but gets a swelled head. The team begins to go to pieces and an accident to the mascot makes matters worse. Finally, with the mascot to cheer him on, Jim not only wins the deciding game of the series but the pretty girl as well.

INEVITABLY "SLIDE KELLY SLIDE" will invite comparison with its predecessor, "Brown of Harvard," which served to put William Haines in the first division. Getting that question out of the way first, it's an even better audience picture by right of action, comedy and drama, not to mention that baseball is more understandable to the general

public than the intricacies of football. It is about as compact a collection of "sure fire" stuff as can be compressed into the footage. That's one of the reasons why it satisfies. It's precisely what the audience expects and wants because it is expecting it.

Of course you know that with a title like that the hero is going to win the last game of the World Series in the last half of the last inning. You are not disappointed. And throughout the development of the story the action develops precisely as you feel that it should, because it always has gone that way. The bush rookie gets his contract with the big league nine. He gets swelled-headed over his victories and hi-hats the team, with the result that they fail to give him the necessary support, and the club commences to slip. But he comes back for the seventh game in the big series. His heart is not in his work, for the team has been shot to pieces by an accident that seems to peril the life of their mascot and the best they can do is to hold the opposing team. Then, in the last inning, the mascot is brought to the grounds, the winning runs are batted in and you can fairly smell the wedding cake as the picture fades.

It's all cut and dried material, but a super-excellent job of cinemacraft. It plays on the emotions with a positive and definite touch. It sways the feelings from grave to gay, and holds down too much sentiment with judi-



ciously timed comedy relief. It holds the mounting interest to the end, and gives the spectator full value for every moment. It appeals even to many of the hard boiled and would-be hard boiled, and the average picture patron is going to literally eat it up. It's a box office picture, if ever there was one.

William Haines has gained greatly in poise since his "Brown," but the scenarist, for a fourth time, yields to the stupid passion for making a cad of him by making him kiss a girl against her will. Surely there should be some other means of indicating his dashing and impulsive character. Sally O'Neil is effective as the girl, the daughter of the veteran catcher, the latter role finely drawn by Harry Carey, who is so natural that you fail to realize that he is acting. Junior Coghlan provides much of the comedy and pathos and does it well, while Karl Dane is an admirable foil to Haines.

There is not too much ball game to cumber the plot advancement, and the local color is accurate to the last detail. This was looked after by Mike Donlin. Even the titles, by Joe Farnham, fit in well. It's about as close as anyone humanly can come to universal appeal.



ROUNDING OUT THE UNIQUE record of appearing simultaneously on the screen of three Broadway theatres, and marking his debut as a star for United Artists, John Barrymore is being offered in "The Beloved Rogue," the story of Francois Villon, a jolly adventurous poet-vagabond of France in the fifteenth century.

The story paints Villon as an ardent patriot and an excellent poet, despite his rollicking devil-may-care manner and strong proclivity toward the cup that cheers and boisterous companions of the lower classes, such as the beggars and street rabble. He is pictured early in the story as being selected by the mob as the king of fools for All Fool's Day, and his patriotism leads him to make a witty jest at the expense of the Duke of Burgundy which causes the King, Louis XI, to banish him from Paris. He steals a wagon loaded with food and distributes it to the poor, using a gigantic catapult and is accidentally thrown into the rooms of Charlotte, the king's ward, who is about to

"The Beloved Rogue"

John Barrymore Scores as a Poet-Vagabond in Gorgeously Mounted Story of Medieval France

be forced into a marriage with one of Burgundy's men. This is meat for Villon and also marks the beginning of a romance. Eventually he plays on the king's superstition and becomes a court favorite and finally, when Charlotte is kidnapped by Burgundy he unmasks his schemes against the king, is subjected to torture and eventually, after being rescued by the king, wins his consent to wed Charlotte.

"The Beloved Rogue" is a big production with gorgeous and massive sets, which are especially notable from the fact that they are excellent examples of stylistic art in motion pictures, the sets and surrounding being designed to fit the mood of the action, grave or gay, as the case may be, and Art Director William Cameron Menzies has achieved excellent results along this line, which add considerably to the entertainment value of the picture and will win the praise of discriminating patrons and students of the cinema.

For example, there is a distinct note of sombreness in the reproduction of the French streets in the sequence showing the burning at the stake, while everything suggests jollity in some of the comedy scenes and in others there is a distinct note of grotesqueness, as in the construction of castles

and towers, and the settings for the Cave of Miracles, where the fake beggars congregate.

(Continued on page 506)

United Artists Corp. presents

John Barrymore in

"The Beloved Rogue"

Directed by Alan Crosland

CAST:

Francois Villon	John Barrymore
Louis XI	Conrad Veidt
Charlotte	Marceline Day
Duke of Burgundy	Lawson Butt
Thibault	Henry Victor
Jehan	Slim Summerville
Nicholas	Mack Swain
Dwarf	Angelo Rissitto
Astrologer	Nigel De Brulier
Tristan l'Hermite	Dick Sutherland

Length—9264 Feet

Villon, poet, roisterer and vagabond, incurs the displeasure of the King of France and is banished from Paris. He accidentally meets Charlotte who unwillingly is to be married to a henchman of the Duke of Burgundy. Villon, captured, plays on the king's superstition and becomes a favorite at court. Charlotte, kidnapped by Burgundy's men, is followed by Villon who is tortured. The king with warriors in disguise finally rescues Villon and Charlotte and consents to their marriage.



SOME OF THE FUNNIEST GAGS ever seen in a feature comedy make Johnny Hines' latest, "All Aboard," a sure-fire box office success. This corking story, written by Matt Taylor, contains many exceedingly ludicrous situations. Foremost among them is the scene where Johnny bent on rescuing the heroine from a flock of Arabs who hold her prisoner in a desert dwelling, leaps over them, row on row, as they kneel to pray when deliberately they bow in unison, and as they prostrate themselves, the star leaps, pausing each time in his mad dash until they bow again.

Matt Taylor, the writer, ought to go far as the originator of snappy comedies, for in "All Aboard" he has provided Johnny Hines with an ideal vehicle. The chief character

is a youth afflicted with a poor memory. This causes his discharge from employment in a shoe store, where he has met the heroine, and he gains a job as guide for her pa, who runs a tourist agency.

Johnny, still forgetting everything that should be remembered, somehow manages to get his charges into the desert. Amorous sheiks abound. One of them carries off the girl. Johnny dashes to the rescue in one of the strangest looking flivvers that ever negotiated a road. It has been adapted to desert travel by the usage of shoes instead of tires.

Melodrama enters the vehicle. A hundred times Johnny and the girl are in dire peril. But finally, with the unconscious aid of an escaped lion and a sandstorm, the heroine is rescued and all ends well.

Hines is great as the forgetful hero. Edna Murphy is charming as the heroine. Dot Farley is a scream as the funny aunt, and Babe London makes a life-sized riot as a desert princess. Other important players are Frank Hagney and Numa the lion.

Book "All Aboard" and turn off the theatre ventilating plant; there'll be gales of laughter.

C. C. Burr Presents
Johnny Hines in
"All Aboard"

Directed by Charles Hines
A First National Picture

CAST:

Johnny	Johnny Hines
May Brooks	Edna Murphy
Aunt Patsy	Dot Farley
Thomas Brooks	Henry Barrows
Ali Ben Ome	Frank Hagney
Princess	Babe London
Prince	Sojin
El Humid	James Leonard

Length—6,300 Feet

Fired from a shoe store, Johnny gets a job as a guide with the girl's father, who runs a tourist agency. He takes the family to a desert and, after a series of exciting adventures with amorous sheiks, finally brings the party safely through. Hilarious comedy filled with laughter.

"White Flannels"

Mother-Love and Ambition Plus Football Game
And Thrill Melodrama Make Pleasing Film Fare

Warner Bros. Present
"White Flannels"

With Louise Dresser and Jason Robards
Based on story by Lucian Cary
Directed by Lloyd Bacon

CAST:

Mrs. Politz	Louise Dresser
Frank Politz	Jason Robards
Anne	Virginia Brown Faire
Ed	Warner Richmond
Jacob Politz	George Nichols
Paul	Brooks Benedict
Bernice	Rose Blossom

Length—6,820 Feet

Mrs. Politz, ambitious for her son, a miner, lies to his sweetheart and sends the boy, Frank, off to college. He wins the football game but is expelled in a fight when someone disparages his mother. Back home he saves his pal, Ed, in a mine disaster and his mother withdraws her opposition to the girl of his choice. Good human interest story.

COVERING a wide expanse of dramatic territory, introducing three different angles of entertainment, mother-love and ambition, football, and a mine explosion, Warner Brothers is offering "White Flannels," an adaptation of a Saturday Evening Post story by Lucian Cary.

The opening reels of the picture are characterized by well-handled and finely acted human interest material in which the daily life of the miner-hero and the scheming of his ambitious, hard-working mother to get him away from the girl and send him to college are set forth. With the appearance of the boy at college, the type of story changes abruptly and built up to the situations where the lad of course wins for his college in the big football game, at the last minute. The mother angle again crops in, and when the chap is expelled for fighting when his mother is insulted, the scene shifts back to the mining country and ends with

another change of entertainment style, centering around an explosion in a mine and a melodramatic rescue of his pal by the hero, and the withdrawal of the mother's opposition to his romance with the boarding house waitress.

Had the opening theme been adhered to, it bid fair to develop into a superior story of its type suitable for the most discriminating patronage, although the introduction of the familiar and sure-fire football angle and the thrill melodrama will probably make it more popular with the general public.

Louise Dresser does wonderful work as the mother, comparable with her role in "The Goose Woman" and Jason Robards is a likeable hero. The entire cast is fine, with Virginia Brown Faire handling the role of the girl.

With its diversity of entertainment angles, there should be something in "White Flannels" to appeal to all classes of patronage.

"The Beloved Rogue"

(Continued from page 505)

As to the story, it is a romantic fantasy of a by-gone period and while it does not develop any especial strength, succeeds in holding the interest and should prove good entertainment for all classes of patronage. It is rather episodic with the interest largely focussed on the high spots and there is a notable tendency for the action to lag in between.

Naturally, in a story as fantastic as this one is, while providing the star with an excellent opportunity for a pleasing characterization that shows his wonderful ability and versatility, the role of Villon, as screened, does not carry conviction even if it does make amusing entertainment. Barrymore's work is excellent and



it will doubtless surprise some of his fans to see him as a screen buffoon engaged in action that in short modern subjects would be labelled as slapstick, such as being catapulted through the air into a lady's room, and climbing over roofs and does stunts suggestive of Fairbanks and Richard Talmadge. Another noticeable feature of Barrymore's work is his make-up as the King of Fools, and a novel stunt shows him removing this weird make-up when banished by the king.

The supporting cast is excellent. Marceline Day as the girl is exceptionally attractive and fits finely into the sumptuous surroundings. Conrad Veidt gives a convincing and excellent characterization of the crafty, superstitious monarch and Dick Sutherland capably portrays the role of the Executioner. Angelo Rositto, a tiny dwarf in swashbuckling costume adds an amusing and at the same time a weird touch to a number of the rollicking scenes.

The entire production of "The Beloved Rogue" has been made on a big scale and large number of persons appear in the mob scenes for which whole sections of the streets of Paris and Rouen and enormous castles have been reproduced. Another feature of the picture is the novel camera angling of some of the scenes.

The story runs the gamut of emotions from the burning of Villon's patriotic father at the stake to the rollicking buffoonry of the Parisian rabble, with interludes of romantic interest and pathos and weird scenes of the king's visit to the court astrologer, but the dominant note of the story is rollicking fantasy that for the most part proves interesting but only mildly amusing.

"Held by the Law"

Crime-Detective Melodrama by Noted Author
Makes Thrilling and Exciting Entertainment

Carl Laemmle presents
"Held by the Law"
Starring Johnnie Walker and Marguerite DeLa Motte
Based on play by Bayard Veiller
Directed by Edward Laemmle
A Universal-Jewel Production

CAST:
George Travis Ralph Lewis
Tom Sinclair Johnnie Walker
Mary Travis Marguerite DeLa Motte
Boris Morton Robert Ober
Detective Fred Kelsey
Ann Maude Wayne
Henry Sinclair E. J. Ratcliffe
Length—6,929 feet

At the engagement party of Mary and Tom, Boris kills Tom's father and frames Mary's father. Just at the last minute Mary gets a clue and aided by Tom and detective gets a confession from Boris and saves her father. Exciting detective melodrama.



AN interesting western which has in addition to the usual quota of action of its type a plot which veers away from the established formulas and introduces a number of new and interesting twists, is the Pathe picture "The Fightin' Comeback" starring Buddy Roosevelt.

Instead of the rascally foreman of other familiar devices, the story centers around a cowboy who seeks to evade the sheriff after he caught the villain cheating at cards and grabbed the money for a getaway, and a stranded chorus girl who is a waitress in the

WRITTEN by Bayard Veiller, the author of several highly succesful detective-crime mystery plays which have scored big successes, Universal is offering a Jewel production, another of this type, "Held By the Law," which should prove excellent audience and box-office entertainment.

The picture catches the interest immediately by starting out where the usual film ends, with a romantic embrace. Soon thereafter, a murder is committed and the wrong man tried and sentenced to death on apparently conclusive circumstantial evidence. An unusual feature of the story is the fact that the spectators are thoroughly familiar with the details of the murder, know the guilty party and where the real evidence is hidden, but notwithstanding this fact, so smoothly and logically is the story built up and the



solution brought about, a last minute one, of course; that the interest is held firmly and suspense and excitement kept at high pitch until the final fadeout.

Marguerite De LaMotte has the lion's share of the opportunities as it is she who ferrets out the murderer of her father and she gives a thoroughly competent performance. Johnny Walker is featured opposite her in the romantic angle but his part dramatically is a subordinate one.

"Held By the Law" looks like a box-office winner where patrons like exciting crime-detective melodramas.

"The Fightin' Comeback"

Novel Twists to Plot and Plenty of Typical
Action in Western Starring Buddy Roosevelt

Lester F. Scott, Jr., Presents
"The Fightin' Comeback"
Starring Buddy Roosevelt
Directed by Tenney Wright
A Pathepicture

CAST:
Jim Jones Buddy Roosevelt
Goldie Lamont Clara Horton
Sam Phillips Sidney M. Goldin
Three Card Spencer Richard Neill
Sheriff Beasley Robert Homans
Length—4,415 Feet

Jim, cheated by "Three Card," a gambler, grabs the money and escapes. He teams up with outlaws and, licking their leader, persuades them to return to their homes. Goldie, a waitress, aids him, but Red, the leader, brings about Jim's arrest. The money turns out to be counterfeit and Three Card is convicted. Interesting action Western.



promised her. Complication builds on complication to the accompaniment of broken glass and china in a way that will please those who refuse to accept Miss Daniels in the finer work of which she is capable. It is a made to order adaptation that is built solely to gain laughs.

Miss Daniels in a sort of "Kiki" role plays with spirit and finesse and is given ample support by Chester Conklin. Douglas Gilmore is a personable sweetheart and Henry Kolker and Richard Tucker play their roles well.

Artistically the farce is light, but it will please those who want broad laughs, though the story is a bit broad.

"A Kiss in a Taxi"

Slapstick and Situations Are Cleverly Combined
To Amuse Bebe Daniels' Fans with Conklin's Help

Adolph Zukor and Jesse L. Lasky Present
Bebe Daniels in
"A Kiss in a Taxi"
With Chester Conklin
Based on play by Maurice Hennequin and Pierre Veber
Directed by Clarence Badger

CAST:
Ginette Bebe Daniels
Maraval Chester Conklin
Lucien Douglas Gilmore
Leon Henry Kolker
Henri Richard Tucker
Valentine Eulalie Jensen
Length—6,439 Feet

Ginette, the star of Pierre's cafe, objected to being kissed, so the regulars kissed her to see the glassware fly. Leon buys the cafe, expecting Ginette's favor, but through circumstances is made to pose as her father. It is finally straightened out. A sophisticated French farce.

GLASSWARE TAKES THE place of custard pies in Bebe Daniel's latest offering. "A Kiss in a Taxi." Bebe is the waitress in a Paris cafe. She loves Lucien, a poor artist, and objects to the caresses of others, resenting their attentions with whatever glassware happens to come to hand. Leon Lambert bets that he will kiss her, and he does, in a taxi. In the excitement which follows this caress, the taxi crashes into Pieree's restaurant, and Leon buys it for Ginette, expecting her gratitude. He uses the card of the secretary of the Art Society of which he is the head, one Maraval, who strenuously guards his chastity. To escape an awkward situation, Leon declares himself to be Ginette's father, and Lucien arranges with Leon's wife to take Ginette into her home. To get her out again Leon and his friend, Henri, invent the preposterous story that Maraval has com-



"The Broncho Twister"

Whirlwind Action and Stunts Mark Tom Mix
As an Ex-Marine Mixed Up in a Ranch Feud

of adventures fall his way in rapid succession. Captured by the crooks, he learns that the girl is to be forced into a marriage with the Villain's henchman and escaping he rides to the rescue. Even before that he heard the villain and his henchman, unarmed in their den and gets away with it.

The big climax shows Tom and the girl and Tom's marine pal, besieged in the ranch tower. Tom hurls ignited power cans at the enemy, escapes in a barrel rolled off the roof, draws some of the gang away, disposes of them, and returns to finish the job, driving off the others, blowing up the tower and rescuing the girl by sliding down a rope.

While it is a wholly implausible yarn, it certainly moves at a whirlwind pace and should prove good entertainment for the Mix fans and all who care more for snappy adventure stuff than for consistency and logic in their entertainment.

Helene Costello is excellent as the girl.

Jack Pennick contributes comedy as a marine who has a hard time becoming a cowboy and Paul Nicholson is a fine villain.

William Fox presents

Tom Mix in
"The Broncho Twister"

An Orville Dull Production

CAST:

Tom Mason	.....	Tom Mix
Paulita Brady	.....	Helene Costello
Jack Brady	.....	Paul Nicholson
Mrs. Brady	.....	Doris Lloyd
Bell	.....	Malcolm Waite

Length—5,435 feet

Tom returning from service with the Marines finds Brady is trying by villainy and intimidation to get his father's ranch and is surprised to find that Paulita is Brady's stepdaughter and he endeavors to make her marry Bell. After exciting adventures, Tom manages to save Paulita. Exciting action thrill western melodrama.

"The Demi-Bride"

Norma Shearer Has Stellar Role in Clever
And Amusing Farce-Comedy of Parisian Life

Metro-Goldwyn-Mayer presents
Norma Shearer in
"The Demi-Bride"

Directed by Robert Z. Leonard

CAST:

Criquette	.....	Norma Shearer
Philippe	.....	Lew Cody
Girard	.....	Lionel Belmore
Gaston	.....	Tenen Holtz
Madame Girard	.....	Carmel Myers
Lola	.....	Dorothy Sebastian
Teacher	.....	Nora Cecil

Length, 6,886 Feet.

Vivacious young Criquette is thrilled at seeing the noted Parisian dandy Philippe, and when she finds he has an affair with her stepmother, manipulates matters so that she wins him. Philippe demurs, but is satisfied when he learns how pretty and clever she is. Sophisticated light comedy.

AS HER NEWEST STARRING vehicle, in which she is assisted by Lew Cody in the opposite romantic role, Norma Shearer



SEVERAL years ago, a number of Edgar Rice Burrough's dealing with the adventures of Tarzan among his friends, the jungle animals, were transferred to the screen and enjoyed considerable success. Now F. B. O. is offering the newest of this series "Tarzan and the Golden Lion."

A wildly improbable yarn of a highly fantastic nature that goes far beyond the limits of credulity is unfolded, with monkeys that talk and act as messengers to the mystic rulers of a band of sun worshipping black

is being offered by Metro-Goldwyn-Mayer in "The Demi-Bride," directed by Robert Z. Leonard.

This picture proves to be a light and quite sophisticated French farce which should provide amusing entertainment in the majority of houses. The idea of the story is that a young school girl falls desperately in love with a French dandy and, finding that he has an affair with her flirtatious stepmother, she uses this as a means of causing him to marry her.

The plot development is not new and follows along the general lines of farces of this type. The appearance of a former sweetheart of the groom, who gets tipsy and goes to sleep in his bed, brings in the familiar bedroom angle, and while slightly risqué, there is nothing that could be objected to. This gives opportunity for excellent comedy work on the part of Tenen Holtz as the



valet who tries to get rid of this woman and then to secretly notify the husband of the predicament.

"The Demi-Bride" is directed and acted in a sprightly manner that more than makes up for the lightness of the story and it proves thoroughly amusing.

Norma Shearer is convincing both as the young school girl and the more mature looking bride and handles the role well. Lew Cody gives a good performance as the husband and Carmel Myers has a typical role as the flirtatious wife and shows to advantage. Dorothy Sebastian scores especially in the scene where she appears to be intoxicated.

"Tarzan and the Golden Lion"

New Burrough's Story Is a Fantastic Yarn
About Jungle Animals and Sun-Worshippers

Joseph P. Kennedy presents

"Tarzan and the Golden Lion"

Based on story by Edgar Rice Burroughs

Directed by J. P. McGowan

An F. B. O. Picture

CAST:

Tarzan	.....	James Pierce
Estaban	.....	Fred Peters
Ruth	.....	Edna Murphy
Burton	.....	Harold Goodwin
Tarzan's Wife	.....	Dorothy Dunbar

Length—5,807 feet

Tarzan repulses an attack by Estaban who learns of a secret city of diamonds and captures Ruth and the guide. Tarzan follows, and entering by a secret passage with his pet lion, finally rescues Ruth and restores her to her sweetheart Burton. Melodramatic fantasy.

men, with a pet lion that discovers his master's peril by gazing through a secret panel, with bag after bag of diamonds, some as big as walnuts, and one of the characters hurled over high cliffs and not being killed. Nor is the less fantastic portion smoothly or logically handled, for we see Tarzan familiar with the jungle, taking his whole force of natives to hunt for the renegades that threatened him, and leaving his home unguarded.

This picture with its weird and improbable sequences among the sun and lion worshippers of the spectacular city in the heart of Africa reared by the tribe that owns the diamond mine, may appeal to patrons who like highly imaginative stories, but it seems rather far fetched for the general public.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell).....	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....	Western	May 22..	4,639
Earth Woman (Mary Alden).....	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson).....	Crook melodrama	Sept. 25..	4,500
Call of the Wilderness (Sandow).....	Dog melodrama	Dec. 13..	4,218
Bandit Buster (Buddy Roosevelt).....	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.).....	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

At the Beach.....	McDougall Alley	Nov. 29..	2 rls.
Trail of the Monk.....	Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka.....	Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze.....	McDougall Alley	Dec. 4..	2 rls.
Blue Black.....	Fistful Culture series	Dec. 11..	2 rls.
Comma Butterfly.....	Nature Special	Dec. 11..	1 rl.
Even Up.....	Fistful culture	Dec. 25..	2 rls.
A Sport Calendar.....	Novelty Magazine	Dec. 25..	1 rl.
		1927	
So's Your Monk.....	Sunkist comedy	Jan. 1..	2 rls.
Dog Gonit.....	Hot Dog cartoon	Jan. 8..	1 rl.
Hyena's Laugh.....	Unnatural History	Feb. 12..	1 rl.
Present Arms.....	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy.....	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6.....	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido.....	Hot Dog cartoon	Feb. 26..	1 rl.
A Furry Tale.....	Nature special	Mar. 5..	1 rl.
Petering Out.....	Hot Dog cartoon	Mar. 12..	1 rl.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore).....	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31..	5,750
Belle of Broadway (Compton-Rawlinson).....	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Screen Snapshots.....	Three issues	Aug. 28..	2,100
False Alarm (Lewis-Carr-Revier).....	Melodrama		5,235
When the Wife's Away (Arthur).....	Farce comedy		

	Kind of Picture	Review	Feet
Obey the Law (Lytell).....	Crook drama		
Truthful Sex (Busch-H. Gordon).....	Comedy drama		5,831
Better Way (Ince-Revier-Strong).....	Melodrama		5,340
Remember (D. Phillips-E. Metcalfe).....	War drama		5,495
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,613
When Husbands Flirt (Revier).....	Comedy drama		5,505
Fate of a Flirt (Revier).....	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,470
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve.....			
Novelty Twelve.....			1,000
Famous Paintings.....	De Luxe dramas		2,000
Real Charleston.....	Lesson novelty	April 24..	2,000
The Angelus.....	Drama de luxe	May 15..	2,000
Wooden Shoes.....	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Squirrel Food (Bowes).....	Comedy	Aug. 7..	1,000
Move Along.....	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities.....	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns).....	Christie comedy	Aug. 14..	2,000
Chips of the Old Block.....	Hodge-Podge	Aug. 14..	1,800
Felix Misses His Swiss.....	Sullivan cartoon	Aug. 28..	1,000
Dummy Love (Vernon).....	Christie comedy	Aug. 28..	2,000
Kiss Papa (Conley).....	Mermaid comedy	Aug. 28..	2,000
Here Comes Charlie.....	Lloyd Hamilton comedy	Aug. 28..	2,000
Uppercuts (Duffy).....	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy).....	Juvenile comedy	Sept. 4..	2,000
The Blue Boy.....	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur).....	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf.....	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25..	1,000
Missing Links.....	"Life" Cartoon	Sept. 25..	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25..	2,000
Flaming Ice.....	"Life" Cartoon	Sept. 25..	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2..	2,000
Two Lip Time.....	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2..	2,000
Hodge Podge.....	Travel scenes	Oct. 16..	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16..	1,000
Whatnots.....	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16..	2,000
Cut Price Glory.....	Life cartoon	Oct. 23..	1 rl.
Shell Socked (Adams).....	World War comedy	Oct. 30..	2 rls.
River Road.....	Bruce scenic	Oct. 30..	1 rl.
Pound Foolish.....	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6..	2 rls.
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6..	1 rl.
Felix Shatters the Sheik.....	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham).....	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy.....	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks.....	Cameo comedy	Nov. 20..	1 rl.
Felix Hunts the Hunter.....	Sullivan cartoon	Nov. 20..	1 rl.
Thens and Nows.....	"Curiosities"	Nov. 20..	1 rl.
Raging Tide.....	Life cartoon	Nov. 27..	1 rl.
Midnight Follies.....	Mermaid comedy	Nov. 27..	2 rls.
Mighty Smithy.....	Life cartoon	Nov. 27..	1 rl.
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27..	2 rls.
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29..	2 rls.
Movieland.....	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa.....	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton).....	Comedy	Nov. 29..	2 rls.
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall).....	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley).....	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
Close Shaves (Arthur).....	Tuxedo comedy	Dec. 11..	2 rls.
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
A Key-hole Cruise.....	Hodge-Podge	Dec. 18..	1 rl.
Have Courage (Dooley).....	Comedy	Dec. 18..	2 rls.
Barnum Was Right.....	Life Cartoon	Dec. 18..	1 rl.
Much Mystery (Davls).....	Mermaid comedy	Dec. 25..	2 rls.
One Sunday Morning (Hamilton).....	Comedy	Dec. 25..	2 rls.
Parisian Importations in Color.....	Koda-Chrome process	Dec. 25..	1 rl.
		1927	
Felix Trumps the Ace.....	Sullivan cartoon	Jan. 1..	1 rl.
Balloon Tired.....	Life cartoon	Jan. 1..	1 rl.

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Three Bruce Scenics.....	Instructive.....	Jan. 1. 1 rl	
Wild and Woozy (Jimmy Adams).....	Christie comedy.....	Jan. 8. 2 rls	
Felix Collars the Button.....	Sullivan cartoon.....	Jan. 8. 1 rl	
Sweet Baby (Lupino Lane).....	Comedy.....	Jan. 8. 2 rls	
Mister Chump (Phil Dunham).....	Cameo comedy.....	Jan. 8. 1 rl	
Why Women Pay.....	Life cartoon.....	Jan. 15. 1 rl	
A Movie Medley.....	Hodge-Podge.....	Jan. 15. 1 rl	
Sure Fire.....	Bobby Vernon comedy.....	Jan. 15. 2 rls	
Nie-Nax.....	Curiosities.....	Jan. 22. 1 rl	
High Sea Blues (St. John).....	Mermaid comedy.....	Jan. 22. 2 rls	
Hot Cookies (George Davis).....	Cameo Comedy.....	Jan. 22. 1 rl	
Paris Originations in Color.....	Kodachrome fashions.....	Jan. 22. 1 rl	
Funny Face (Big Boy).....	Juvenile comedy.....	Jan. 22. 2 rls	
Howdy Duke.....	Lupino Lane com.....	Jan. 22. 2 rls	
Zoo Logic.....	Sullivan Cartoon.....	Jan. 29. 2 rls	
Summer Day.....	Bruce Scenic.....	Jan. 29. 1 rl	
Break Away (Neal Burns).....	Christie comedy.....	Jan. 29. 2 rls	
Dear Season (Bud Duncan).....	Cameo comedy.....	Jan. 29. 1 rl	
Busy Lizzie (Geo. Davis).....	Mermaid comedy.....	Feb. 5. 2 rls	
Highlights.....	Curiosities.....	Feb. 5. 1 rl	
Peaceful Oscar (Lloyd Hamilton).....	Comedy.....	Feb. 5. 2 rls	
High Spirits.....	Cameo comedy.....	Feb. 12. 1 rl	
Mike Wins a Medal.....	Life cartoon.....	Feb. 12. 1 rl	
Duck Out (Bobby Vernon).....	Comedy.....	Feb. 12. 2 rls	
Listen, Lem (Al St. John).....	Mermaid comedy.....	Feb. 19. 2 rls	
Peaceful City.....	Life cartoon.....	Feb. 19. 1 rl	
Wedding Yells (Johnny Arthur).....	Comedy.....	Feb. 19. 2 rls	
Soft Soap.....	Life Cartoon.....	Feb. 26. 1 rl	
Sailor Beware (Billy Dooley).....	Comedy.....	Feb. 26. 1 rl	
Fiddlesticks.....	Curiosities.....	Feb. 26. 1 rl	
Quiet Please (Phil Dunham).....	Cameo comedy.....	Feb. 26. 1 rl	
A Cluster of Kings.....	Hodge-Podge.....	Feb. 26. 1 rl	
Drama de Luxe (Lupino Lane).....	Comedy.....	Mar. 5. 2 rls	
Heavy Date.....	Life cartoon.....	Mar. 5. 1 rl	
Hitting the Trail.....	Life cartoon.....	Mar. 4. 1 rl	
Gandpa's Boy (Big Boy).....	Juvenile comedy.....	Mar. 12. 2 rls	
Icy Eyes (Felix-cat).....	Sullivan cartoon.....	Mar. 12. 1 rl	
Pedigreed (Felix-cat).....	Sullivan cartoon.....	Mar. 12. 1 rl	
Ask Dad (Sargent).....	Cameo comedy.....	Mar. 12. 1 rl	
Bruce Scenics.....	Two subjects.....	Mar. 12. 1 rl	

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....	Drama.....	Nov. 6. 5,640
A Man of Quality (G. Walsh).....	Punch melodrama.....	Nov. 6. 5,640
His Rise to Fame (Geo. Walsh).....	Pugilist melodrama.....	Feb. 19. 5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Fighting Boob (Bob Custer).....	Western.....	May 1. 4,549
The Imposter (Brent).....	Crook melodrama.....	May 15. 4,547
Isle of Retribution (L. Rich-Frazer).....	Melodrama.....	May 29. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama.....	June 5. 5,510
Hands Across the Border (Thomson).....	Action western.....	June 12. 5,367
Valley of Bravery (Custer).....	War-western.....	June 19. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.....	June 26. 5,480
Jade Cup (Brent).....	Crook melodrama.....	July 3. 3,656
Dead Line (Bob Custer).....	Western.....	July 10. 5,000
Masquerade Bandit (Tom Tyler).....	Western.....	July 10. 4,010
Bigger Than Barnum's (star cast).....	Melodrama.....	July 17. 5,391
Two-Gun Man (Fred Thomson).....	Western.....	July 24. 5,139
Her Honor, the Governor (Frederick).....	Melodrama.....	July 31. 6,712
Better Man (R. Talmadge).....	Stunt comedy.....	Aug. 7. 4,703
Cowboy Cop (Tom Tyler).....	Action western.....	Aug. 7. 4,385
Flame of the Argentine (Brent).....	Melodrama.....	Aug. 14. 5,004
College Boob (Lefty Flynn).....	Comedy drama.....	Aug. 21. 5,340
One Minute To Play.....	Red Grange special.....	Aug. 28. 7,430
Laddie (John Bowers).....	Romantic drama.....	Sept. 4. 6,931
Kosher Kitty Kelly (Viola Dana).....	Hebrew-Irish comedy.....	Oct. 2. 6,105
Breed of the Sea (Ralph Ince).....	Sea-Island drama.....	Oct. 30. 5,408
Red Hot Hoofs (Tom Tyler).....	Pugilistic western.....	Nov. 13. 4,681
A Regular Scout (Fred Thomson).....	Action western.....	Nov. 29. 6,119
Lone Hand Saunders (Thomson).....	Action western.....	Dec. 4. 5,453
The Gorilla Hunt.....	Burbridge special.....	Dec. 11. 4,362
Rose of the Tenements (Shirley Mason).....	Human int. drama.....	Dec. 18. 6,678
Timid Terror (George O'Hara).....	Comedy drama.....	Dec. 25. 4,872
1927		
Her Father Said No (Guard-Brian).....	Witwer comedy.....	Jan. 1. 6,808
Home Struck (Viola Dana).....	Drama of stage.....	Jan. 5. 5,615
Cactus Trails (Bob Custer).....	Western.....	Jan. 15. 4,889
Lightning Lariats (Tyler).....	Western.....	Jan. 22. 4,536
Uneasy Payments (Vaughn).....	Farce comedy.....	Feb. 12. 4,770
Magic Garden.....	G. S. Porter novel.....	Feb. 26. 6,807
Don Mike (Thompson).....	Romantic drama.....	Mar. 5. 5,723
Sonora Kid (Tyler).....	Action western.....	Mar. 5. 4,565
Short Subjects		
1926		
Sock Me to Sleep (Vaughn).....	Fighting Hearts series.....	Apr. 10. 2,000
Smouldering Tires.....	Fighting Hearts.....	June 5. 2,000
Lightning Slider.....	Fighting Hearts.....	June 26. 2,000
Three of a Kind.....	Standard comedy.....	June 26. 2,000
Cat's Whiskers.....	Bray cartoon.....	June 26. 1,000
Big Charade.....	Fighting Hearts.....	June 26. 2,000
Dinky Doodle & Little Orphan.....	Bray cartoon.....	July 10. 1,000
Black and Blue Eyes.....	Comedy.....	July 17. 2,000
Up and Wooping.....	Fighting Hearts.....	July 24. 2,000
When Sally's Irish Rose.....	Fighting Hearts.....	July 31. 1,000
Magician.....	Bray Dinky-Doodle.....	July 31. 1,000
Mule's Disposition.....	Bray Unnatural Hist.....	July 31. 1,000
Wedding Daze (Alexander).....	Comedy.....	Aug. 7. 2,000
Vamping Babies (L. Sargent).....	Comedy.....	Aug. 7. 2,898
All's Swell That Ends Swell.....	Fighting Hearts.....	July 24. 2,000
Back Fire (Fat trio).....	Comedy.....	Aug. 21. 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress.....	Aug. 28. 2,000
1927		
Many A Slip (Bowers).....	Comedy and cartoon.....	Jan. 22. 2 rls
Wise-crackers (Cooke-Guard).....	Witwer series.....	Jan. 29. 2 rls
He Couldn't Help It.....	Charley Bowers com.....	Mar. 5. 2 rls
Why Women Love (Blanche Sweet).....	Sea melodrama.....	Oct. 31. 6,570

FIRST NATIONAL

	Kind of Picture	Review	Feet
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7. 6,980	
Beautiful City (Barthelmess)	Melodrama	Nov. 14. 6,466	
Classified (C. Griffith)	Newspaper comedy drama.....	Nov. 14. 6,927	
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21. 6,886	
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5. 6,613	
We Moderns (Colleen Moore)	Typical of star	Dec. 12. 6,609	
Clothes Make the Pirate (Erroll).....	Pirate travesty	Dec. 12. 8,000	
Splendid Road (A. Q. Nilsson).....	Gold rush drama	Dec. 19. 7,646	
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26. 7,906	
1926			
Infatuation (C. Griffith)	Drama	Jan. 16. 5,794	
Just Suppose (Barthelmess)	Romance	Jan. 30. 6,276	
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30. 7,000	
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6. 6,825	
Reckless Lady (Bennett-Moran)	Drama	Feb. 13. 7,336	
Far Cry (Blanche Sweet)	Society drama	Mar. 6. 6,086	
Irene (Colleen Moore)	Romantic comedy	Mar. 13. 8,400	
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20. 6,200	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27. 6,229	
Kiki (Norma Talmadge)	Comedy Drama	April 17. 8,279	
Old Loves and New (Stone-Bedford).....	Drama	May 1. 7,423	
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8. 6,230	
Greater Glory (Tearle-Nilsson)	Epic drama	May 15. 9,710	
Wilderness Woman (Pringle)	Comedy	May 22. 7,533	
Ransom's Folly (Barthelmess).....	Romantic drama	May 29. 7,322	
Brown Derby (Johnny Hines)	Comedy	June 5. 6,500	
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12. 5,830	
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26. 7,775	
Ella Cinders (Colleen Moore)	Comedy	June 26. 6,540	
Puppets (Sills)	Drama	July 3. 7,468	
Senor Daredevil (Ken Maynard)	Western	July 10. 6,402	
Men of Steel (Sills)	Melodrama	July 24. 9,143	
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21. 6,940	
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28. 5,885	
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4. 6,447	
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11. 7,790	
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25. 6,727	
Paradise (Milton Sills)	South Seas melo.	Sept. 25. 7,090	
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16. 6,848	
Forever After (Astor-Hughes)	Romantic drama	Oct. 23. 6,336	
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30. 7,780	
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6. 6,305	
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13. 6,100	
Syncopating Sue (C. Griffith)	Drama	Nov. 20. 6,770	
Stepping Along (Johnny Hines).....	Comedy	Nov. 27. 7 rls	
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29. 6,119	
Silent Lover (Milton Sills)	Desert drama	Dec. 4. 6,500	
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11. 6,800	
White Black Sheep (Barthelmess)	Melodrama	Dec. 18. 6,798	
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25. 6,392	
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25. 5,603	
1927			
Twinkletoes (Colleen Moore)	Drama	Jan. 1. 7,833	
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8. 6,400	
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22. 5,442	
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22. 5,620	
Lunatic at Large (Leon Errol)	Farce	Feb. 5. 5,321	
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12. 7,845	
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26. 5,400	
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5. 6,422	

FOX FILM CORP.

Features		1925
Best Bad Man (Tom Mix).....	Action western.....	Dec. 12. 4,89.
Desert's Price (Buck Jones).....	Action western.....	Dec. 19. 5,709
1926		
Gilded Butterfly (Rubens-Lytell).....	Drama.....	Jan. 16. 6,200
Palace of Pleasure (Lowe-Compson).....	Romantic drama.....	Jan. 23. 5,467
First Year (K. Perry-M. Moore).....	Matrimonial comedy.....	Feb. 6. 6,038
Yankee Senor (Tom Mix-Tony).....	Spanish-western.....	Feb. 13. 4,902
Cowboy & The Countess (Jones).....	Action melodrama.....	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton).....	Drama.....	Feb. 20. 5,600
Johnstown Flood (all-star).....	Spectacular melo.....	Mar. 13. 6,258
Dixie Merchant (Bellamy).....	Drama.....	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child).....	Western.....	Mar. 27. 6,038
Yellow Fingers (Olive Borden).....	Oriental melodrama.....	April 10. 5,994
Sandy (Madge Bellamy).....	Drama.....	April 17. 7,850
Fighting Buckaroo (Buck Jones).....	Comedy melodrama.....	May 1. 5,095
Rustling for Cupid (O'Brien).....	Romantic western.....	May 8. 4,835
Shamrock Handicap (J. F. McDonald).....	Romantic racing drama.....	May 22. 5,685
Early to Wed (M. Moore-K. Perry).....	Domestic drama.....	May 29. 5,912
A Man Four-Square (Buck Jones).....	Western.....	June 5. 4,744
Black Paradise (Bellamy).....	Thrill melodrama.....	June 12. 4,962
A Trip to Chinatown (Foxe).....	Farce-comedy.....	June 26. 5,594
Gentle Cyclone (Buck Jones).....	Action-comedy.....	July 3. 4,822
More Pay—Less Work (Mary Brian).....	Comedy-drama.....	July 10. 6,022
Fig Leaves (O'Brien-Borden).....	Comedy drama.....	July 17. 6,49
Family Upstairs (Valli-MacDonald).....	Comedy drama.....	July 31. 5,97
Midnight Kiss.....	Comedy drama.....	Aug. 7. 5,02
No Man's Gold (Tom Mix).....	Western.....	Aug. 14. 5,745
Three Bad Men (Star cast).....	Spectacular thrill melo.....	Aug. 28. 8,000
Marriage License? (Alma Rubens).....	Mother-love drama.....	Sept. 4. 7,168
Flying Horseman (Buck Jones).....	Action western.....	Sept. 11. 4,971
Blue Eagle (George O'Brien).....	Drama.....	Sept. 25. 6,200
Womanpower (Graves-Perry).....	Comedy drama.....	Oct. 2. 6,240
The Lily (Belle Bennett).....	Emotional drama.....	Oct. 9. 6,268
Great K. & A. Train Robbery (Mix).....	Fast melodrama.....	Oct. 16. 4,800
Country Beyond (Olive Borden).....	Curwood drama.....	Oct. 23. 5,363
Whispering Wires (Anita Stewart).....	Mystery melodrama.....	Oct. 30. 5,906
International Eucharistic Congress.....	Religious.....	Nov. 20. 5,900
Return of Peter Grimm (star cast).....	Drama from play.....	Nov. 27. 6,950
The City (Robert Frazer).....	Clyde Fitch drama.....	Nov. 27. 5,500
What Price Glory? (all star).....	War comedy-drama.....	Nov. 29. 11,400
Wings of the Storm (Thunder-dog).....	Melodrama.....	Dec. 4. 5,374
Canyon of Light (Tom Mix).....	Typical Mix.....	Dec. 11. 5,389
Going Crooked (Bessie Love).....	Crook melodrama.....	Dec. 18. 5,425
Bertha, Sewing Machine Girl.....	Stage melodrama.....	Dec. 25. 5,242
Summer Bachelors (Bellamy).....	Comedy drama.....	Jan. 1. 6,782

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8.	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15.	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22.	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29.	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5.	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5.	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12.	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19.	4,953
Marriage (Virginia Valli)	Drama	Feb. 26.	5,440
Monkey Talks (Lerner)	Drama	Mar. 5.	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12.	5,498

Short Subjects			
Woman of Letters	Helen and Warren	Mar. 13.	2,000
From the Cabbie's Seat	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
A Polar Baron	Imperial comedy	April 24.	2,000
Too Many Relations	Helen and Warren	May 15.	1,965
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	960
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	895
Poland—A Nation Reborn	Varieties	June 26.	920
Swimming Instructor	Van Bibber	July 3.	2,000
Jerry the Giant	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 3.	2,000
A.I. Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 24.	2,000
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25.	2,000
King Bozo	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold	Varieties	Oct. 9.	800
Cliff Dwellers of America	Varieties	Oct. 9.	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16.	2,000
Lynn Tamer (Ernie Shields)	Imperial comedy	Oct. 23.	2 rls
Marry Month of May	O. Henry comedy	Oct. 30.	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6.	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13.	2 rls
Napoleon, Jr.	Animal comedy	Nov. 13.	2 rls
Maryland, My Maryland	Variety	Nov. 20.	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20.	2 rls
Great Lakes	Variety	Nov. 27.	900
Babes in the Jungle	O. Henry series	Nov. 29.	2 rls
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29.	2 rls
Madam Dynamite	Imperial comedy	Dec. 11.	2 rls
Battling Kangaroo	Animal comedy	Dec. 18.	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25.	2 rls

Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1.	2 rls
My Lady's Stockings	Variety	Jan. 8.	1 r1
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15.	2 rls
Overnight from Paris	Variety	Jan. 15.	1 r1
Big Business	Imperial comedy	Jan. 22.	2 rls
Constantinople	Scenic	Jan. 22.	1 r1
Society Architect	Van Bibber	Jan. 22.	2 rls
An Old Flame	Helen & Warren	Feb. 5.	2 rls
Sky Sentinel	Variety	Feb. 5.	784
Roses and Ruses	O. Henry story	Feb. 12.	2 rls
Slippery Silks	Imperial comedy	Feb. 12.	2 rls
Birthday Greetings	Comedy	Feb. 19.	2 rls
Everybody's Servant	Varieties	Feb. 26.	900
Portugal Today	Variety	Mar. 5.	786
Car Shy	Van Bibber	Mar. 5.	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855

GOTHAM PRODUCTIONS

Hearts and Spangles.....	Circus Romance	5,900
Sign of the Claw (Peter, the Great).....	Dog picture	6,000
Golden Web (Rich-Gordon).....	Melodrama	Sept. 11. 6,000
Block Signal (Ralph Lewis).....	Railroad melodrama	Oct. 9. 5,900
Winning Wallop (W. Fairbanks).....	Action comedy-dr.	Oct. 30. 5,000
Money to Burn (Devore-MacGregor).....	Romantic action dr.	Nov. 29. 5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5. 6,500
Flying High		
Quarantined Rivals		
Mountains of Manhattan		
Final Extra (De La Motte).....	Melodrama	Feb. 19. 6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Bnsch-Cody)	Unique drama	Dec. 26.	4,757

His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crank Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb. 27	
La Boheme (Gilbert-Gish)	Patrons opera	Mar. 13.	8,530

	Kind of Picture	Review	Feet
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovely Mary (Bessie Love)	Drama	July 3.	6,167
Road to Mandalay (Chaney)	Melodrama	July 10.	6,351
Waltz Dream	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2.	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23.	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6.	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13.	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20.	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27.	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29.	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4.	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11.	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25.	8,616

Tell It To The Marines (Chaney)	Melodrama	Jan. 1.	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8.	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15.	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15.	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19.	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12.	6,203

PARAMOUNT

New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,030
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5.	7,008
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,354

1926			
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16.	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6.	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29.	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 19.	7,445
Volcano (Daniels)	Thrill melodrama	June 12.	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,918
Variety (Emil Jannings)	Drama, short version	July 10.	7,804
Born to the West (Jack Holt)	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow)	Drama	July 24.	6,077
Yon Never Know Women (Vidor)	Drama	Aug. 7.	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11.	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25.	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2.	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2.	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9.	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23.	5,630
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23.	11 rls
Don't Give Up the Ship	One Reel special	Oct. 23.	
Ace of Cads (Menjou)	Drama	Oct. 30.	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6.	7,114
London (Dorothy Gish)	Drama	Nov. 13.	6 rls
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20.	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20.	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27.	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27.	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29.	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4.	7,296
Old Ironsides (special cast)	Super-special	Dec. 11.	10,689
Canadian (Meighan)	Northwest drama	Dec. 11.	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18.	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18.	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25.	6,244

1927			
Hotel Imperial (Pola Negri)	Drama	Jan. 8.	7,091
Ronde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15.	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22.	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29.	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29.	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5.	6,877
"It" (Clara Bow)	Flinor Glyn story	Feb. 12.	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26.	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5.	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12.	6,052
Metropolis	UFA Superspectacle	Mar. 12.	

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Ghost of Folly (Alice Day).....	Sennett comedy	May 8.	2,000
Nervous Moments.....	Sportlight	May 15.	1,000
Muscle Strawfoot (Bevan).....	Sennett comedy	May 15.	2,000
Don Key (star cast).....	Hal Roach comedy	May 22.	2,000
An Alpine Flapper.....	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon).....	Hal Roach comedy	May 22.	2,000
Liquid Dynamite.....	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle.....	Our Gang comedy	May 29.	2,000
Bumper Crop.....	Terry cartoon	May 29.	1,000
Planting Season.....	Sportlight	May 29.	1,000
A Yankee Doodle Duke (Graves).....	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan).....	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day).....	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott).....	Comedy	June 12.	1,000
He Forgot to Remember (Cook).....	Hal Roach comedy	June 12.	2,000
Songs of Central Europe.....	Song series	June 12.	1,000
R. P. M.....	Sportlight	June 12.	1,000
Long Fliv the King (Chase).....	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels).....	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller).....	Serial (mystery)	June 26.	
Never too Old (Gillingwater).....	Hal Roach comedy	June 26.	2,000
Big Retreat.....	Terry Cartoon	June 26.	1,000
Jacks-of-One-Trade.....	Sportlight	June 26.	1,000
Cow's Kimono (Tryon).....	Hal Roach comedy	June 26.	2,000
Thundering Fleas.....	Our Gang	July 3.	2,000
Glory or Dollars.....	Sportlight	July 3.	1,000
Songs of Spain (Peggy Shaw).....	Melody series	July 3.	1,000
Land Boom.....	Terry cartoon	July 3.	1,000
A Sea Dog's Tale (Bevan).....	Mack Sennett comedy	July 10.	2,000
A Plumber's Life.....	Terry cartoon	July 10.	1,000
Keeping in Trim.....	Sportlight	July 10.	1,000
Mighty Like a Moose (Chase).....	Comedy	July 17.	2,000
Pirates Bold.....	Terry cartoon	July 17.	1,000
Jungle Sports.....	Terry cartoon	July 17.	1,000
Chop Suey and Noodles.....	Terry cartoon	July 24.	1,000
Her Ben.....	Terry cartoon	July 24.	1,000
Smith's Baby.....	Sennett comedy	July 24.	2,000
Songs of Italy.....	Song series	July 24.	1,000
Along Came Auntie (Tryon).....	Hal Roach comedy	July 31.	2,000
Merry Widow (E. Clayton).....	Hal Roach comedy	July 31.	2,000
Venus of Venice.....	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day).....	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin).....	Comedy	Aug. 14.	2,000
Last Ha-Ha.....	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game.....	Sennett comedy	Aug. 14.	2,000
Ball and Bat.....	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase).....	Comedy	Aug. 21.	2,000
Shivering Spooks.....	Our Gang Comedy	Aug. 21.	2,000
Dough Boys.....	Terry cartoon	Aug. 21.	1,000
A Knight Out.....	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day).....	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs.....	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney).....	Serial	Sept. 4.	
A Buggy Ride.....	Terry cartoon	Sept. 11.	1,000
Fourth Alarm.....	Our Gang comedy	Sept. 11.	2,000
Abraham the Patriarch.....	Pilgrimage series	Sept. 11.	1,000
Watered Stock.....	Terry cartoon	Sept. 25.	1,000
Bull's Eye.....	Sportlight	Sept. 25.	1,000
Charleston Queen.....	Terry cartoon	Sept. 25.	1,000
Bromo and Juliet (Chase).....	Comedy	Sept. 25.	2,000
Smith's Landlord (McKee-Hiatt).....	Jimmy Smith series	Sept. 25.	2,000
Perils of Peterboro (Quillan).....	Sennett comedy	Oct. 2.	2,000
Love's Last Laughs (McKee-Hiatt).....	Sennett comedy	Oct. 2.	2,000
Why Argue?.....	Terry cartoon	Oct. 2.	1,000
Road House.....	Terry cartoon	Oct. 9.	1,000
Wise Guys Prefer Brunettes.....	Hal Roach comedy	Oct. 9.	2,000
Prodigal Bridegroom (Turpin).....	Sennett comedy	Oct. 9.	2,000
Smith's Visitor.....	Jimmy Smith series	Oct. 16.	2,000
Tell 'Em Nothing (Chase).....	Hal Roach comedy	Oct. 16.	2,000
Restless Race.....	Sportlight	Oct. 16.	1,000
Should Husbands Marry (Alice Day).....	Sennett comedy	Oct. 23.	2,000
Gun Shy.....	Terry cartoon	Oct. 23.	1,000
Mount Sinai.....	"Pilgrimage" series	Oct. 23.	1,000
Home, Sweet Home.....	Terry cartoon	Oct. 30.	1,000
Get 'Em Young (Harry Myers).....	Hal Roach comedy	Oct. 30.	2,000
Phoney Express.....	Terry cartoon	Oct. 30.	1,000
Durable Souls.....	Sportlight	Oct. 30.	1,000
Journey of the Israelites.....	"Pilgrimage" series	Oct. 30.	1,000
Pup's Tale.....	Mayer "Sketchbook"	Oct. 30.	1,000
More Ways Than One.....	Sportlight	Oct. 30.	1,000
Nuremberg.....	Mayer "Sketchbook"	Oct. 30.	1,000
Raggedy Rose (Mabel Normand).....	Hal Roach comedy	Nov. 13.	3,000
A Harem Knight (Turpin).....	Sennett comedy	Nov. 13.	2,000
In Vaudeville.....	Terry cartoon	Nov. 20.	1,000
Hooks and Holidays.....	Sportlight	Nov. 20.	1,000
Smith's Uncle (C. Geraghty).....	Sennett comedy	Nov. 20.	2,000
House Without a Key (Ray-Miller).....	Mystery serial	Nov. 27.	
Be Your Age (feature cast).....	Hal Roach comedy	Nov. 29.	2,000
On the Front Page (L. Rich).....	Hal Roach comedy	Nov. 29.	2,000
Back Fever.....	Terry cartoon	Nov. 29.	1,000
Rucko Controlled.....	Terry cartoon	Nov. 29.	1,000
Tripping the Rhine.....	Sketch Book	Nov. 29.	1,000
War Feathers.....	Our Gang comedy	Nov. 29.	2,000
The Nickel Hopper (Normand).....	Sennett comedy	Dec. 4.	3,000
Divorce Dodged (Bevan).....	Sennett comedy	Dec. 4.	2,000
Through Thick and Thin.....	Terry cartoon	Dec. 4.	1,000
Hesitating Horses (Alice Day).....	Sennett comedy	Dec. 4.	2,000
Hitting the Rails.....	Terry cartoon	Dec. 4.	1,000
Bars and Stripes.....	Terry cartoon	Dec. 11.	1,000
There Ain't No Santa Claus.....	Hal Roach comedy	Dec. 11.	2,000
A Blonde's Revenge (Turpin).....	Typical comedy	Dec. 18.	2,000
School Days.....	Terry cartoon	Dec. 18.	1,000
Top Notchers.....	Sportlight	Dec. 18.	1,000
Forty-five Minutes from Hollywood.....	Hal Roach comedy	Dec. 25.	2,000

Anything Once (Mabel Normand).....	Hal Roach comedy	Jan. 1.	3,000
Telling Whoppers.....	Our Gang	Jan. 1.	2,000
Musical Parrot.....	Terry cartoon	Jan. 1.	1,000
Kitty from Killarney (Day).....	Sennett comedy	Jan. 8.	2,000
With the Wind.....	Sportlight	Jan. 8.	1,000
Fourflushers (Bevan).....	Sennett comedy	Jan. 8.	2,000
Many Scrappy Returns (Chase).....	Hal Roach comedy	Jan. 15.	2,000
When Friendship Ceases.....	Terry cartoon	Jan. 15.	1,000
Smith's Pets.....	Jimmy Smith series	Jan. 15.	2,000
Bring Home the Turkey.....	Our Gang comedy	Jan. 22.	2,000

	Kind of Picture	Review	Feet
Chasing Rainbows.....	Terry cartoon	Jan. 22.	1,000
Should Sleep Walkers Marry?.....	Sennett comedy	Jan. 22.	2,000
Two Time Mama (Tryon).....	Hal Roach comedy	Jan. 22.	2,000
Pass the Dumplings (Alice Day).....	Sennett comedy	Jan. 22.	2,000
On Guard (Cullen Landis).....	Army serial	Jan. 29.	
Sporting Knack.....	Sportlight	Feb. 12.	1,000
Smith's Customer.....	Smith Family com.	Feb. 12.	2,000
Peaches and Plumbers (Bevan).....	Sennett com.	Feb. 19.	2,000
Plumber's Daughter (Alice Day).....	Sennett comedy	Feb. 19.	2,000
Pathe Review 6.....	Magazine	Feb. 19.	1,000
Plow Boy's Revenge.....	Terry cartoon	Feb. 26.	1,000
Crowd Bait.....	Sportlight	Feb. 26.	1,000
Seeing the World.....	Our Gang comedy	Feb. 26.	2,000
One Hour Married (Normand).....	Hal Roach comedy	Mar. 5.	2,000
In the Rough.....	Terry cartoon	Mar. 5.	1,000
Tit for Tat.....	Terry cartoon	Mar. 5.	1,000
Crawl Strike Kid.....	Terry cartoon	Mar. 12.	1,000
With Will Rogers in Dublin.....	Rogers Abroad	Mar. 12.	2,000
Mail Pilot.....	Terry cartoon	Mar. 12.	1,000
Are Brunettes Safe? (Chase).....	Comedy	Mar. 12.	2,000

Features			
The High Hand (Leo Maloney).....	Western	Sept. 11.	5,679
Atta Boy (Monty Banks).....	Gag comedy	Oct. 9.	5,775
Outlaw Express (Leo Maloney).....	Action western	Nov. 6.	5,479

Cyclone Cowboy (Wally Wales).....	Western	Jan. 8.	4,447
The Long Loop (Maloney).....	Action western	Jan. 15.	5,977
Play Safe (Monty Banks).....	Thrill comedy	Jan. 29.	4,915
Sink or Swim.....	Terry cartoon	Feb. 5.	1,000
A Hollywood Hero (Turpin).....	Sennett comedy	Feb. 5.	2,000
Should Men Walk Home (C. Hale).....	Hal Roach comedy	Feb. 5.	2,000
Between Dangers (B. Roosevelt).....	Fast western	Feb. 5.	5,533
Burnt Fingers.....	Melodramatic mystery	Feb. 12.	5,854
Galloping Gobs (Buffalo Bill, Jr.).....	Western	Feb. 19.	4,524
Man from Hardpan (Maloney).....	Western drama	Feb. 26.	5,814
Princess on Broadway (Garon-Walker).....	Comedy drama	Mar. 5.	5,705
Tearin' Into Trouble (Wally Wales).....	Western	Mar. 5.	4,453

PREFERRED PICTURES

Lew Tyler's Wives (Frank Mayo).....	Drama	July 10.	7,577
Romance of a Million Dollars.....	Melodrama	Aug. 7.	5,300
Dancing Days (Star Cast).....	Domestic	Sept. 25.	5,900
Shameful Behavior? (Edith Roberts).....	Romantic com-dr.	Oct. 30.	5,218
His New York Wife (Alice Day).....	Comedy drama	Nov. 27.	5,294

Exclusive Rights (L. Rich).....	Politics-melodrama	Jan. 22.	6,087
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PRODUCERS DISTRIBUTING CORP.

Stop Flirting (all star).....	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin).....	Drama	July 4.	5,794
Awful Truth (Agnes Ayres).....	Light comedy	July 11.	5,917
Texas Trail (Carey).....	Typical western	July 18.	4,720
Private Affairs (Hulette).....	Character drama	Aug. 1.	6,182
Hell's Highway (Leatrice Joy).....	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich).....	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque).....	Comedy-drama	Sept. 19.	5,077
Off the Highway (W. V. Mong).....	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich).....	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut).....	Tense drama	Dec. 12.	9,980

Wedding Song (Leatrice Joy).....	Comedy-heart int-dr.	Jan. 2.	7,373
Steel, Preferred (star cast).....	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque).....	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers).....	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean).....	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star).....	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal).....	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte).....	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana).....	Melodrama	Apr. 10.	6,900
Red Dice (Rod LaRoque).....	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean).....	Comedy drama		
Whispering Smith (H. B. Warner).....	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair).....	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal).....	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney).....	Comedy drama	May 8.	6,600
Bachelor Brides (La Roque).....	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy).....	Romantic Comedy	May 29.	6,756
Silence (H. B. Warner).....	Self-sacrifice dr.	June 5.	7,518
Unknown Soldier (Chas. Mack, etc.).....	War drama	June 12.	7,979
Dice Woman (Priscilla Dean).....	Farce-melodrama	June 19.	5,614
Flame of the Ynkon (Seena Owen).....	Melodrama of Ynkon	June 26.	5,800
Up in Mabel's Room (Marie Prevost).....	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkrant).....	Melodrama	July 3.	5,865
Meet the Prince (Jos. Schildkrant).....	Comedy-Drama	July 3.	5,908
Sea Wolf (Ralph Ince).....	Jack London story	July 10.	6,763
Sunny Side Up (Vera Reynolds).....	Comedy drama	July 17.	5,994
Speeding Venus (Priscilla Dean).....	Melodrama	July 24.	5,560
Clinging Vine (Leatrice Joy).....	Comedy	Intlv	31.
Young April (Bessie Love).....	Romantic com-dr.	Sept. 11.	6,858
For Alimony Only (Leatrice Joy).....	Divorce com-drama	Oct. 9.	6,400
Gigolo (Rod La Roque).....	Drama	Oct. 16.	7,293
Nervous Wreck (Ford-Haver).....	Farce-comedy	Oct. 23.	6,796
Pals in Paradise (star cast).....	Kyne mining story	Nov. 29.	6,636
For Wives Only (M. Prevost).....	Sophisticated farce	Dec. 4.	5,790
Corporal Kate (Reynolds-Faye).....	Girl War-workers	Dec. 18.	7,460

Jim, The Conqueror (Boyd-Faire).....	Snspsense western	Jan. 1.	5,324
Nobody's Widow (Joy-Ray-Haver).....	Farce comedy	Jan. 15.	6,421
Man Bait (Marie Prevost).....	Comedy drama	Jan. 29.	5,865
Getting Gertie's Garter (Prevost).....	Farce comedy	Feb. 19.	6,859

RAYART

Midnight Limited (star cast).....	Railroad melodrama	Dec. 27.	5,255
Call of the Klondike (Glass-Dwan).....	Melodrama	Ang. 21.	5,803
Moran of the Mounted (Howes).....	Northwest M. P. melo.	Sept. 4.	5,303

RED SEAL

Has Anybody Seen Kelly?.....	Song Cartune	Mar. 20.	1,000
Marvels of Motion.....	Magazine	Apr. 3.	630
Song Cartune.....	Fleischer novelty	Apr. 3.	530
Reelview (Scenes in Turkey).....	Magazine	Apr. 10.	850
Hair Cartoon.....	Marcus cartoon	Apr. 10.	50
Old Black Joe.....	Song Car-tune	July 17.	500

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	July 17.	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Selfview (Issue E)	Pictorial	Aug. 7.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Sept. 4.	800
Marvels of Motion	Issue L	Sept. 4.	2,000
Morning Judge	Carrie of the Chorus	Sept. 11.	1,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 25.	1,000
Churchyards of Old America	Humor	Sept. 25.	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
Berth Mark	Carrie of Chorus	Oct. 9.	2,000
Hair Cartoons	Number 17	Oct. 16.	458
Searchlight	Issue J	Oct. 16.	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723
Wreckage (May Allison)	Drama	July 24.	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15.	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.	6,484
College Days (Marcelline Day)	College comedy-dr.	Nov. 6.	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27.	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11.	6,100

Redheads Preferred (Hitchcock-Daw)	Farce comedy	Feb. 19.	5,500
The First Night (Lyttel-Devore)	Farce comedy	Feb. 26.	5,600
Husband Hunters (Mae Musch)	Sophisticated com-dr.	Feb. 26.	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 12.	6,022

UNITED ARTISTS

Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.	6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4.	8,185
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29.	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12.	7,500

UNIVERSAL

Features			
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outside the Law (Chaney-IDean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,230
Rustler's Ranch (Acord)	Western	June 5.	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,680
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 10.	4,862
Man in the Saddle (Gibson)	Western	July 17.	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes)	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.	6,649
Michael Strogoff	Russian Melodrama	Oct. 30.	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6.	5,653
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20.	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27.	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4.	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11.	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18.	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25.	5,598

Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1.	7,319
Rough and Ready (Hoxie)	Western	Jan. 8.	4,409
Loco Luck (Art Acord)	Action western	Jan. 22.	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29.	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5.	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12.	4,689
Taxil Taxil (E. E. Horton)	Farce comedy	Feb. 19.	7,172

Short Subjects			
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	2,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10	Oct. 9.	4,000

	Kind of Picture	Review.	Feet
Fighting With Buffalo Bill	Pioneering serial	Oct. 16.	2,000
A Man's Size Pet	Western comedy	Oct. 16.	2,000
Never Again	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16.	2,000
Lots of Grief	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 16.	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23.	2,000
Show Cow Puncher (Cobb)	Mustang western	Oct. 23.	2,000
Too Much Sleep (A. Lake)	Comedy	Oct. 23.	1,000
When Bonita Rode	Mustang western	Oct. 30.	2,000
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30.	1,000
Jane's Engagement Party	What Happened to Jane	Nov. 6.	2,000
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6.	2,000
Lone Prairie (G. Magrill)	Universal western	Nov. 6.	2,000
Business Worries (Arthur Lake)	Comedy	Nov. 6.	1,000
Please Excuse Me	Excuse Maker com.	Nov. 6.	2,000
The Big Surprise	Gump comedy	Nov. 13.	2,000
Snookums' Outing	Newlyweds comedy	Nov. 13.	2,000
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13.	1,000
Better Luck	Gump comedy	Nov. 20.	2,000
Martin of the Mounted (Gilman)	Mounted police	Nov. 20.	2,000
Fighting Strain (C. Witzel)	Western	Nov. 20.	2,000
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20.	1,000
Buster Prize Winner	Buster Brown series	Nov. 27.	2,000
A Second-Hand Excuse	Excuse Makers	Nov. 27.	2,000
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29.	1,000
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29.	1,000
Last Lap	Collegians No. 4	Nov. 29.	2,000
A Close Call	Gump series	Nov. 29.	2,000
Snookums' Merry Christmas	Newlyweds series	Nov. 29.	2,000
Hen Punctures of Piperock	Mustang western com.	Nov. 29.	2,000
Trail of Trickery (Cobb)	Northwest drama	Dec. 11.	2,000
Honeymoon Quickstep (Lake)	Comedy	Dec. 11.	1,000
Around the Bases	Collegians series	Dec. 11.	2,000
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18.	1,000
Rooms for Rent	Andy Gump comedy	Dec. 18.	2,000
Too Much Progress in Piperock	Tuttle western com.	Dec. 18.	2,000
Buster's Sleigh Ride	Buster Brown series	Dec. 18.	2,000
Fighting Spirit	Collegians series	Dec. 25.	2,000
Buster's Picnic	Buster Brown series	Dec. 25.	2,000
Denver Dude (Hoot Gibson)	Action western	Feb. 26.	5,252
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5.	6,490

Lost Soul (Puffy)	Bluebird comedy	Jan. 1.	1,000
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1.	2,000
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1.	2,000
Snookums' Playmate	Newlyweds comedy	Jan. 8.	2,000
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8.	1,000
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8.	2,000
Up Against It	Gump comedy	Jan. 15.	2,000
The Relay	Collegians	Jan. 15.	2,000
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22.	2,000
Tied Up	Piperock western	Jan. 22.	2,000
What's Your Hurry?	Excuse Makers	Jan. 22.	2,000
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22.	1,000
Newlyweds Build	Newlyweds and Baby	Jan. 22.	2,000
Cinder Path	Collegians	Jan. 22.	2,000
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22.	1,000
Youth and Beauty	Gump comedy	Jan. 29.	2,000
Thanks for the Boat Ride	What Happened to Jane	Jan. 29.	2,000
George Runs Wild	George series	Feb. 5.	2,000
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5.	1,000
Tenderfoot Courage	Mustang western	Feb. 5.	2,000
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12.	1,000
Meet the Husband (Arthur Lake)	Comedy	Feb. 12.	1,000
Snookums Disappears	Newlyweds	Feb. 19.	2,000
A Strange Inheritance	Mustang comedy	Feb. 19.	2,000
Buster's Dark Mystery	Buster Brown	Feb. 19.	2,000
Ranger's Romance (Fred Gilman)	Short western	Feb. 26.	2,000
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26.	2,000
Why Mules Leave Home (Summerville)	Comedy	Feb. 26.	1,000
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5.	1,000
Flashing Oars	Collegians	Mar. 5.	2,000
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12.	1,000
Backward George (Saylir)	Let George Do It	Mar. 12.	2,000

WARNER BROS.

His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,000
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6.	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30.	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23.	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 21.	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11.	5,810
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8.	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5.	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22.	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12.	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26.	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12.	6,284

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You
Edited by A. Van Buren Powell

F. B. O.

DON MIKE. (6 reels). Star, Fred Thomson, with Silver King. Boys, here's a good show—Don Mike, with these two short subjects, Educational's Peaceful Oscar and When a Man's a Fan with Cooke and Guard from F. B. O. It drew like wildfire and patrons were pleased. Ten reels of real entertainment in all. Don Mike with the above players means box office results. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

DON JUAN'S 3 NIGHTS. Star, Lewis Stone. Just a program picture and not much of a story. Don't think it went over very good. Played one night to a very small house and didn't make film rental. No good for small towns such as mine. Tone fair, appeal 60 per cent. Sunday, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IT MUST BE LOVE. Star, Colleen Moore. Good. When she sniffed the limburger it would tickle a dog. Tone good, appeal fine. Sunday yes, special ditto. Draw small town class, town 896. Admission 10-20. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

THE SAVAGE. Stars, Ben Lyon, May McAvoy. The best comedy we've run in some time. Patrons pleased 100 per cent. Tone O. K. Appeal 100 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-20. J. R. Long, Opera House (350 seats), Fort Payne, Alabama.

Fox

BLUE EAGLE. (7 reels). Star, George O'Brien. A drama of courage, loyalty and strength, but it is mostly strength. Lots of fights and Big Bill Russell took his part as well as O'Brien. One fault in this picture was continuity poor. Poor paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THREE BAD MEN. Star cast. Big picture, worth playing anywhere. I did not do the business I should have done, on account of unsettled weather, but the picture is good. Tone, appeal good. Sunday, special yes. Draw town, farm class, town 600. Admission 10-30. 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Metro-Goldwyn

BEN HUR. Star cast. Colossal, stupendous, colorful, thrilling and filled with heart interest, the picturization of this great story holds unwavering attention from opening scene to the end. Fred Niblo has handled the mobs in a masterful way, while the chariot race is a screen epic. Francis Bushman's work alone would make this production noteworthy. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

EXIT SMILING. Stars, Beatrice Lillie and Jack Pickford. This picture is too long for the story. I can't say much for it; I would never have bought it had I seen it and would have sidestepped it. Big companies seem to have the habit of sticking in a lot of subjects not suitable for the small town man if he has to keep the price down. It would

The Index to Reports from January to March appears this week. Together with the previous Index, in December issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

Here it is, preserve it, consult it.

seem to be a poor policy for all concerned. Draw town, farm class, town 600. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FAUST. Different from common run of pictures but simply fine. Caused more talk than any picture we have played in a long time. Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

LIGHTS OF OLD BROADWAY. Star, Marion Davies. Wonderful production; tone good. Marion played a double part, the Irish and the society girl. All parts well acted. Don't see how you can go wrong. Book it and boost it. Admission 10-15. E. P. Hosack, Community Theatre (200 seats), Ellston, Iowa.

LOVE'S BLINDNESS. A fine little picture that pleased my folks; in fact, all Metro-Goldwyn pictures take well here. This star is simply fine. Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

WINNERS OF THE WILDERNESS. Star, Tim McCoy. A-No. 1. Good for any place, worth the money you pay for it, but owing to other causes I didn't make anything on it. No fault of picture. Tone good, appeal 90 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wire, Oklahoma.

Paramount

HOLD THAT LION. Star Douglas MacLean. A peach of a comedy, but I can't hand the female opposite Doug very much. Walter Hiers was great in this one. Tone good, appeal excellent. Special no. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PALM BEACH GIRL. Star, Bebe Daniels. This is an excellent Bebe Daniels subject that will please everyone. Plenty of action and a good story. A snappy picture that should go good anywhere to any type audience. Appeal 90 per cent. Special yes. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SEA HORSES. Star, Jack Holt. A good program. Good tone, no as special. R. P. McFadden, Reel Theatre, Natoma, Kansas.

WE'RE IN THE NAVY NOW. Star team, Beery-Hatton. One that will please them all; many compliments. But as usual, bought too high to leave any profit. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WE'RE IN THE NAVY NOW. (5,519 feet). Stars, Beery-Hatton. Broke house records

with this picture and pleased them all. A comedy knockout. Appeal 100 per cent., special yes. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

WILD HORSE MESA. (7,154 feet). Star, Jack Holt. Very good picture. Will make you money. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (650 seats), Loyalton, South Dakota.

Producers Dist. Corp.

NERVOUS WRECK. Stood them up for two days. Everyone said it was a good show. Producers have the pictures. Gem Theatre, Jackson, Tennessee.

WILD OATS LANE. Star, Viola Dana. A very good program picture; best Viola Dana did for some time. Cast very good. Play and you won't be sorry. Tone fine, appeal 100 per cent. No special. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown Pennsylvania.

United Artists

THE BAT. Star cast. Spooky crook drama with many thrills. Gets your people excited unless they have seen the play. They'll enjoy it anyway, because it is not restricted to a few interiors, as was the play. Too much footage in this. Fair tone, Sunday or special no. Draw all classes, town 8,500. Admission 10-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Universal

COMBAT. Star, House Peters. This is the best picture with House Peters that we've had in a long time. Lots of action. Big forest fire. Beautiful mountain scenery. Tone fair, appeal 90 per cent. Sunday, special no. Draw town and country class, town 420. Admission 10-25. H. V. Ritter, McDonald Theatre (300 seats), McDonald, Kansas.

ICE FLOOD. (6 reels). Star, Kenneth Harlan. Strictly program, with a good ice jam. Kenneth Harlan is fine and hope to see him in bigger stuff. Miss Dana does her little part well. Good paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PRISONERS OF THE STORM. Star, House Peters. Fine production of the snow country. Splendid photography, with a thrilling climax, showing an avalanche covering the cabin in which the actors are sheltered. Would call this a great picture for warm weather, as the snow scenes give the audience a chilly feeling. Tone O. K. Appeal strong. Sunday yes, special no. Draw all species, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STELLA MARIS. Star Mary Philbin. Great little picture. The star does some wonderful acting. If you have not played it, do so. It did not pull for me, but it is great anyway. If my people did not come it is their loss. Tone good, appeal should be good. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

UNDER WESTERN SKIES. Star, Norman Kerry. A good program that pleased most all. Tone good, appeal 80 per cent. Sun-

day, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

UNIVERSAL WESTERNS. Universal's westerns are all good program pictures that please my audiences. L. O. Davis Virginia Theatre, Hazard, Kentucky.

WILD HORSE STAMPEDE. Star, Jack Hoxie. A good snappy western that will please your Saturday crowds. Hoxie is a favorite in my houses with the western element of people, who compose a big majority in the smaller towns. Appeal 75 per cent. Special no. L. O. Davis, Virginia Theatre, admission 10-30, Hazard, Kentucky.

Warner Bros.

DON'T TELL THE WIFE. Star, Irene Rich. Irene Rich is at her best as the neglected wife and Huntly Gordon's team work is excellent. Here's a pair that's hard to beat in this particular line. Lilyan Tashman had plenty of snap and go, but Otis Harlan hogged the laughs when his car got mired—some rain!—some mud! Mighty good picture. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

MY OFFICIAL WIFE. Stars, Irene Rich, Conway Tearle. While this in no way surpasses the old Vitagraph production of the same play, featuring Clara Kimball Young, yet it is built on the solid foundation of a real dramatic story and that always means entertainment. The work of the two stars is very good, as always, and Tearle holds his age remarkably. Irene Rich is not so fortunate in all scenes. She is a very beautiful and clever woman and if they let her act her age, has a long screen career ahead of her. My patrons liked this picture very much. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Straight From the Shoulder Index

Covering Reports in Issues From January to March

Dates following titles, listed alphabetically under company headings, indicate issues in which reports on that title were published. Independent productions are listed under that head.

This Index is published every three months. It is cumulative for each six-months period—January to March in March; January to June in June; July to September in September; July to December in December. It appears in the final issue of the month stated or immediately succeeding.

Columbia

S. O. S. (Perils of the Sea). Mar. 19.

F. B. O.

Adorable Deceiver. Feb. 5.
All Around Frying Pan. Mar. 19.
Beyond All Odds. Feb. 5.
Beyond the Rockies. Jan. 29-Mar. 12.
Bigger Than Barnum's. Jan. 8-Feb. 12-Mar. 19.
Blue Streak. Jan. 29-Feb. 12.
Border Whirlwind. Feb. 19-Mar. 12.
Born to Battle. Jan. 8-Jan. 22.
Bred in Old Kentucky. Feb. 5-Mar. 12.
Breed of the Sea. Feb. 5-Mar. 5.
College Boob. Feb. 12.
Cowboy Cop. Feb. 19.
Cowboy Musketeer. Jan. 22.
Doubling With Danger. Jan. 8.
Drusilla With a Million. Feb. 19.
Dude Cowboy. Feb. 12-Mar. 19.
Fighting Boob. Feb. 12-Mar. 5.
Flaming Waters. Jan. 8.
Flashing Fangs. Mar. 5-Mar. 19.
Glenister of the Mounted. Feb. 12.
Going the Limit. Feb. 12.
Hands Across the Border. Jan. 22-Feb. 12.
Heads Up. Feb. 5.
Her Father Said No. Mar. 19.
Her Honor the Mayor. Jan. 8-Mar. 12.
High and Handsome. Mar. 5.
Imposter. Jan. 22.
Isle of Retribution. Jan. 29.
Jade Cup. Jan. 8.
Keeper of the Bees. Feb. 19-Mar. 19.
King of the Turf. Jan. 1-Jan. 8.
Kosher Kitty Kelly. Jan. 1-Jan. 29-Mar. 12.
Loddie. Jan. 8-Mar. 12-Mar. 19.
Lady Robinhood. Jan. 29-Mar. 5.
Last Edition. Mar. 19.
Let's Go, Gallagher. Jan. 29-Feb. 5.
Lone Hand Saunders. Jan. 8-Feb. 12-Feb. 26-Mar. 12.
Man of Nerve. Jan. 22-Feb. 26.
Man Rustlin'. Jan. 22.
Merry Cavalier. Jan. 29-Feb. 5-Feb. 26.
Night Patrol. Jan. 15.
No-Gun Man. Jan. 1.
Non-Stop Flight. Jan. 1.
One Minute to Play. Jan. 29-Feb. 5-Mar. 5-Mar. 19.
Out of the West. Feb. 12.
Parisian Nights. Feb. 19.
Red Hot Hoofs. Mar. 19.
Regular Scout. Jan. 29-Feb. 26-Mar. 5.
Secret Orders. Jan. 1.
Sir Lumberjack. Jan. 22.
Smiling at Trouble. Jan. 1.
Timid Terror. Mar. 19.
Tom and His Pals. Jan. 29-Mar. 5.
Tough Guy. Jan. 1-Jan. 15-Feb. 26.
Two-Gun Man. Jan. 15-Jan. 22.
When Love Grows Cold. Jan. 1.
White Thunder. Jan. 15.
Wild to Go. Jan. 1.
Wyoming Wildcat. Jan. 29.

First National

Beautiful City. Feb. 12.

Blonde Saint. Feb. 12.
Brown Derby. Jan. 8-Feb. 12-Mar. 5.
Clothes Make the Pirate. Feb. 5-Mar. 5.
Dancer of Paris. Feb. 19.
Dark Angel. Mar. 19.
Declasse. Jan. 29.
Duchess of Buffalo. Feb. 26.
Ella Cinders. Jan. 8-Feb. 12.
Forever After. Feb. 12-Feb. 26.
Her Sister From Paris. Feb. 12.
Her Second Chance. Jan. 8.
High Steppers. Jan. 15-Feb. 26.
His Supreme Moment. Feb. 26.
If I Marry Again. Feb. 5.
Infatuation. Feb. 5.
Into Her Kingdom. Jan. 8-Feb. 12-Feb. 19.
Irene. Feb. 5-Feb. 26.
It Must Be Love. Jan. 8-Jan. 16-Feb. 12-Mar. 19.
Jazz Bride. Jan. 29.
Just Another Blonde. Feb. 12.
The Kid. Mar. 19.
Kiki. Jan. 29.
Knockout. Jan. 15-Mar. 5.
The Lady. Feb. 5.
Lady in Ermine. Mar. 19.
Lady Who Lied. Feb. 5.
Live Wire. Jan. 15-Feb. 5.
Lost World. Mar. 5.
Lunatic at Large. Feb. 26-Mar. 19.
Masked Woman. Mar. 19.
Memory Lane. Jan. 22-Mar. 19.
Men of Steel. Jan. 15-Feb. 12-Mar. 5.
Miss Nobody. Jan. 15-Mar. 5.
Old Loves for New. Feb. 5-Feb. 12-Feb. 19.
Only Way. Jan. 29.
Overland Stage. Feb. 5.
Paradise. Feb. 5.
Puppets. Jan. 15-Feb. 5.
Quo Vadis. Mar. 5.
Rainbow Riley. Jan. 15-Feb. 19-Feb. 26.
Ranson's Folly. Jan. 1.
Reckless Lady. Jan. 1-Mar. 19.
Sally. Feb. 19.
Savage. Feb. 12.
Scarlet West. Jan. 1-Mar. 19.
Senor Daredevil. Jan. 1-Jan. 22-Feb. 19-Mar. 5.
Silent Lover. Mar. 12-Mar. 19.
Sporting Lover. Jan. 15.
Stepping Along. Feb. 26-Mar. 12.
Subway Sadie. Feb. 19.
Sundown. Jan. 1.
Sweet Daddies. Feb. 5.
Tarnish. Jan. 22.
Too Much Money. Jan. 15.
Tramp, Tramp, Tramp. Jan. 1-Jan. 8-Jan. 22-Jan. 29-Feb. 26-Mar. 19.
Twinkletoes. Feb. 12-Mar. 12.
Unknown Cavalier. Feb. 19-Mar. 12.
We Moderns. Feb. 19.
White Black Sheep. Feb. 26.
Wilderness Woman. Jan. 1-Jan. 22-Jan. 29-Mar. 5.
Winds of Chance. Jan. 1-Jan. 22-Jan. 29-Feb. 26.
Wise Guy. Feb. 19-Mar. 5.

Fox

Ancient Mariner. Jan. 8.
Arizona Romeo. Feb. 19.
As No Man Has Loved. Jan. 15.
Bertha, the Sewing Machine Girl. Feb. 19-Mar. 5.
Black Paradise. Jan. 8-Mar. 5.
Blue Eagle. Feb. 19-Feb. 26-Mar. 5.
Canyon of Light. Feb. 19.
The City. Feb. 19.

Country Beyond. Jan. 8-Mar. 5.
Cowboy and the Countess. Mar. 5.
Desert Valley. Feb. 5-Feb. 26.
Dixie Merchant. Jan. 22.
Durand of the Bad Lands. Feb. 26.
East Lynne. Jan. 22.
Family Upstairs. Jan. 15-Feb. 26.
Fighting Buckaroo. Jan. 22.
Fig Leaves. Jan. 22.
First Year. Jan. 8-Feb. 5.
Flying Horsemen. Feb. 5-Mar. 12-Mar. 19.
Fox Pictures. Mar. 5.
Gentle Cyclone. Feb. 5.
Great K. & A. Train Robbery. Feb. 26.
Hardboiled. Jan. 8-Mar. 12.
Havoc. Mar. 12.
Hell's Four Hundred. Mar. 5.
Honesty is the Best Policy. Mar. 5.
Johnstown Flood. Jan. 15-Feb. 19.
Lazybones. Jan. 8.
The Lily. Jan. 8-Feb. 5.
Midnight Kiss. Jan. 15-Feb. 26.
More Pay, Less Work. Jan. 22-Feb. 5-Feb. 19.
No Man's Gold. Jan. 8-Jan. 29-Feb. 5-Feb. 26-Mar. 5-Mar. 12.
Over the Hill. Feb. 5.
Return of Peter Grim. Feb. 5-Feb. 26.
Rustlin' for Cupid. Jan. 15.
Sandy. Feb. 19-Mar. 5.
Siberia. Jan. 15.
Silver Treasure. Jan. 15.
Summer Bachelors. Feb. 5.
Thirty Below Zero. Feb. 26-Mar. 5.
Three Bad Men. Jan. 1-Jan. 29-Feb. 12-Mar. 5-Mar. 19.
Thunder Mountain. Jan. 15.
Trip to Chinatown. Jan. 1-Jan. 22-Feb. 12.
Upstream. Mar. 5.
Wages for Wives. Jan. 1-Jan. 15.
Whispering Wives. Feb. 19.
Womanpower. Feb. 12.
Yellow Fingers. Jan. 1.

Gotham

His Master's Voice. Jan. 29.
Phantom of the Forest. Feb. 5.

Metro-Goldwyn

Auction Block. Jan. 15.
Bardelys the Magnificent. Feb. 26.
Battling Butler. Jan. 8-Feb. 5.
Blarney. Jan. 15-Jan. 29-Feb. 5-Feb. 12.
Boy Friend. Mar. 5.
Brown of Harvard. Jan. 22-Mar. 12.
Dance Madness. Jan. 8.
Desert's Toll. Feb. 19.
Devil's Circus. Jan. 22.
Exit Smiling. Jan. 29-Feb. 19.
Exquisite Sinner. Feb. 26-Mar. 12.
Flaming Forest. Jan. 29.
Flesh and the Devil. Feb. 5-Feb. 26-Mar. 5-Mar. 12.
Four Horsemen (Reissued). Feb. 12.
Gay Deceiver. Jan. 1-Feb. 5-Feb. 12.
His Secretary. Jan. 8-Feb. 5-Feb. 26.
Johnny Get Your Hair Cut. Feb. 19-Mar. 12.
La Boheme. Jan. 8.
Little Journey. Feb. 12-Mar. 5-Mar. 12.
Lovey Mary. Jan. 8.
Magician. Jan. 29-Feb. 26-Mar. 5.
Mare Nostrum. Feb. 12.

Masked Bride. Jan. 8.
Never the Twain Shall Meet. Jan. 15.
Old Clothes. Jan. 8.
Paris. Jan. 8-Jan. 22.
Red Mill. Feb. 26.
Road to Mandalay. Jan. 8-Jan. 29-Feb. 5-Mar. 12.
Romola. Jan. 1.
Sally, Irene and Mary. Jan. 1.
Seven Chances. Jan. 1.
Slave of Fashion. Jan. 8.
Sporting Lover. Jan. 22.
Sun Up. Jan. 15.
Temptress. Jan. 1.
There You Are. Jan. 8-Jan. 29-Feb. 26.
Time, the Comedian. Jan. 1.
Tin Hats. Jan. 15. Jan. 22-Mar. 5.
Tower of Lies. Jan. 1-Jan. 8-Feb. 26.
Upstage. Jan. 29.
Valencia. Jan. 29-Feb. 5.
Waltz Dream. Jan. 8-Feb. 19-Mar. 5.
Waning Sex. Jan. 29-Feb. 5.
War Paint. Jan. 8—Jan. 29.
Winners of the Wilderness. Mar. 19.

Paramount

Ace of Cads. Jan. 1-Jan. 22-Mar. 19.
Aloma of South Seas. Jan. 1-Jan. 15-Mar. 5-Mar. 19.
American Venus. Feb. 19.
Ancient Highway. Jan. 1-Feb. 19-Mar. 5.
A Son of His Father. Feb. 19.
Behind the Front. Jan. 15-Jan. 22-Feb. 26-Mar. 5.
Blind Goddess. Jan. 22.
Blonde or Brunette. Feb. 5-Feb. 12-Mar. 5.
Born to the West. Jan. 1.
Campus Flirt. Jan. 1-Feb. 19-Mar. 5.
Canadian. Jan. 22-Jan. 29-Feb. 19.
Cat's Pajamas. Mar. 5-Mar. 12-Mar. 19.
Cobra. Mar. 12-Mar. 19.
Crown of Lies. Jan. 22-Jan. 29.
Desert Gold. Jan. 22.
Eagle of the Sea. Jan. 22-Feb. 19-Feb. 26.
Enchanted Hill. Jan. 22.
Everybody's Acting. Jan. 15-Feb. 12-Feb. 19-Feb. 26.
Fascinating Youth. Feb. 19-Feb. 26.
Feet of Clay. Feb. 26.
Fine Manners. Jan. 1-Jan. 22-Feb. 19-Mar. 12.
For Heaven's Sake. Jan. 1-Jan. 22.
Forlorn River. Jan. 29-Feb. 12-Feb. 19-Mar. 12.
God Gave Me Twenty Cents. Jan. 29-Feb. 19-Feb. 26.
Golden Princess. Feb. 12.
Goose Hangs High. Mar. 5.
Grand Duchess and the Waiter. Feb. 3.
Grass. Feb. 19.
Great Gatsby. Jan. 8-Jan. 15-Feb. 26.
Hands Up. Jan. 1.
He's a Prince. Jan. 1.
Hold That Lion. Jan. 1-Mar. 5-Mar. 12.
Irish Luck. Jan. 1.
It's the Old Army Game. Jan. 1-Jan. 22-Feb. 12.
Kid Boots. Jan. 1-Jan. 8—Jan. 29-Feb. 26.
Kid Brother. Mar. 5-Mar. 12.
Kiss for Cinderella. Feb. 26.
Lady of the Harem. Jan. 15.
Let's Get Married. Jan. 1-Feb. 12.
London. Feb. 5-Feb. 19.
Lord Jim. Feb. 5.
Love 'Em and Leave 'Em. Jan. 22-Feb. 5-Feb. 26.
Love's Greatest Mistake. Mar. 12.
Lucky Devil. Jan. 1-Mar. 12.
Lucky Lady. Feb. 5.
Manhattan. Feb. 26.
Manicure Girl. Jan. 1.
Man of the Forest. Feb. 5.
Mantrap. Jan. 1-Jan. 15-Mar. 12.
Miss Brewster's Millions. Jan. 1.
Moana. Jan. 8.
Nell Gwyn. Jan. 8-Jan. 29-Feb. 26-Mar. 12.
New York. Feb. 26.
Night Life in New York. Mar. 19.
Padlocked. Jan. 8-Jan. 22-Feb. 26-Mar. 5.
Palm Beach Girl. Jan. 8-Mar. 19.
Paradise for Two. Mar. 5-Mar. 12.
Paramount Pictures. Feb. 26.
Popular Sin. Jan. 15.
Potters. Mar. 5-Mar. 19.
Quarterback. Jan. 8-Jan. 15-Feb. 12-Mar. 5-Mar. 19.
Rainmaker. Jan. 8-Jan. 15-Jan. 22-Jan. 29.
Runaway. Jan. 15.
Say It Again. Mar. 19.
Sea Horses. Jan. 22.
Show-Off. Jan. 15-Mar. 12.
Sorrows of Satan. Mar. 12.
So's Your Old Man. Jan. 15-Jan. 29-Feb. 5-Mar. 12.
Stranded in Paris. Jan. 22-Jan. 29-Feb. 5-Mar. 12.
Tin Gods. Feb. 26.
Untamed Lady. Feb. 5.
Variety. Jan. 8-Jan. 15-Feb. 5-Mar. 5.
Wanderer. Jan. 8.
We're in the Navy Now. Jan. 22-Jan. 29-Feb. 5-Feb. 26-Mar. 12.
Wet Paint. Jan. 15-Jan. 22-Mar. 12-Mar. 19.
Wild Horse Mesa. Jan. 15-Feb. 5-Feb. 26-Mar. 12.
Womanhandled. Mar. 19.

File this Index

You'd Be Surprised. Jan. 15-Jan. 22-Feb. 5-Feb. 26.

Pathe

Black Cyclone. Mar. 12.
Devil Horse. Mar. 19.
Fresh. Jan. 22.
Headlines. Jan. 1.
High Hand. Mar. 12.
Hot Water. Feb. 12-Mar. 5.
Introduce Me. Jan. 15.
Keep Smiling. Jan. 15.
Outlaw Express. Jan. 29.
Rex, Devil Horse. Feb. 19.
Seventh Bandit. Jan. 8.
White Sheep. Mar. 12.

Producers Dist. Corp.

Almost a Lady. Feb. 12.
Bachelor Brides. Mar. 5.
Braveheart. Jan. 8-Feb. 19-Feb. 26.
Clinging Vine. Jan. 15-Jan. 22.
Code of the Wilderness. Mar. 19.
Coming of Amos. Mar. 19.
Corporal Kate. Mar. 19.
Danger Girl. Mar. 12-Mar. 19.
Eve's Leaves. Feb. 12-Feb. 26.
Flame of the Yukon. Feb. 19.
Forbidden Waters. Mar. 19.
Getting Gertie's Garter. Mar. 19.
Gigolo. Jan. 15-Jan. 22.
Hell's Highroad. Feb. 26.
Her Man of War. Feb. 19-Mar. 12.
Jewels of Desire. Mar. 19.
Last Frontier. Jan. 1-Feb. 12-Feb. 19-Feb. 26-Mar. 12.
Madam Behave. Mar. 19.
Man from Red Gulch. Jan. 29.
Meet the Prince. Jan. 29.
Million Dollar Handicap. Jan. 1-Jan. 15-Feb. 12.
Nervous Wreck. Feb. 26-Mar. 19.
Off the Highway. Jan. 1.
Pals in Paradise. Jan. 29.
P. D. C. Pictures. Feb. 5.
Prairie Pirate. Jan. 15.
Prince of Pilsen. Feb. 26.
Red Dice. Feb. 19-Mar. 12.
Risky Business. Feb. 5.
Roaring Rails. Mar. 19.
Rocking Moon. Feb. 12-Feb. 26.
Sea Wolf. Jan. 29-Feb. 5-Mar. 19.
Shipwrecked. Feb. 12.
Silence. Jan. 15-Feb. 26-Mar. 12.
Steel Preferred. Jan. 15-Jan. 29-Feb. 26.
Sunny Side Up. Feb. 5.
Three Faces East. Jan. 15.
Unknown Soldier. Jan. 15-Jan. 22—Mar. 5-Mar. 12-Mar. 19.
Up in Mabel's Room. Jan. 15-Feb. 2-Mar. 5-Mar. 12-Mar. 19.
Volga Boatman. Jan. 8-Jan. 22-Jan. 29-Feb. 5-Feb. 26-Mar. 12-Mar. 19.
Wedding Song. Mar. 19.
Whispering Smith. Jan. 8-Mar. 5-Mar. 12.
Wild Oats Lane. Jan. 8.
Without Mercy. Mar. 19.
Young April. Jan. 8-Mar. 5.

Tiffany

College Days. Feb. 19.

United Artists

The Bat. Jan. 1-Jan. 8-Jan. 22-Mar. 5-Mar. 12.
Black Pirate. Jan. 15-Jan. 29.
Garrison's Finish. Mar. 5.
Gold Rush. Mar. 12.
Hill Billy. Jan. 15-Mar. 5.
Little Annie Rooney. Jan. 15.
Mark of Zorro. Mar. 12.
No More Women. Mar. 5.
Only Way. Jan. 15.
Partners Again. Feb. 19-Feb. 26-Mar. 5-Mar. 12-Mar. 19.
Son of the Sheik. Jan. 8-Jan. 22-Feb. 5-Feb. 19.
Sparrows. Jan. 8-Jan. 22-Feb. 5-Feb. 19-Mar. 5-Mar. 19.
Stella Dallas. Jan. 8-Mar. 5.
Tess of the Storm Country. Jan. 15.

Thief of Bagdad. Mar. 5.
Tumbleweeds. Jan. 22-Jan. 29-Feb. 26.
Wild Justice. Jan. 15-Feb. 12-Mar. 12.

Universal

Arizona Sweepstakes. Mar. 12.
Beautiful Cheat. Feb. 12-Mar. 19.
Blue Blazes. Jan. 1.
Border Sheriff. Jan. 29-Feb. 5-Feb. 26.
Buckaroo Kid. Jan. 29.
Bucking the Truth. Mar. 12.
Bustin' Through. Jan. 22.
Calgary Stampede. Jan. 8-Feb. 5.
California Straight Ahead. Jan. 8.
Call of Courage. Mar. 19.
Carl Laemmle's Complete Service. Feb. 5.
Cheerful Fraud. Jan. 29-Feb. 12-Feb. 26.
Chip of the Flying U. Feb. 5-Feb. 12-Feb. 26.
Circus Cyclone. Jan. 22.
Cohens and the Kellys. Mar. 5.
Combat. Jan. 8.
Daring Days. Jan. 15-Feb. 5.
Desperate Game. Feb. 12.
Flaming Frontier. Jan. 22-Feb. 26-Mar. 19.
Goose Woman. Jan. 8-Feb. 5-Mar. 19.
Her Big Night. Jan. 29.
High Corral. Mar. 5.
His People. Jan. 22.
Hit and Run. Feb. 19.
Ice Flood. Feb. 19.
K—The Unknown. Feb. 19.
Little Giant. Mar. 12.
Lorraine of the Lions. Jan. 15.
Love Thief. Jan. 29.
Man from Rio Grande. Mar. 19.
Man in the Saddle. Jan. 29.
Marriage Clause. Jan. 8-Jan. 29.
Midnight Sun. Mar. 19.
My Old Dutch. Jan. 8-Jan. 15-Jan. 22.
Oh, Baby. Mar. 5.
Old Soak. Mar. 19.
Outlaw's Daughter. Jan. 15.
Peacock Feathers. Jan. 8-Jan. 15.
Phantom Bullet. Jan. 8-Mar. 19.
Poker Faces. Jan. 29-Mar. 19.
Price of Pleasure. Mar. 19.
Prisoners of the Storm. Mar. 5.
Prowlers of the Night. Jan. 8.
Red Hot Leather. Jan. 8-Mar. 12.
Riding Thunder. Feb. 19.
Rolling Home. Jan. 22-Feb. 5-Feb. 12-Mar. 19.
The Set-Up. Jan. 15.
Silent Rider. Mar. 5.
Six Shootin' Romance. Feb. 5.
Skinner's Dress Suit. Jan. 8-Feb. 19.
Spangles. Feb. 19.
Spook Ranch. Jan. 8.
Sporting Life. Feb. 12.
Stella Maris. Jan. 8.
Still Alarm. Mar. 19.
Storm Breaker. Jan. 15.
Take It From Me. Mar. 19.
Teaser. Mar. 19.
Texas Streak. Jan. 1-Jan. 29-Feb. 12-Mar. 12.
Triple Action. Jan. 1.
Two Pisted Jones. Jan. 1.
Under Western Skies. Feb. 12-Feb. 19.
Universal Paper. Mar. 12.
Watch Your Wife. Jan. 29-Feb. 12.
What Happened to Jones. Jan. 1-Mar. 19.
Where Was I? Jan. 1-Jan. 15-Mar. 19.
White Outlaw. Jan. 1-Feb. 19.
Whole Town's Talking. Jan. 1-Jan. 29-Mar. 19.
Wrong Mr. Wright. Mar. 19.

Warner Bros.

Across the Pacific. Jan. 8.
Bride of the Storm. Jan. 8-Feb. 12-Mar. 19.
Broken Hearts of Hollywood. Jan. 8-Jan. 29.
Cave Man. Jan. 15.
Clash of the Wolves. Jan. 8.
Compromise. Jan. 8.
Daddies. Jan. 15.
Don't Tell the Wife. Mar. 19.
Fighting Edge. Jan. 1-Mar. 12.
Finger Prints. Mar. 5.
Footloose Widows. Jan. 29.
Hell Bent for Heaven. Jan. 29-Mar. 12.
Hero of Big Snows. Feb. 5-Mar. 19.
Hogan's Alley. Feb. 5.
Honeymoon Express. Jan. 29.
How Baxter Butted In. Jan. 15-Feb. 12.
Limited Mail. Feb. 5.
Millionaires. Feb. 12-Feb. 26-Mar. 19.
Oh, What a Nurse. Jan. 29-Feb. 12.
Passionate Quest. Jan. 22.
Pleasure Buyers. Jan. 1.
Private Izzy Murphy. Jan. 29.
Ranger of Big Pines. Jan. 29.
Sea Beast. Jan. 15-Jan. 22-Jan. 29-Mar. 12.
Seven Days. Jan. 29.
Seven Sinners. Jan. 1.
Third Degree. Feb. 19.
Three Weeks in Paris. Feb. 12.
While London Sleeps. Feb. 12-Mar. 5.
Wildfire. Feb. 12.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

A Moving Picture World Presentation Devised by O. T. Taylor

OBSERVANCE of a theatre anniversary may be turned into a noteworthy event as well as a profitable one. An exhibitor should not hesitate to go to some length in staging a presentation of merit for his theatre's anniversary.

Numerous ideas, fitting to the occasion, could be advanced. The two-part presentation offered herewith has been selected because of its flexibility and its entertainment value. Either one of the two parts may be used singly; either one may be simplified or elaborated upon, as may the entire presentation as outlined in two parts: THE ROUTINE.

The drapes part on a setting depicting the entrance gates to the city of the wooden soldiers. A wall in which is set eight gates; each gate guarded by a wooden soldier sentry. In front of the wall, to right and left of the gates, stands a big tree attended by a guard. The setting is backed by a fantastic, multi-colored sky drop. Canary flood on lower stage. Magenta spot from right on upper part of gates. Overhead spot on tree guards and sentries. Sentries open gates to admit performers. The singers, dancers, instrumentalists, acrobats or other performers introduced here should be of a whimsical or comedy character, such as clowns for acrobatics or tumbling offering, blackface for songs and music, animal characters in eccentric dances. Or mechanical such as doll dance.

The music should be in harmony with the character and action. Flood to white as performers exit. Music to "Parade of the Wooden Soldiers" as sentries and guards line up for drill. The drill should be of the mechanical soldier variety. The company is divided in two as the soldiers finish the drill, each half taking up position right and left. Stage to blue. Soldiers point to the sky as anniversary line flashes on. The soldiers maintain position while letters on sky fade out and sky drop flies slowly and gates split in center, each half sliding off-stage right and left, simultaneously with raising of sky drop, revealing—

PART TWO, a huge, decorated birthday cake, revolving slowly between two giant candles. The backing is a cyc of dark colored plush. Music to "Humoreske" Dvorak. Stage in amber side flood. Green and canary glint on cyc. The two large candles as well as candles on the cake are lighted.

The cake stops revolving; soldiers march off. White overhead spot up gradually on cake. Large flower on top of the cake opens and posing figure is slowly elevated into view. Girls posinging on lower tier of the cake steps down to a classy dance routine. Various novelty, song or dance numbers of a refined and artistic character are introduced here. Burlesque and slap-stick should be avoided in this part of the presentation.

THE SETTINGS:

As mentioned before, either one of the two parts may be used as a presentation; each part being a complete unit.

Part one is simple to stage, yet effective. The number of gates used, and soldiers taking part, depends on stage room and to the length

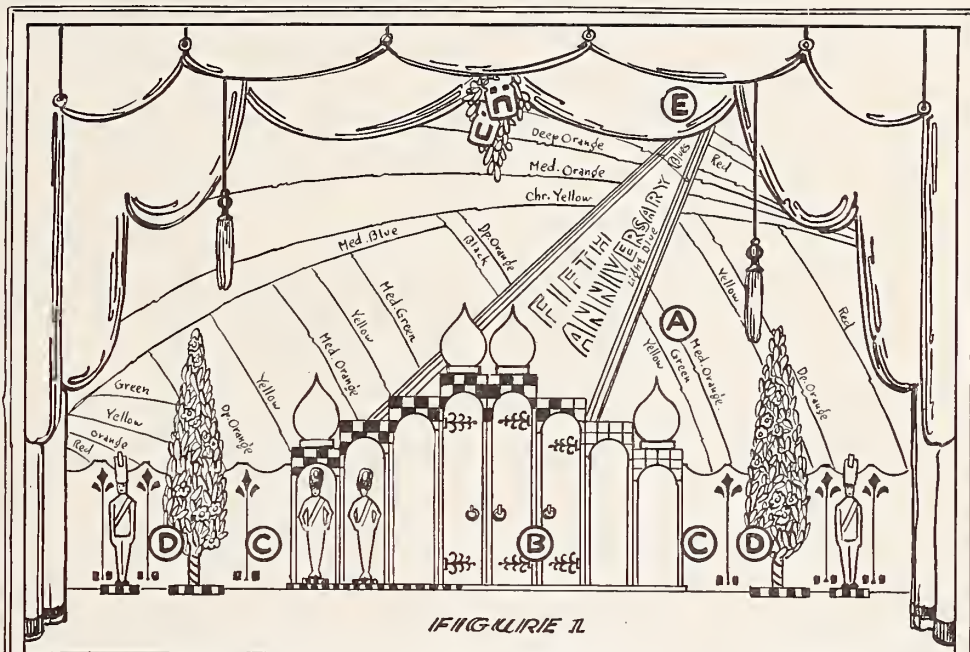


FIGURE 1

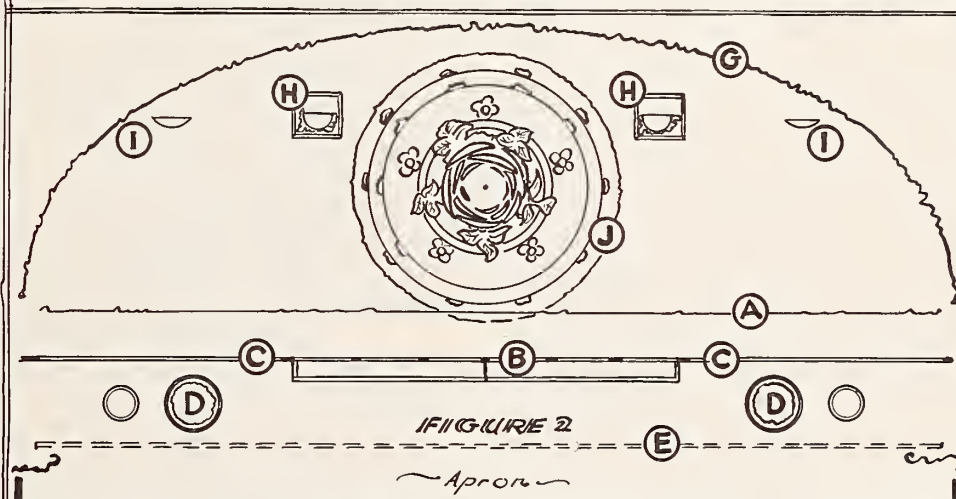


FIGURE 2

Apron

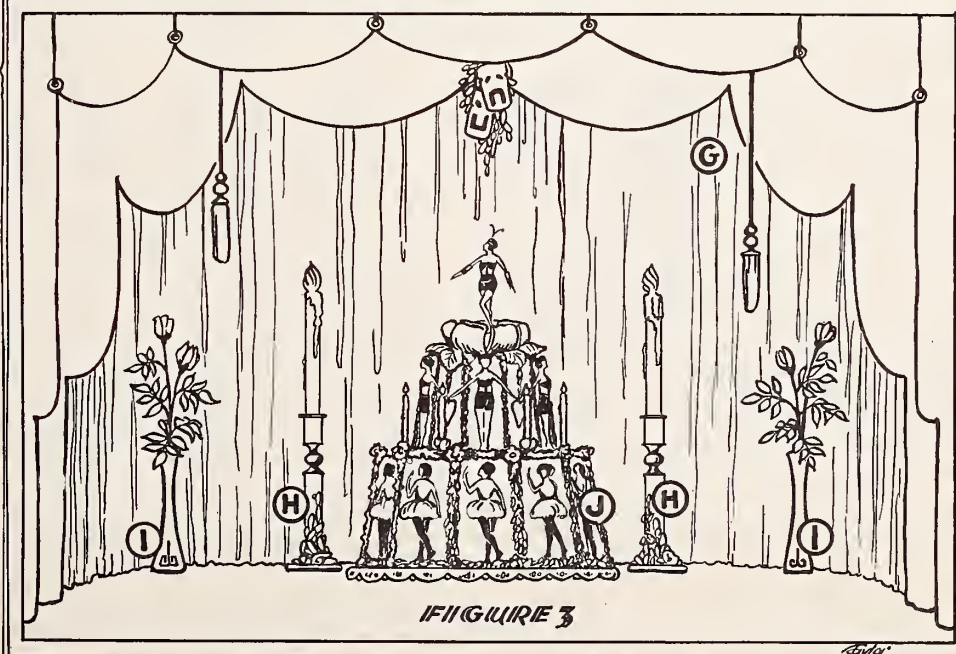


FIGURE 3

Production Tips, Kinks and Wrinkles

to which a producer wishes to go in staging the offering.

Note that the gates are in pairs; two, four, six and so on.

Part two requires more effort. Here the most difficult obstacle is the huge cake. This may be overcome and the staging simplified by making the cake stationary instead of revolving. It could then be made with a flat back, as if cut in two, with the rounded portion showing to the audience. And it may be reduced to one layer and the elevated central figure eliminated.

In part one, figures 1 and 2, the walls, C, and gates, B, are built of battens, wall board and paper, or muslin. Construction is shown in detail in figure 4. The gates are hinged to swing out, toward audience, and the wall board covering placed on the outside of the batten frame. Ordinary, inexpensive iron hinges are used and camouflaged with ornamental hinges cut from wall board, or merely painted on the gate. By placing each half section on a floor frame equipped with rollers, small wooden or fibre wheels bolted to the frame, as shown in b-c figure 4, the sections may be easily pushed or pulled off stage for part two opening. The trees are cut from wall board, nailed to batten and equipped with a foot. Metal gliders under the foot makes the tree easy to handle. The fantastic sky drop is desirable but not absolutely necessary; a plain sky drop will serve. The anniversary line is flashed on the sky drop from the projection booth. A special slide entirely blacked out, except the lettering, is used.

The grand drape E, shown as used in both part one and two, is optional and may be eliminated.

In part two the huge vases, H, as well as the candles, I, are cut from wall board, curved, and nailed to a batten frame with rounded cross pieces. The large size flowers can be constructed from paper or cloth on wire stems as described in a previous presentation. Construction of the cake is shown in detail in figure 5. A bearing pivot is fastened to the stage floor, the cake, rotating on rollers, is held in position by the pivot bolt, d, figure 5, shows side elevation, through the center, and e the frame view from above.

The decorations are made from heavy paper, cardboard or papier mache and coated to suggest the sugar flowers and decorations common on cakes. Textone, a plastic paint, is useful where a rough, uneven surface of any kind is desired. Large mailing tubes wired for electric connection and finished with textone or other plastic paint, make excellent candles for the cake.

PAINTING. Part one.

Do sky drop as indicated by color notes in figure 1. Falls, C, lower part buff, blend to white for upper part. Decorative stuff in orange and black. Gates, B, white and black checker pattern, as indicated. Spires silver. Doors silver with black hinges. Frame between doors in black and orange. Trees, D, medium green, detailed in bright light green with flowers in red, orange, light blue, etc.

Part two. Cyc in dark color. Vases, I, white, decorated in rich turquoise blue, orange and gold. Candles white and silver. Candlesticks in antique bronze with floral design in bright colors. Cake white or very pale pink. All decorative stuff on the cake in imitation of sugar coating.

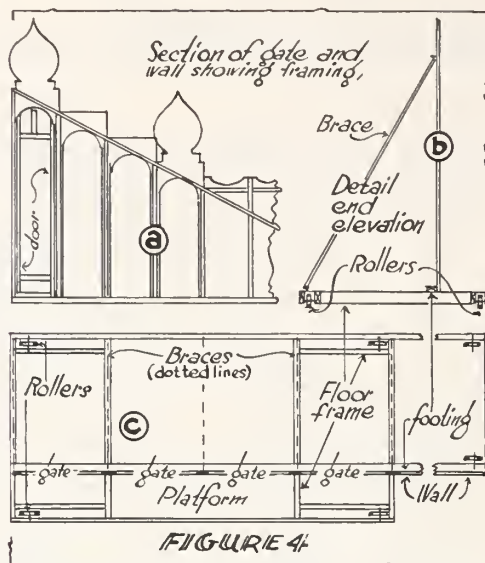
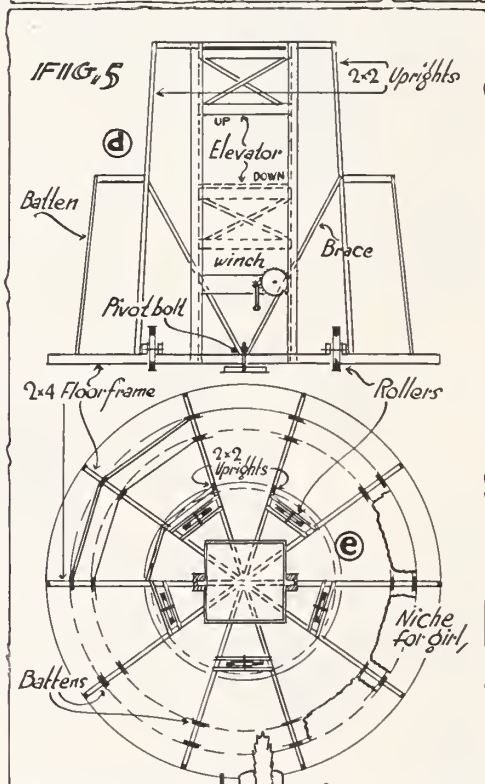


FIGURE 4



COSTUMES:

Dressing a presentation is accomplished economically and satisfactorily by renting costumes from a reliable costume house. Suggestions for costumes appropriate for this presentation are shown in figure 6. These are more or less of a stock order.

Negro Fans

Continued from Page 468)

sufficient. When they do make more money with the better class of production, they figure it to be an accident.

There is, probably there always will be, a demand for the elemental play. There must be some provision of these to appeal to the crassly ignorant, but it would seem to be the part of wisdom to pause, now and then to appraise the house clientele; to discover whether or not the standards of taste has changed.

Mr. Francis did this and found greater profit in a better selection. There must be hundreds of other small houses in which a better financial return could be gained through the presentation of a better type of drama.

This does not mean an abrupt transition from the very poor to the ultra highbrow. It does suggest that directors abandon the old belief that eighty per cent. of picture patrons are unlettered morons. The pictures themselves have served to educate and elevate. It does not matter whether the patron be Nordic or African. All have advanced, the negro perhaps in an even greater degree, the negro white aliens, but all have made a more rapid advance than the pictures. Why not catch up?

Pioneer Exchange Men

(Continued from Page 466)

Messrs. A. E. Smith and J. Stuart Blackton, with whom he formed the famous Vitagraph Company.

Another of the earliest film exchanges, operating along about 1902, was Alfred Harstn's at No. 138 East Fourteenth Street. Harstn is still active in the business and a young man still, for all the years he has been identified with the film industry. He began as an operator with the old Eidoloscope at Coney Island in 1894, so may justly lay claim to antedating all but possibly half a dozen living men who were in the motion picture business at its inception.

With Jean A. Leroy and Herbert L. Miles, Alf Harstn has seen a lot of changes in the "fillums," but the business of selling and distributing the film itself, possibly has changed most of all.

To the Exhibitor

Any suggestions for production tips, kinks and wrinkles are always acceptable. Address your suggestions to O. T. Taylor, Weir Theatre, Aberdeen, Washington.

Your Equipment

Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell

Theatre Equipment Association Will Improve Theatre Business

Wide interest is already being shown in the campaign now being launched by the Theatre Equipment Association.

Membership in this organization is composed of the leading manufacturers, distributors and dealers throughout the United States and Canada.

It is a thoroughly independent movement to offer to exhibitors the services of that Association and its members to improve business conditions in the Motion Picture Industry.

The Association has adopted the slogan that "BETTER EQUIPMENT MEANS BETTER BUSINESS." "This slogan," says Mr. Hertner, "was adopted as a result of considerable discussion and the unanimous opinion that larger patronage invariably follows better equipment in the theatre."

Exhibitors are invited to write to the offices of the Association. Questions or problems will be handled by the respective members, as every member of this Association is in position and eager to give constructive help in

this way to the thousands of exhibitors throughout the country.

The officers and directors of the Association are as follows: J. H. Hertner, President; S. A. Louis, Vice-President; S. S. Behrends, Treasurer; S. S. Behrends, J. C. Brown, Walter Green, J. H. Hertner, S. A. Louis, J. E. McAuley, I. L. Nixon, Irving Samuels and C. D. Struble.

The manufacturer and dealer members of this Association have large trained forces who are experts in their respective lines. It is really astonishing the wealth of technical information that can be secured through this organization if the exhibitor will take advantage of this information.

The Association is desirous of adding to its membership as it is open to reliable manufacturers and dealers who wish to join in this movement.

Correspondence should be addressed to the Theatre Equipment Association, Old Colony Building, Chicago, Illinois.

Butterfield Theatre At Niles, Michigan

The W. S. Butterfield Theatres, Inc., announces that work was started on Monday, March 21, on a new 1,200-seat house at Niles, Mich.

The project is being financed by Mr. T. W. Ready, well known citizen of Niles, and the Butterfield interests have taken a long-term lease on the building, which will cost in the neighborhood of \$300,000 to construct.

Myrle Smith, of South Bend, and W. P. Whitney, of Chicago, are the architects.

Filmlab, Inc., Formed by Bertram and Chapman

E. A. Bertram, formerly laboratory technician for Rothacker Laboratories for nine years, and C. T. Chapman, ten years with Pathe News in Chicago and Washington have organized Filmlab, Inc., with offices and laboratories at 113 and 115 West Austin avenue, Chicago.

The new organization will feature quality work in the production of advertising, educational and industrial films. A complete and modern laboratory has been installed under the direction of Mr. Bertram. The personnel of the new company is composed of highly trained men who grew up with the Rothacker organization and the plant is operating in every department at 113 and 115 West Austin avenue.

KANSAS CITY, KANS.—Opera Supply Company, Kansas City, Mo., has purchased building at 545 Minnesota avenue, to convert into moving picture theatre. Estimated cost, \$60,000.

POCOMOKE CITY, MD.—F. H. Bartlett, 130 Broad street, Berlin, Md., plans erection of one-story brick balcony theatre and office building, 57 by 127 feet, to be located on Main street. Theatre will have seating capacity of 900. Estimated cost, \$45,000.

EAST WEYMOUTH, MASS.—A. L. McGrory, 15 Central avenue, Weymouth, Mass., is taking bids on revised plans for theatre to be located on Commercial street. Estimated cost, \$150,000.

LYNDHURST, N. J.—Interior of Lyndhurst Theatre will be renovated and redecorated.

COLUMBUS, O.—T. J. Shirtzinger, 1535 North High street, has general contract for remodeling one-story moving picture theatre at Parsons avenue and Marion road for George Tosheff, 1395 Parsons avenue.

HAMILTON, O.—Jewell Photoplay Company, John A. Schwalm, president, plans to remodel and redecorate Regent Theatre.

Albuquerque N. M., Will Have Show House in Indian Motif

The present Pastime Theatre in Albuquerque, New Mexico, will have a mate under the management of O. O. Bachechi when the new 1,400-seat theatre just begun is thrown open to the public in September.

The new theatre will be in the Indian motif, and will give the Southwest another architectural landmark. Boller Brothers, of Los Angeles, California, are the architects.

Fireproof material will be used throughout every detail of construction. Mr. Bachechi is determined to have the utmost in safety, not alone in this structural matter but, as well, through the installation of the latest in safety equipment, the best in projectors and the most perfect quality in music.

The finished structure will have cost a sum in excess of \$325,000, it is expected. A goodly share of this will be expended on the latest word in equipment features with close attention being paid to heating, seating, lighting and ventilation.

PHILADELPHIA, PA.—N. Robinson, Franklin Trust Building, has plans by Edwards & Green, 548 Federal street, Camden, N. J., for theatre, seating capacity 2,000, to be located at 42nd and Walnut streets.

DALLAS, TEXAS.—T. R. Peacock, 1225 North Winnetka street has plans by D. D. Swindle, 310 North Texas Building, for one-story brick theatre, 50 by 120 feet.

JAMAICA, N. Y.—New lighting system and other improvements will be installed in William Fox Theatre.

MT. VERNON, N. Y.—Rex Theatre will be remodeled. Estimated cost, \$30,000.

THOMAS, OKLA.—Jack Hooks will install new projection machine, screen and fifty chairs in Palace Theatre.

SISSETON, S. D.—Unique Theatre is being remodeled. New equipment will be installed and seating capacity increased.

BELTON, TEXAS.—Palace Theatre, under new management of Mrs. W. E. Crow and sons, will be remodeled.

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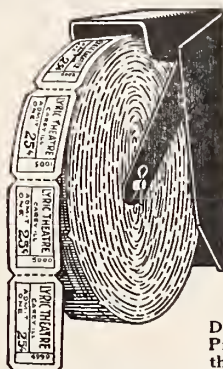
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Coupon Tickets for Prize Drawing: 5,000 for \$7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved

Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS
In Five Thousand Lots and Upward

Ten Thousand	\$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Inventory Discloses \$120,000.00 Invested in Relief Equipment

The National Theatre Supply Company has over \$120,000 (actual replacement value) invested in such equipment as projectors, mechanisms, intermittent movements, lenses, motors, generators, etc., which are kept on hand in all of their 31 branch stores ready for relief and emergency cases that may develop in theatres which the Company serves.

At first thought this seems to be an unwarranted investment; but according to an official of the National organization, "it is one of the necessities of the business and by reason of it we are able to render a service that is needed in the theatre industry and we feel that this investment in emergency apparatus is completely justified."

4,000 Seater Planned

A motion picture theatre with a seating capacity of 4,000 persons is to be erected by the Famous Players Lasky Corporation on Jamaica avenue and Merrick road, Jamaica, L. I. Charles A. O'Malley, real estate expert of the Famous Players-Lasky Corporation, represented the buyer. Alper & Thanhauser were the brokers in the transaction. Mr. Ralph Ricardo, president of the Jamaica Central Corporation, was represented by Attorney Goldberg.

TAUNTON, MASS.—Park Theatre, Donavan Amusement Company, J. J. Donavan, president, Broadway, has plans by J. E. Kelley, 31 West street, Boston, for one-story theatre, to be located at 30-32 Broadway. Estimated to exceed \$150,000.

BUFFALO, N. Y.—N. Y. Constantine has plans by H. T. Spann, 52 West Chippewa

street, for two-story theatre, 150 by 200 feet, to be located on Genesee street. Estimated cost, \$500,000.

CHICAGO, ILL.—Syndicate forming, care O. P. Hoffman, president, 6723 Northwest Highway, has plans by F. D. Jacobs, 28 West Lake street, for three-story theatre, store and office building, 144 by 150 feet, at northeast corner Oshkosh and Northwest Highway. Estimated cost, \$750,000.

INDIANAPOLIS, IND.—Peerless Realty Company, I. F. Nier, secretary, 152 North Delaware street, has plans by Bennett Kay, 738 Lemcke Building, and F. B. Hunter, 912 State Life Building, for three-story theatre, store and office building, 159 by 150 feet, on Fountain square. Estimated cost, \$450,000.

SACO, ME.—Mutual Fire Insurance Company has plans by E. J. Bolton, Old Orchard, Me., for one and two-story theatre and store building, 100 by 110 feet, to be located at Thornton avenue and Main street. Estimated to exceed \$150,000.

LINCOLNTON, N. C.—Carolina Theatres, Inc., care Mr. Fowler, manager, Rivoli Theatre, plans to erect new theatre, with seating capacity of 1,000.

CLEVELAND, O.—Syndicate, care I. Miller, of Miller, Becker & Company, 6411 Central avenue, has plans by A. F. Janowitz, 811 Prospect avenue, for two-story theatre, store and office building, 127 by 140 feet, at East 152nd street and McCauley avenue. Lessee, Commodore Theatre Company, H. H. Lustig, president, Williamson Building. Estimated cost, \$225,000.

COLUMBUS, O.—Loew Theatrical Enterprises, Marcus Loew, president, 1540 Broadway, New York, is taking bids on general contract for three-story Chapel State moving picture theatre and store building, 188 by 121 feet, at State and Pearl streets. Estimated cost, \$900,000.

PHILADELPHIA, PA.—A. Margulius has plans by Magaziner, Eberhard & Harris for new theatre, to be located at 1330-40 South street.

MEMPHIS, TENN.—Clark Porter, 245 East McLemore avenue, has plans by Spencer &

Phillips, Fidelity Bank Building, for one-story theatre, 90 by 42 feet, to be located on Highland avenue.

AMARILLO, TEXAS.—T. L. Mitchell has plans by Kerr & Walsh, 410 Amarillo Building, for two-story theatre and office building at Fourth and Filmore streets. Estimated cost, \$200,000.

AMARILLO, TEXAS.—E. O. Thompson, Herring Hotel, has plans by Shepard & Wiser, Amarillo Building, for two-story theatre, 140 by 170 feet, on Third street. Estimated cost, \$250,000.

PLATTEVILLE, WIS.—Company forming, W. C. Tracey, chairman, has plans by R. L. Simmons, Beardley Building, Elkhart, Ind., for two-story theatre, store and office building, 46 by 198 feet. Estimated cost, \$100,000.

HOLLYWOOD, CALIF.—El Capitan Theatre will be remodeled and equipped for pictures and vaudeville.

LOS ANGELES, CALIF.—Roof garden, costing \$30,000, will be added to Music Box Theatre, and new electric signs and other equipment installed, costing \$75,000.

SWAINSBORO, GA.—L. Balafas has purchased Grand Theatre. Will remodel and install equipment.

PEORIA, ILL.—Extensive improvements will be made to American Theatre and an organ installed.

MUSCATINE, IA.—Crystal Theatre is being improved and new picture equipment installed.

MINNEAPOLIS, MINN.—Extensive improvements will be made to Crystal Theatre. Estimated cost, \$35,000.

KANSAS CITY, MO.—Grand Theatre is being remodeled and old canopy removed.

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Full Stage Rigging Loft, Dressing Rooms, Seating 1200, No Dramatic or Musical Stock in City.

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LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

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Better Projection

This Department Was founded in 1910 by its Present Editor~

J. H. Richardson

Better Projection Pays

Disagrees With a Bluebook School Query

A LETTER signed "Bob," which I suspect comes from R. G. B., the Philadelphia man who asked the question, though maybe not, says: "I don't agree with the answer published to R. G. B.'s Bluebook school question. I would not have three motion picture projectors for the reason that a 70-foot projection distance with an 18-foot picture would set up side distortion. I would recommend two M. P. projectors and a spare projector mechanism.

"High intensity would be my selection of light source, as against the reflector arc, owing to the fact that it would be necessary to use a 3½-inch E. F. projection lens, which has a diameter limited, I think, to about 1¾ inches, and since the divergence of the high intensity beam is more gradual than is that from the reflector arc the light loss would not be so great with the former, and in that way the definition would be better. In selecting lenses I would try out lenses from various manufacturers, including an anastigmat lens."

A queer mixture of right and wrong, but it comes from no dumbbell, anyhow. "Bob," whoever he may be, evidently has studied, but has not yet gone quite far enough. What he says about distortion is true, but the projection room location was already presumed to be fixed, and it was a choice of evils. The 2-projector installation and a spare mechanism is, however, well worthy of consideration.

The fact that the projection lens does not admit all the light does not directly affect definition, I think, but it does make for light loss and unevenness of screen illumination. However, the high intensity would give better definition, not for the reasons stated, but because it would send a greater amount of the total light flux through the central zones of the lens, where it is the most highly corrected, or at least where the lens curvatures are much less with relation to the screen surface than in the other lens zones.

S. M. P. E. to Hold Spring Meet in Norfolk

The S. M. P. E. will hold its spring meeting in Norfolk, Va., April 25 to 28 inclusive. By addressing L. C. Porter, Secretary, Fifth and Sussex St., Harrison, N. J., you may obtain, without cost, a circular setting forth the various means of transportation to Norfolk and the rates; also the interesting things in and about that city.

A bulletin will soon be issued which will give details, or some of them, concerning the plans for the meeting. It will be sent to all members of the society, of course.

YOU should be there. Every concern which holds membership should, by all means, be represented. The work of the society is only best carried forward when there is a full attendance at its meetings, and that this work be carried forward in the best possible manner is to both the direct and indirect advantage of every one in the industry.

Bluebook School

Both Questions and Answers have been omitted this week, as last, due to a bad mix-up in type—but next week sure! And More Instructive and Helpful than ever!

Help Asked by England in Locating Frank Garbutt

From George Garbutt, 55 Tennyson Avenue, Scarborough, England, comes a request that I aid a mother and brother in locating Frank Garbutt, who is supposed to be a motion picture projectionist. He has disappeared and his mother has had no news of him for more than two years.

Garbutt is, or was a bachelor, 38 years of age. He was with the South African Film Trust in Africa for eight years. Later he was with the Bioscope Improvements, Ltd., and The Way Non-rewind, both of New York City, but both, so far as I can find, out, are out of business.

If any one knows of Garbutt's whereabouts let them communicate with his brother or with this department. He may now be in this country, in Canada, Africa or in Australia or New Zealand. Men of those countries please take notice.

New Orleans Alliance Shows Fine Letter Head

**International Alliance of Theatrical Stage Employees
and Moving Picture Machine Operators**

of United States and Canada
Projectionists Local No. 293
Post Office Box 293
New Orleans,
Louisiana

Above is a most excellent letter head, if you ask this editor. It gives full recognition to the official name of the organization, and at the same time gives recognition to the Society of Motion Picture Engineers by recognizing its nomenclature.

Personally I would prefer merely the initials of the organization, because keeping the name "machine operator" before the exhibitor and others is harmful from the monstrosity and all other view points, but until the organization sees fit, in its infinite wisdom, to change its name, and stop asserting that its members are merely machine operators—well, there certainly is a legitimate excuse for its use, harmful or not.

Big Things in Mazda

I have it on excellent authority that the near future will see Mazda which will be able to place upon the screen results fully equal to the reflector arc lamp. I have not yet seen a demonstration and am a bit skeptical, but the information is from a source in which I cannot but have confidence, hence I'm waiting.

Revolutionary Lens Revelation Is Coming

I have long ago stopped saying anything is impossible. There are, however, certain things in motion picture projection which we have been taught for many years to regard as beyond the realms of possibility.

What would you say if I were to tell you that a perfectly sharp, entirely undistorted, highly illuminated 18-foot wide motion picture could be projected, using a projection lens (don't laugh) of one inch equivalent focus?

And yet, gentlemen, a very responsible corporation is proposing to do that very thing and, as a matter of fact, in the new Roxy Theatre already have done something very close to it. I say "very close to it" because that particular installation was put in before the apparatus of the designers had been fully perfected, in order to accommodate the opening of that magnificent playhouse.

The sponsors of this proposition do not care to have me describe it in detail just yet, nor do they wish to take care of the deluge of mail which would probably result from the publication of their name. You may take it from me, however, that this thing is coming, and will be a commercial possibility within the next thirty to sixty days, though probably none of the apparatus will be available quite that soon. It will, of course, make rear projection practicable.

If this thing works out, as it apparently is going to work out, it is going to mean an entire revolution in matters projectional. You fellows who have in the past turned up your distinguished noses at technical projection matters had better pull them down in something of a hurry, because, believe you me, things are moving at high speed these days, and you are going to be called upon to take charge of apparatus so entirely different from anything you have ever known that unless you start studying it is going to put your hair in a very close curl—and I don't mean maybe either.

I think I will be able to give you the full data on this particular proposition within the next thirty days, accompanied by either photographic illustrations or drawings. You may polish up your spectacles and look for this with much interest, because much interest attaches thereto to YOU.

New Reel Strong and Light, But Efficient

The editor was shown the plans of what seemed to be a very excellent reel, designed by O. A. Ross, consulting engineer. It will be of the sheet metal type, but made light and very strongly reinforced by embossing. Its outer edge will carry a duraluminum or spring steel wire rolled into the metal. The method for attaching the film end is the most effective and simple I have ever looked at. The reel will appear in due time and will, I believe, be welcomed by exchange men.

Arthur Gray Discusses Projection Installations

PROJECTIONIST Arthur Gray, Boston, Mass., hands us the following which, as is the rule with things from his pen, is excellent. It is commended to your careful consideration, as well as to the consideration of the Buasch & Lomb Optical Company and other makers of projection lenses. Gray says:

"In the February 19th issue of the 'School' there appeared the answers to a question which is so broad in scope as to include a majority of the problems encountered by the projection engineer in designing the projection installation in a new theatre. I note that, at the end of the article, the editor has requested comment on the subject.

"First, I think that Mr. Hanover should be highly complimented upon the excellence and thoroughness of his answer. It seems to be as complete as it is possible to make it without going into untold detail. From my own personal point of view, it appeals to me as being, perhaps, the most comprehensive answer to any question yet published in the long series.

"What appealed to me as being especially logical was his statement that he would advise one of the large optical manufacturers of the condition with which he was confronted, as to projection distance, the size of the picture required, the type of the light source which he intended to use and, I think he might well have added, the screen intensity which he considered would be necessary for his purpose.

"It occurs to me, of course I am here stating only my own opinion, that the projectionist, in selecting the different units of the optical train for use in a stated case, has rather generally neglected the opportunity to avail himself of the valuable advice which a concern, such as the one Mr. Hanover had named, is in a position to give. An organization which is in a position to manufacture, and does manufacture, the complete optical train for a moving picture projector must certainly have a comprehensive knowledge of all the problems involved throughout the entire system. They realize, and understand, the influence which one factor of the system will exert upon another one and will act and advise accordingly.

"I think the time is not far distant when the complete projector optical system will be predetermined, and designed, for each particular installation, varying with the varying conditions. Furthermore, I think it will then be deemed necessary to have more than one set of lenses for the projectors. I mean sets having the same focal lengths, but of different free diameters.

"In the case of the reflector arc type of light source, which is the system that has been recommended for adoption in the case we are discussing, the specifications would designate a certain type of reflector, both as to curve characteristics, focal length and diameter; all working distances; the speed and focal length of the projection lens; and the embodying in the lens of such peculiar and distinctive characteristics as would be best adapted to the particular condition.

"Without going into the subject in too much detail, I am of the opinion that generally speaking the practical standardization of lenses of two speeds only, the so called quarter, and half size, lenses, does not make available the lens of particular speed which might give the best all around results in a particular case. We have practically only two extremes from which to make a selection.

Handbook Ready

Well, boys, at long and at last here is the new book—two volumes, a limp leather-bound, almost twelve hundred pages. When I told you the book would be out about the middle of January, I believed it, but—the printer man! that chap has almost driven us insane. Anyhow, here it is already and orders will be promptly filled.

However, I suppose the tempo of the exhibitor-buyer is best understood by the folks who make and sell the goods, and when there is a sufficient demand for more latitude in the diameters of lenses they undoubtedly will become available.

"The selection of the best lens to use in any particular case is becoming increasingly difficult with the development of new types of light source. Some of these units, which, by the way, are a very substantial contribution to the development of projection, set up well defined optical problems heretofore of negligible importance, but which must now be recognized and treated accordingly. I may state my own problem in this respect, as an example.

"In connection with a reflector arc light source, a type which is now both popular, and efficient, I have been using fast, imported, high-grade lenses. These particular lenses were selected because of the excellent definition which they provide with a light source of this type, even when working at the relatively large aperture of F/3.

"Because of this large free diameter, however, the focal point is very critical, and any slight displacement of the film at the aperture, caused by any appreciable varying density of the film, must be compensated for by a corresponding adjustment of the working distance of the lens; otherwise the picture will appear distinctly out of focus.

"When projecting film in a buckled condition, the critical characteristic of this lens causes the in-and-out-of-focus effect on the screen to be very pronounced, and highly objectionable. With perfect film the definition is excellent; with poor film the effect is terrible.

"I cannot control the condition of the film given me to project. Consequently I must select a lens which will give me the best average results from the general 'run' of film, month in and month out. I think the thing which eventually will be done, will be to use lenses of a smaller relative free diameter, even though it will entail some added loss in light transmission. I do not care now to go to the extreme of using a so called quarter-size lens, and may finally be able to obtain the desired lens in a compromise free diameter. I don't know.

"The eventual solution may be to have two different sets of lenses, of the same focal lengths but with different free diameters. Thus a slow lens could be used with film that varied considerably in density, or was in a buckled condition; and the fast lens could be used under conditions where it would be more advantageous to do so.

"I am not certain but what we have overstepped ourselves a bit in this almost constant urge for larger, and still larger, relative free diameter of lenses. The 'more light' appeal is a strong one, I will grant, but there are lots of things to consider other than just illumination. I think the whole thing is worthy of a bit of thought anyway."

McLill Comes in With Radio Interference Dope

STANLEY H. McLILL, Manager and Projectionist, Rideau Theatre, Smith's Falls, Ontario, says: "Note that a correspondent of the department says radio fans for two blocks around his theatre complain that when he is projecting their reception is interfered with, and that he blames it to his Wagner Rotary Converter.

"We have the same type converter here, had the same trouble and the same idea at first. Having been a radio fan myself for years, naturally I've delved somewhat into its problems of interference, and with a super-hetrodyne have been able to locate and remedy considerable of it.

"I assure Mr. Sage that if the brushes on the commutator end of his converter do not spark excessively, the trouble does not lie in that machine, but is due to surge caused by the projection arc. He may verify this by shutting down the converter and running with A C for a while. He will then find the same interference on the air. We have tried condensers and chokes, but cannot stop this surge. I understand that as yet no way has been found of controlling it."

Well, I dunno. I am not quite sure what friend McLill has in mind when he says "surge," but it must be a magnetic action. Anyhow I thank him for the suggestion, which is hereby passed along to Mr. Sage and others.

Just Resentment Voiced by Jones

IT is encouraging to note that a constantly increasing number of projectionists voice resentment at being classed as merely the attendant upon or operator of a machine.

From John M. Jones, Charlotte, N. C., comes a letter to which is attached a clipping from the Charlotte Observer, a daily paper, in which attention is called to the fact that the paper had arranged to project the election returns. It reads, in part, as follows:

"As fast as the returns come in they will be flashed upon the screen through a motion picture projecting machine, one of the best made, operated by one of the best operators available in Charlotte."

Aside from the fact that the returns could not possibly be projected through a motion picture projecting or projection "machine" (would not motion picture projector sound as well) except after hours of delay, why affront the projectionists of Charlotte, Mr. Observer editor?

Of course, I know you did not mean it as an affront, but why not have your writers at least learn the names of things before they write about them? For your information, a motion picture projector IS a "machine." So are a camera, a locomotive, an organ and a piano. But you call them an organ, a piano, a camera or a locomotive, not an organ machine, a locomotive machine, a camera machine, etc.

You don't call the organist an "operator," do you? You would insult him or her if you did. Well, you also offer an affront to the real men engaged in the profession of motion picture projection, upon whose skill Charlotte folks must depend for the excellence of the entertainment they pay for. The exhibitor "operates" the theatre, does he not? You don't call him an operator, do you? So why single out the projectionist for affront?

Preordained

“— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film.”*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 “A Million and One Nights, the History of the Motion Picture”—by Terry Ramsaye.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



*Horseshoes
for luck!*

*It'll be your lucky
day when you book*

MONTY BANKS

in "Horse Shoes"

A feature comedy

It got 200 separate big chest laughs
from the big crowd at its preview
in Los Angeles.

That's almost a world's record.
"Horse Shoes" is Banks' fastest
and funniest.



Pathépicture

TRADE



MARK



IN THIS ISSUE

William LeBaron Becomes Vice-President of F. B. O.
Joe Schenck Elected President of United Artists
J. J. Murdock May Head Pathe-P. D. C.-Keith-Albee Combine

MOVING PICTURE WORLD

VOL. 85, No. 6

APRIL 9th, 1927

PRICE 25 CENTS



**Meet
the
new
Comedy
team—**

**KARL DANE and
GEO. K. ARTHUR**

SOON IN METRO-GOLDWYN-MAYER'S
MILLION DOLLAR COMEDY "ROOKIES"

—they're just one big
box-office creation of—

*See
Inside
Cover*

STAR MAKER

THE PHENOMENAL ACHIEVEMENT OF A GREAT STUDIO ORGANIZATION

JOHN GILBERT



First made a flash in "His Hour," later in "The Snob" and "The Merry Widow" . . . then "The Big Parade" and "Flesh and the Devil."

Metro-Goldwyn-Mayer made this star!

LON CHANEY



He was featured in big pictures before, but never a star until "The Unholy Three" . . . then "The Black Bird," "The Road to Mandalay" — "Tell It to the Marines" is his current triumph.

Metro-Goldwyn-Mayer made this star!

NORMA SHEARER



Starting with "He Who Gets Slapped" she has risen to top rank with "Lady of the Night," "His Secretary," "Waning Sex," "Demi-Bride" and others . . . her future is unlimited.

Metro-Goldwyn-Mayer made this star!

WILLIAM HAINES



Picked for the leading role of "Brown of Harvard," he has justified the public's acclaim with "Tell It to the Marines" and now "Slide, Kelly, Slide."

Metro-Goldwyn-Mayer made this star!

GRETA GARBO



The most sensational find of years, she clicked immediately in "The Torrent," then "The Temptress" and now "Flesh and the Devil."

Metro-Goldwyn-Mayer made this star!

RAMON NOVARRO



After successfully featuring him in "Prisoner of Zenda" and "Scaramouche" he was starred in "The Red Lily" and "The Midshipman" . . . then came "Ben-Hur"!

Metro-Goldwyn-Mayer made this star!

TIM MCCOY



A new type of Western star in a new type of Western picture . . . "War Paint" and "Winners of the Wilderness" have established Tim McCoy.

Metro-Goldwyn-Mayer made this star!

JACKIE COOGAN



More than 10,000 theatres are playing "Johnny Get Your Hair Cut" . . . and like "Old Clothes" and other Coogan pictures his releases are a staple at thousands of box-offices.

Metro-Goldwyn-Mayer made this star!

And "More Stars Than There Are in Heaven"

Casey smacks out homers on the first balls pitched!

"Overflow waited in line for hours first two days."

—Paramount Theatre, New York

"Smashed all records for first two days."

—Metropolitan Theatre, Boston

"S. R. O. business. Held over for second week."

—Strand Theatre, Milwaukee

"Broke opening day record. Held over for second week."

—Ohio Theatre, Indianapolis

"Cleverly conceived, brightly produced and titled."

—New York Sun

"'Casey' has it all over 'We're in the Navy Now'."

—Chicago Tribune

The big hit and laugh man from "Behind the Front" and "We're in the Navy Now"

The BIG LEAGUE Baseball Comedy WALLACE BEERY IN "Casey at the Bat"

WITH
Ford Sterling, ZaSu Pitts,
Sterling Holloway,
HECTOR TURNBULL
PRODUCTION

DIRECTED BY MONTE BRICE -- STORY BY
HECTOR TURNBULL -- ADAPTATION BY
REGINALD MORRIS AND MONTE BRICE
SCREEN PLAY BY JULES FURTHMAN
SUGGESTED BY ... CHRISTY WALSH
O. P. SCHULBERG --- ASSOCIATE PRODUCER



— from — **Paramount**
BIG LEAGUE

BUSINESS DOUBLED

First week this sensational success played the Rialto Theatre Washington, D.C., it doubled preceeding weeks business" (*Variety*)

"One of the really great pictures of the year."

Washington Herald

"A fine and big picture. Truly great."

Washington Times

"A production well worth viewing."

Washington Eve. Star

"What A Picture."

Motion Picture News

"A Perfect Picture."

Motion Pictures Today

"The best the current season has given the industry."

Exhibitors' Daily Review



Inspiration Pictures Inc. and Edwin Carewe present

ROD LA ROCQUE RESURRECTION

by Count Leo Tolstoy

with DOLORES DEL RIO

An EDWIN CAREWE Production

Author of Screen Play
FINIS FOX

UNITED ARTISTS PICTURE

Each Picture Sold
Individually—On Merit



Broadway for PATHE

And everywhere else
where they want and
must have the best...

“Something Just As Good”

Try and Get the Public to Believe It!

You can't fool the public!

It has many times heard the words “Something Just As Good.” It knows that it is the cloak used to hide an imitation,—that the imitation is the best evidence of the success of the original and its popularity.

Business on the Pathe News has never been better than *right now*.

Contracts are pouring in. The many warm exhibitor friends that Pathe News has made during the sixteen years in which it has created motion picture history, by signed contracts, word of mouth, by letter, are telling the story of a devotion and a loyalty such as the business has never seen. These exhibitors know, their public knows, that there can only be one *best*, and that is the first of all news reels, the one that

today represents the accumulated experience of sixteen years, the expenditure of vast sums of money, the united labors of an incomparable staff that is intact, loyal and world wide in its scope.

Competition is nothing new to the Pathe News. It has met it again and again in the past, and is still the best. That others now seek to try their hand does not alter the situation. Pathe *pledges* that the Pathe News will continue to be the best.

Box office values, news reels and popularity with the public are not created overnight. Just try and get the public to believe that something else is "just as good" as the Pathe News!

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

Earthquakes and "Specials!"

LEONARD HALL, the distinguished motion picture critic of the Washington Daily News, says in the issue of Monday, April 4:

"Again International Newsreel displays its dominance in its field. International Newsreel is miles ahead in the news game at present.

"This week it clambers over the opposition with stunning shots of the latest Japanese 'quake."

And it wasn't a "special;" just a part of International Newsreel's regular service, at no extra cost to the exhibitor. When International Newsreel issues a special, it means something.

INTERNATIONAL NEWSREEL

Twice a
Week



Released Through
Universal



-honest!
RICH *but*
HONEST
won't make you
rich

FOX
 PROFIT
 PICTURE

WILLIAM FOX Presentation
 Worth Millions—In Laughs
 with

NANCY NASH
 CLIFFORD HOLLAND
 J. FARRELL MacDONALD
 TED McNAMARA

Story by Arthur Somers Roche
 Scenario by Randall H. Faye

ALBERT RAY PRODUCTION

*-but it will boost your,
 Box Office Balance!*



coming!
the greatest
drama of
the year

7th HEAVEN

Already Beating her Best

-and her Best is the BEST THERE IS!

WESTERN UNION TELEGRAM
 RECEIVED AT
 NEWBORN & CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Orchids and Ermine' opened to several hundred more than 'Ella Cinders' or 'It Must Be Love.' Picture proving good audience picture, newspaper reviews excellent.

F. E. North, Detroit

WESTERN UNION TELEGRAM
 RECEIVED AT
 NEWBORN & CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

'Orchids and Ermine' doing better business than previous Moore subjects.

E. J. Tilton, Des Moines

WESTERN UNION TELEGRAM
 RECEIVED AT
 NEWBORN & CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Consider 'Orchids and Ermine' much better audience picture than Colleen Moore's two previous pictures.

L. Santikos, San Antonio

WESTERN UNION TELEGRAM
 RECEIVED AT
 NEWBORN & CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Thanks for 'Orchids and Ermine.' Best Moore since 'Irene.' Audience ate it up. Titles great.

Leo J. Burkhardt, Hippodrome, Crestline, O.

WESTERN UNION TELEGRAM
 RECEIVED AT
 NEWBORN & CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Business Fort Wayne better than 'Twinkletoes.'

Floyd Brown

WESTERN UNION TELEGRAM
 RECEIVED AT
 NEWBORN & CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Business at Main Street on 'Orchids and Ermine' better than 'Twinkletoes.'

Wm. Warner, Kansas City



John McCormick Presents
COLLEEN MOORE
 in *Orchids and Ermine*
 with Jack Mulhall
 Song and Scenario by Carey Wilson
 Alfred Santell PRODUCTION

To the Everlasting Glory of
FIRST NATIONAL'S
BIG

PRESS AGENTS

will now begin to sing their Spring Songs — "Elefunts a-Comin'" and master-super-productions on the way. The opening of the circus always stimulates the P. A. imagination.

MOVING PICTURE WORLD

LOUD SPEAKERS

who read subtitles audibly ought to get theirs. Man suing Hippodrome, however, got his for objecting to one of them. Moviegoers would award him medal, but not damages.

Vol. 85

New York, April 9, 1927

No. 6

DeForest Back Full of Fight Returning Home After Visiting the King of Spain

Lee DeForest, returning from a trip to Europe during which he had as a Phonofilm star so distinguished personage as the King of Spain, is expected to arrive home this week and it is possible that he may start legal action to establish his patent rights, which his associates claim, have been infringed by concerns already successfully in the field. His laboratory has been concentrating on the perfection of a new loud speaker, and, now that it has been satisfactorily demonstrated, the sales organization, under Ben. Morgenroth, has started an active canvass of the country for business.

Installations will be made at a cost of from \$2,500 to \$4,000. The first results are coming in from New England, where six houses have to date agreed to take the service, the first to sign contracts being the Allyn, of Hartford, a new theatre, and the Lyceum, of New Britain, Conn. These houses will open with Phonofilm on April 18. No hint of the production plans is made at present, pending the arrival of the inventor; but, in view of what has been done and is being planned by the others. It is evident that this will be the greatest problem. The Fox-Case folk are preparing a full length tonal feature and the Warners have rounded up a most imposing and expensive list of singers and stage celebrities.

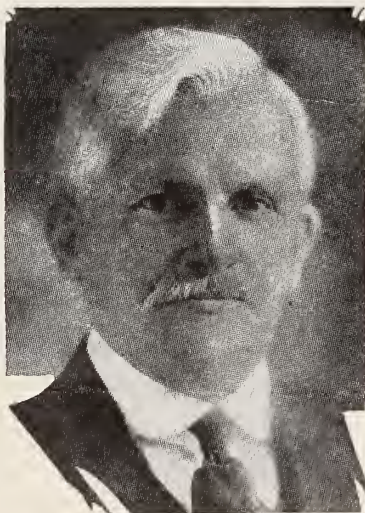
It was the expressed intention of DeForest, on his departure, to study the talking film situation and prospects in Europe; and he probably will cite the recent exhibition of the Tri-Ergon film by Ufa to show just how far America is in the lead with this new mechanical magic.

Two weeks ago, Ufa gave a demonstration of the corrected method in its Kurferstandamm Theatre, Berlin, presenting the orchestral overture from "The Marriage of Figaro."

A qualified authority declares that a faithful reproduction of the various instrumental tones was never attained and frequently there was clearly apparent lack of coordination between sound and action.

John J. Murdock likely to be Head of Pathe, P. D. C., Keith-Albee Combine

The Big Chief?



John J. Murdock, whose motion picture experience, knowledge of vaudeville and theatre management, through Keith-Albee, make him probable head of the gigantic association of film and stage interests.

John C. Eisele Dies Suddenly

John C. Eisele, treasurer of Fox Film Corporation for the past nine years and a backer and director in many trust companies, died Thursday while attending a meeting of the board of directors of the Washington Trust Company, Bond street, Newark. Death was due to heart failure.

Besides being treasurer of Fox Film Corporation, Mr. Eisele was a member of the brokerage firm of Eisele & King, president of the Norfolk and Lincoln Building and Loan Associations of Newark and a director of the West Side Trust Company, Fidelity Union Trust Company and Security Savings Bank, all of Newark, and of the Public National Bank, New York.

He lived at 591 Clinton avenue, Newark, N. J.

Mr. Eisele is survived by his widow, Mrs. Anna Eisele, and four sons, John, Frederick, Edward and Arthur.

Vaudeville and Picture Veteran May Bring Organized Interchange of Players of Stage and Screen

John J. Murdock, head of the Keith-Albee agency, a veteran in motion pictures, one of the highest authorities in vaudeville and adept in theatre management, may be the man to become the executive chief of the combination, soon finally to be perfected, of Pathe, Producers Distributors and vaudeville interests represented by Mr. Murdock. By intimate experience, it is indicated, he is qualified effectively to deal with any angle of the big proposition, and his name persists in the rumors concerning the deal.

Mr. Murdock, in the present stage of the negotiations, has nothing to say. He refers inquirers to the promise that, when the big financial, production and theatrical task finally is completed, with the approval of certain voting stockholders, due announcement concerning the whole project will be made.

In discussing the coming changes in picture distribution and exhibition a person connected with the Keith-Albee interests points to the fact that in time, screen stars, if they possess the dual ability, may be signed up for individual pictures and then, instead of making the popular "in person" appearances at the houses showing their attractions, they may be booked in specially written vaudeville acts—two a day—at a salary to make the arrangement more than satisfactory.

Add to this the possibility of the big interests securing stars from the stage for both the screen and vaudeville. Many big names have been annexed from the legitimate during the last year by Keith-Albee, and among them are these players familiar to the screen, Lowell Sherman, Hale Hamilton, Ethel Barrymore, Taylor Holmes, Eddie Cantor, Lou Tellegen, George Jessel, Robert Warwick, H. B. Warner, Catherine Calvert, Alice Brady, Florence Reed, Lupino Lane, Clara Kimball Young, and Laurette Taylor.

Many cinema stars are talking vaudeville, but negotiations have not reached a stage that warrants an announcement, says the Keith-Albee office. Among the celebrities of the silent drama who have already made their debut in vaudeville are Jean Acker, Betty Blythe, Mildred Harris, Louise Lovely, Theodore Roberts, Bert Lytell, Nazimova, Anita Stewart, Francis

X. Bushman and Beverly Bayne, Mrs. Sydney Drew, Bessie Barriscale, Crane Wilbur, Sheldon Lewis and Virginia Pearson, Ruth Roland, Montague Love, Theodor Kosloff, Mr. and Mrs. Bryant Washburn, Henry B. Walthall, Vera Gordon, Lowell Sherman, Myrtle Steadman, Maurice Costello, Ben Turpin, Lillian Walker, Kitty Gordon, Lew Cody, "Freckles" Barry, Marc McDermott, John Davison, Frank Mayo and Dagmar Godowsky.

"Vaudeville," says a Keith-Albee announcement, "has the latching open for the fascinating folk from the studios who bring pleasant new ingredient into the potpourri of all the talents known as vaudeville."

Talking Films In Palace

De Forest Phonofilm has been installed in the Palace Theatre, where a private demonstration of its new amplifying and reproducing device was given the Keith-Albee officials last Saturday morning. Several subjects were shown, the best that Phonofilm has yet made, among them "A Trip To Long Island," "The Radio Franks" and others.

Upon J. J. Murdock's decision, it is said, depends whether the device will be installed in the K-A chain. He is said to be now considering the problem of production, for in this respect the De Forest company is reported to be far behind the Vitaphone and Movietone organizations and the difficulties of obtaining an adequate supply of "talking picture" acts suitable for Keith-Albee audiences, makes the adoption of the De Forest device still problematical.

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VOL. 85

No. 6

Guest to Divide Time Between Stage and Film Foresees Otto Kahn Endowing the Cinema

"Henceforth I will divide my time between production of motion pictures and of stage plays," said Maurice Gest last week, returning from a four months sojourn in California. "My first photoplay will be made from 'The Darling of the Gods,' the David Belasco success. Preparatory work has already been started on this piece, which will have a truly international cast. Since it is to be made for United Artists, it must measure up to the standards not only of my ideals, but to the artistry of Mary Pickford, Norma Talmadge, Gloria Swanson, Charles Chaplin, Douglas Fairbanks and John Barrymore as well, my associates in that organization."

Mr. Gest will sail for Europe soon to confer with Otto Kahn and Max Reinhardt, predicts that "within five years great millionaire philanthropists like Otto H. Kahn, than whom no man has done more for the American theatre, will dedicate huge sums for the use of the cinema."

For Greater Film Safety

The committee on ordinances and legislation of the Minneapolis city council this week recommended for passage an ordinance to regulate the handling and storage of motion picture films. The bill would impose additional restrictions to assure greater safety. It is the result of several conferences between city officials and persons engaged in handling films in the city.

Le Baron Leaves Paramount To Head F. B. O. Production Many Screen Successes, With Big Stars, to His Credit and President Kennedy Pays Tribute to His Ability

William Le Baron has transferred his talented activities from Paramount Long Island studios, where, for the last three years he has been production manager, to become the Vice President of Film Booking Offices. He will be in charge of production, with headquarters in Hollywood, whence he departs at the end of the present month.

He will work with Edwin King, vice-president in charge of the studio. The two are close friends, having worked together at Famous Players.

Mr. Le Baron's connection with Paramount, and formerly with Cosmopolitan Productions, together with long previous experience as editor and playwright, have given him a broad background for his new duties. As both production manager and associate producer in the Eastern studio he was responsible for the majority of box office triumphs that emanated from that company. Among the productions made under him were all the Swanson pictures, among them "Manhandled," "The Humming Bird" and "Wages of Virtue"; all the Richard Dix films, among them "Womanhandled," "Let's Get Married," "The Quarterback," "Knock-out Reilly"; all the W. C. Fields productions, "So's Your Old Man," "The Potters," "Running Wild"; the Gilda Grey pictures, "Aloma of the South Seas" and "Cabaret"; the Adolph Menjou films, "The Social Celebrity," "The King of Main Street" and "The Ace of Cads." Among the specials which Mr. Le Baron supervised were "Monsieur Beaucaire," "The Little French Girl," "The Street of Forgotten Men," "Dancing Mothers," "Sally of the Sawdust," "Beau Geste" and "Tin Gods."

Mr. Le Baron was identified with Cosmopolitan Productions before his affiliation with Paramount as production manager and director general for four years, where he supervised the making of "Humoresque," "The Inside of the Cup," "When Knighthood Was in Flower," "Enemies of Women," "Little Old New York" and "The Great White Way." Before his entry into motion pictures, he was well known as the editor of Collier's Magazine for three years. He is also a playwright of note, having authorized "The Echo," "The Very Idea," "Appleblossoms," "I Love You," "The Love Letter" and "Nobody's Money."

"In William Le Baron we have one of the keenest showmen in the industry, a man who has been in the motion picture business for years and knows every angle of production," said President Joseph P. Kennedy in making the announcement. "We feel that Mr. Le Baron will make his energy and

Box Office Wizard



William Le Baron, who goes from Paramount to F. B. O. to become vice-president and production chief, has an imposing record of productive achievement.

vast experience and ideas felt in F.B.O. His contact with exhibitors and his knowledge of box-office values will make him a tremendous asset to the company."

H. M. Walker, Hal Roach Aide, Visits New York Will Inspect Broadway's Big Stage Shows

Harley M. Walker, vice-president and production manager of the Hal Roach Studios, familiarly known as "Beanie" is in the city and his visit in the East will be in the nature of an indefinite vacation. He expects to witness all the leading Broadway shows.

"Beanie" Walker was popular sports writer of the Los Angeles Examiner, and was generally conceded a pre-eminent wise-cracking columnist. He has been under contract to Hal Roach for eleven years, the first three on a part-time arrangement to enable him to continue a newspaper column, and the last eight years devoting his full time to the embellishment of comedies with concise titles.

With thirteen hundred pictures titled to his credit, two-thirds of them two-reels in length and forty or fifty in multiple-reel lengths, giving him a total of over twenty-two hundred and fifty reels of subtitle credits, "Beanie" Walker stands alone on the ground of consistency in quantity.

Jackie's Kin Retires

After 55 years service with the New York Central Railroad, James Patrick Coogan, station-master at Syracuse and grand-uncle of Jackie, was retired on a pension last week. He wore a green tie during the farewell ceremony, the gift of the juvenile film star, who brought it from Paris and sent this message with it: "Here is something for you to wear on good old St. Patrick's Day." Which he did.

WATCH FOR IT!

In An Early Issue of June

MOVING PICTURE WORLD

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. This editorial feature will be read all over the English-speaking Show World.

WATCH FOR IT!

A Similar Editorial Feature Will Appear in

CINE-MUNDIAL

where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

These two long-established Chalmers Publications serve more than half of the world's picture amusement market.

Laemmle Defies Blackmail By "Old Uncle Tom" Film

**Universal Head Says Sponsoring Big Production
Threatened With Cheap Reissues if He
Doesn't Buy Up Negatives**

Carl Laemmle says that, though he is spending about \$2,000,000 on Uncle Tom, who is a black male, he will not give a fraction of a cent to the blackmail which is threatening him in his production of "Uncle Tom's Cabin." The president of Universal says he is faced by a reissue of old and out of date production of Harriet Beecher Stowe's famous story. And he styles the man the lowest and meanest in the industry who tries to ride in on the crest of the publicity and popularity which his organization has built up for the newest and biggest production of the classic.

Mr. Laemmle, who is pretty familiar with exhibitor psychology, is of the opinion that they, themselves, will spurn the resurrected films offered by the cinematic strong-arm men, who are characterized as worse than barnacles, leeches and bloodsuckers. So he challenges the old negative owners to find exhibitors "to do their dirty work for them." The Universal production, which has been in production for nearly two years, under the direction of Harry Polard, will be completed, it is estimated early this Summer. It is scheduled for its premiere showing in the Fall.

"We have, if anything, more than our share of grafters, copyists, and hangers-on who have contributed nothing to the industry and who think it is smarter to turn a dirty penny than a clean one," says Mr. Laemmle. "Of all the list, I think the smallest, the lowest and easily the meanest is the man who digs up a rotten old negative, slaps in a few new titles and then seeks to cash in on it because some company has produced a fine new version of the same story."

"The whole world knows Universal has been making a magnificent new version of this remarkable old classic. Certainly the whole trade knows that Universal has already spent well over a million dollars on this huge production and that it may cost even another million to finish it. It will be worth the cost, but that is not the point."

"Ever since these facts became known, I have been besieged with rumors to the effect that this man or that man owning an old, moth-eaten 'Uncle Tom's Cabin' intends to bring it onto the market again to benefit by the great publicity and advertising campaign which Universal must carry on for some time to come."

"I have seen some of these old pictures. They were made in the

days when anything that moved was a moving picture. In their day, they answered their purpose. Today they would be a disgrace even to the lowest and cheapest theatre in the world. The threat is now held over my head that unless I buy up some of these old negatives, new prints will be made and distributed throughout the country."

"In other words, unless I lose my nerve and submit to blackmail, the exhibitors are to be used as the instrument by which a very obvious misrepresentation will be foisted on the public. The exhibitors are to do the dirty work for them. I'm not afraid the exhibitors will fall for it. I am certain they will not permit themselves to be used this way. Certainly, I'm not going to buy up useless negatives just for the purpose of keeping them off the market."

"Personally, I would like to be present and hear what most exhibitors will say to any man who tries to sell them his antique version of 'Uncle Tom's Cabin.'"

The Universal chief would not make public the names of any of the persons concerned with the "Uncle Tom" reissue threats, preferring to let the matter rest until they actually make a definite move in the reissuance of their film.

Fine British Market For Columbia Film

Conclusion of negotiations between Joe Brandt, president of Columbia Pictures Corporation, and F. A. Enders, managing director of Film Booking Offices, Ltd., assures Columbia product of 100 per cent distribution in the British market and affords this enterprising American producing organization a strategic position in the coming battle for the inclusion of American films under the recent quota arrangement.

Mr. Enders, who made a special trip to the United States to confer with the head of Columbia Pictures, returned to England on the S. S. Aquitania, after renewing contracts for the continuation of the Columbia franchise in England and the maintenance of H. & W. Ltd., as Columbia's agents on the Continent. The arrangements entered into with the representatives of Film Booking Offices, Ltd., mean that Mr. Enders' concern will handle Columbia Pictures in the British market to the exclusion of the product of any other American film producer.

Jos. M. Schenck Elected To Head United Artists

By unanimous vote of the stockholders of United Artists Corporation in annual meeting on Tuesday last Joseph M. Schenck was elected president, succeeding to the post of president made vacant when Hiram Abrams died November 14, 1926, who had headed the organization since its formation in 1919. Mr. Schenck was also reelected chairman of the Board of Directors, composed of Harry D. Buckley, Dennis F. O'Brien, Albert H. T. Banzhaf, Thomas Moore and Nathan Burkan.

Alexander Lichtman, general manager of distribution in the United States and Canada, was elected a vice-president. Harry D. Buckley and Arthur W. Kelly, the other members of the Executive Committee of Three, are also vice-presidents, as is Dennis F. O'Brien, the attorney. Albert H. T. Banzhaf was elected secretary, and Arthur W. Kelly reelected treasurer. Miss Mary Rusk, who was executive assistant to Mr. Abrams during the seven years of his presidency, was elected assistant treasurer.

After the election of officers, Mr. Schenck outlined production and distribution plans for the fiscal year 1927. Then the new president of United Artists Corporation, who is also Chairman of the Board of Directors of United Artists Theatre Circuit, Inc., discussed the progress of the Circuit to date.

Helped Jimmie Win

Business Manager M. J. O'Toole of the Motion Picture Theatre Owners of America has received the thanks of Jimmie Leckie, a student in one of the Hamilton, Ontario, schools, for aid in winning a debate on "Resolved, That Moving Pictures as Now Presented Are More Harmful Than Beneficial to the People of Today." Young Leckie writes: "We were fortunate in winning the debate, your material being of great assistance. The vote was unanimous. We were complimented on our splendid material. A rather large audience was in attendance, some people claiming we had changed their opinions towards moving pictures from bad to favorable."

"Closed Gates" Next Sterling

The next full-length feature production from Sterling Pictures, it is announced by Henry Ginsberg, president of that company, will be "Closed Gates," an entirely novel presentation with a strong dramatic flavor. It will be directed by Phil Rosen, famous for his work on "Abraham Lincoln," 1924's prize-photoplay.

Unanimous!



Joseph M. Schenck was the logical successor of the late Hiram Abrams as head of the United Artists and there was not a single dissent in the voting of the stockholders at the annual meeting.

Carleton Coming

John Carleton, production manager, Carlonia Pictures, arrives in New York from Hollywood, Saturday.

Leased by Four Exhibitors

The Gayety theatre, former Columbia burlesque house and later a 10-cent motion picture house, temporarily, leased by Kansas City exhibitors has just been re-opened as a combination vaudeville and motion picture theatre. The exhibitors are: William Flynn, Nugent Flynn, William W. Watkins and Edgar Barnett.

Virginia's Tribute to "Old Ironsides"

"Colonel Reginald Fairfax Poindexter, of the Virginia gentry, and known in New York as the Ambassador from the Old Dominion, is now, more than ever proud of the fact that his father was a cadet on the famous Constitution and a Lieutenant under Commodore Hull. He saw James Cruze's production of "Old Ironsides" last week and informs the Moving Picture World that it is "a stirring romance and a splendid patriotic inspiration." He suggests that, when Old Ironsides is refitted, as proposed, that she will naturally go on a Cruze, and, of course, Jimmy should be the guest of honor."

Billions of Film All Silver-lined

Enough motion picture film to wrap around the earth more than a thousand times—150,000,000,000 feet, is the figure—has been shipped by parcel post, express and truck during the last four years with only four fires with resultant loss of \$450. Will H. Hays, besides citing this fact, points out that more silver is used in treating motion picture films than in the coining of silver money, while film base is largely composed of cotton.

Six Companies Incorporated Last Week A. J. Lubin Heads the Ambassador Films

Albany, Apr. 4—The last week brought the incorporation of six motion picture companies in New York State, the largest being the Ambassador Films, Inc., capitalized at \$200,000, with Albert J. Lubin, Thomas and Raymond J. Riley, New York City. Other companies chartered during the week included Paps Theatre Corporation, \$10,000, with Theo. Paps, Alexander Soulтанis, L. E. Dresser, New York City; Mary Daniel Players, Inc., \$10,000, Mary E. Daniel, Helen L. Chester, Edward A. Vesseler, New York City; Moving Picture Theatre Managers Institute, Inc., \$10,000, David M. Baltimore, Elmira; Louis Scheuer, Gus J. Krulish, New York City; Krellberg Pictures Corporation, capitalization not specified. Sherman S. Krellberg, Norma O'Connor, Meyer Bodenstein, New York City; Jamestown Amusement Company, Inc., Edward C. Raftery, Cecil Keller, Mac M. Lipp, New York City.

Duncans Back to Hollywood

The Duncan Sisters, Vivian and Rosetta, after three weeks on location at Lake Tahoe, where scenes were filmed for their first United Artists picture, "Topsy and Eva," have returned to Hollywood to continue work at the United Artists studio, with Del Lord as director.

Lotz Located in Boston

Harry A. Lotz, late of Warner Brothers and other organizations, has been appointed manager of the Boston exchange of United Artists Corporation by Moxley Hill, sales manager, eastern division. He succeeds Henry T. Scully, who resigned to enter the insurance business.

Vitaphone Contracts Increase; 100 Houses; 12 in One Week

Increasing new bookings for Vitaphone have increased up to date to about one hundred and fifty houses throughout the country. During the last week twelve more theatre contracted for the Vitaphone. Leading the list is the Stillman Theatre in Cleveland.

Although the new bookings cover states from coast to coast six of the most recent ones are for Pennsylvania. These include the Harris Theatre in Butler; the Harris State Theatre in Washington, Pa.; the State Theatre in Allentown; the Liberty Theatre in

New Kensington; the Colonial Theatre in Harrisburg; and the State Theatre in Altoona, Pa.

Two more cities in Virginia are among the new recruits. These include Norfolk in which the Wells Theatre is located and Richmond in which is the Colonial Theatre which will use Vitaphone.

The Rivoli Theatre in La Crosse, Wisconsin, has been contracted with in place of the Majestic Theatre in that city. In Spokane, Washington, the Liberty Theatre, a large and prominent picture palace will use the Vitaphone attractions.

No Deputy Director Needed In Motion Picture Commission

Albany, Apr. 5—An item for \$6,000 to meet the salary of a deputy director in the New York State Motion Picture commission which now functions as a bureau in the State Department of Education, was quickly vetoed last week by Governor Alfred E. Smith, who has repeatedly gone on record as being opposed to motion picture censorship. A bill had passed the

legislature calling for this appropriation and had reached the Governor.

"This item is disapproved," says he. "There is no need for additional employees in this division of the Department of Education in view of the fact that other employees trained in the service, were discharged, apparently for lack of work."



Will H. Hays, head of the Motion Picture Producers and Distributors of America, presenting the Hugo Riesenfeld Gold Medal to Earle W. Hammons, president of Educational Film Exchanges, Inc., who received it in behalf of Eugene H. Roth, president of Romance Productions, Inc., last Tuesday. "The Vision," the Romance production released by Educational, was voted winner of the Riesenfeld medal as the outstanding Short Feature of 1926 by a committee of leading motion picture exhibitors. From left to right are Mr. Riesenfeld, who gave the award; Mr. Hays and Mr. Hammons.

Libeled Vilma

Because Vilma Hanky, at Hollywood, did not hail Tibor Mudscenthy as "a potential Valentino," Sari Fedak, popular actress in her country, returned to Budapest, and, in an interview used "an opprobrious epithet" in referring to Miss Hanky's indifference to her protege and her project. Now Vilma's family is suing her because of the utterance. It is not stated what the equivalent of the epithet is in English.

Joseph Shaw's Color Process Goes to Trade

United Color Pictures, Inc., with offices, studios and laboratories at Irvington-on-Hudson, New York, announces that final arrangements have been made and plans completed for the operation of the most modern color motion picture plant in the industry.

According to Joseph Shaw, president of the corporation and inventor of the process, United is ready to submit plans and propositions to producers and distributors that will make color mean real money in the sales and exhibition value of every production, either in whole or in part.

Years have been spent by Mr. Shaw and his associates in perfecting the process, and today it is said to stand as he final word in motion pictures in color. The product of United is of a class that will startle the industry.

Clarence Schotenfels, recently appointed manager of sales, publicity and advertising, is authority for the statement that some of the biggest producers and distributors in the industry have evinced a keen interest in this color process.

The process is applicable to one print or a thousand prints, and is equally a boon to the little fellow with a few prints as to the big fellow with national releases.

M. G. M. Convention May 19-24

The Metro-Goldwyn-Mayer annual salesmen's convention will be held this year from May 19 to May 24 in Los Angeles.

Many important announcements about the new Short Subject Department and news reel will be made, and the product and policy for the coming year will be outlined.

Marcus Loew, Nicholas M. Schenck, Louis B. Mayer and Felix Feist will further discuss the extensive plans for the coming season.

Hail, Paramount!

"Millions of people throughout the world who are familiar with the sign, 'Paramount Pictures,' do not appreciate the fact that these pictures have always been made by Famous Players-Lasky Corporation, and, by making 'Paramount' part of the corporate title of the company, the relationship between the product of the company and the company itself is clearly established." So says Adolph Zukor with the announcement that a certificate had been filed with the Secretary of State at Albany changing the corporate name of the Famous Players-Lasky Corporation to Paramount-Famous Lasky Corporation. The change was ratified by stockholders at the annual meeting, March 29, 1927.

Grainger's 46 Weeks on the Great Film Way

Fox Sales Chief Back From Latest Big Trip

General Sales Manager James B. Grainger on his return this week from his third transcontinental trip since last April for Fox Films, announced that plans have been completed to hold the annual Fox sales convention at the Ambassador Hotel in Atlantic City beginning May 11. This will be followed by a series of regional conventions in various parts of the country, each to be presided over by Mr. Grainger.

On the way out to California, the Fox sales chief stopped for conferences with his staff and exhibitors in Atlanta, New Orleans and Dallas. On the return trip he stopped briefly in San Francisco and Chicago. Since last April Mr. Grainger has spent forty-six weeks on the road. In the course of the year he has held personal conferences with between 2,000 and 3,000 first-run exhibitors throughout the country. He visited some branch offices two and three times. And he was in his New York office only six weeks out of the year!

Baum With Excellent

Louis Baum, the head of Elbee Pictures, goes to Excellent Pictures Corporation as first vice president, announces President Samuel Zierler of that organization, Mr. Baum makes it clear that, while he has arranged to give all of his energies to his new duties, there will be no interruption in any of the Elbee contracts.

International A.M.P.A. Astor Dinner Distinguished Diplomatic Gathering

Secretary Herbert Hoover, Principal Speaker, With Will H. Hays as Toastmaster

The Seventh Annual and First International Dinner of the Associated Motion Picture Advertisers, privately yclept the "Naked Truth," was held at the Hotel Astor, Saturday evening, April 2. About 1,000 people attended from all branches of the industry.

Governmental representatives of the principal South and Central American countries were among the guests of honor, with Herbert Hoover, Secretary of Commerce, as the principal speaker. Will H. Hays, president of the M. P. P. D. A., presided. Mayor James J. Walker and A. M. Botsford, of Public and a former president of the A. M. P. A., were among the other speakers.

The chief entertainment was provided by Major Edward Bowes and the artists and orchestra of the Capitol Theatre. Charlie Chaplin also contributed a clever skit descriptive of a Spanish bull fighter on his day off.

The "Naked Truth" films, for which Rose Pelwick of the Evening Journal and Victor M. Shapiro of United Artists were responsible, were the high spots of the evenings entertainment, but for some reason were reserved for the last of the program. Dancing began at 2 A. M. precisely.

Among the film notables at the speaker's table, besides those already mentioned, were: Gilda Gray, Hope Hampton, Nathan Burkan, Alice Joyce, James Quirk, Mae Allison, Walter Eberhardt, Robert Flaherty and others.

In the list of guests at the tables were noted:

Mr. and Mrs. Bert Adler, Glendon Allvine, Mr. and Mrs. William E. Atkinson, Dave Bader, Mr. and Mrs. Leon Bamberger, Miss May Band, Mr. and Mrs. C. W. Barrell, Mr. and Mrs. Henry C. Bate, Mr. and Mrs. Jerome Beatty, Chester Beecroft, Paul Benjamin, George A. Blair, David Blaufox, Mr. and Mrs. Louis F. Blumenthal, Gil Boag, A. L. Bondy, Mrs. A. M. Botsford, Mr. and Mrs. Wm. Brandt, Mr. and Mrs. Colvin W. Brown, Mr. and Mrs. Edgar C. Brooks, J. E. Brulatour, Mr. and Mrs. Harry Buckley, Mr. and Mrs. H. Buxbaum.

Mr. Alfred J. Chalmers, Mr. and Mrs. C. F. Chandler, Mr. and Mrs. D. J. Chatkin, Harry Cohen, Mr. and Mrs. F. Conklin, Jack S. Connolly, Mr. and Mrs. Merritt Crawford, Miss Eileen Creelman, Miss Regina Crewe, Mr. and Mrs. James Cron, Herbert Cruikshank, Mr. and Mrs. Hy Daab, Mr. and Mrs. Sam Dembow, Lynde Denig, Mr. and Mrs. Ned Depinet, Howard Dietz, Mr. and Mrs. Dan Dougherty, Mr. and Mrs. Tommy Dowd, Mr. and Mrs. Pat Dowling, Mr. Allan Dwan, Mrs. Walter F. Eberhardt, B. C. Eggers, John C. Eisele, S. Chas. Einfeld, Joe Engel, Mr. and Mrs.

Eddie Eschmann, Si Fabian, Mr. and Mrs. George Fecke, Felix Feist, Edward Finney, Chas. J. Fischer, Haley Fiske, Mr. and Mrs. John C. Flinn, Mr. and Mrs. William Fox, Walter Futter.

Bruce Gallup, Mr. and Mrs. W. P. Garyn, Miles Gibbon, Archibald Cary Gratz, Earl Gulick, Mr. and Mrs. Paul Gulick, Hopp Hadley, Ernest Haller, Forrest Halsey, Earl W. Hammons, Mr. and Mrs. George Harvey, Wells Hawks, Leland Hayward, Arch Heath, Harry Heppe, Mr. and Mrs. Harry Hershfield, Gabriel Hess, Walter Hines, Mr. and Mrs. Hal Hodes, Mr. and Mrs. Russell Holman, Mr. and Mrs. Hal Howe, John Humm.

Mr. and Mrs. Lewis Innerarity, Mr. and Mrs. L. Jacobson, Mr. and Mrs. Theo. Jaediker, Mr. and Mrs. Arthur James, Mr. Robert T. Kane, Mr. and Mrs. Arthur B. Kelly, Mr. S. R. Kent, Alexander Kempner, Mr. and Mrs. Jacques Kopstein, Mr. Marvin Kursch, Mr. Walter Lantz, Mr. and Mrs. Paul Lazarus, Mr. and Mrs. Jack Leo, Mr. and Mrs. Al. Lichtman, Mr. and Mrs. Hank Linet, Miss Mabel Livingston.

Mr. and Mrs. W. A. V. Mack, Lee Marcus, Mr. and Mrs. Ned Marin, Mr. and Mrs. S. Barrett McCormick, Mr. and Mrs. Don McElwaine, Ed. McNamee, Lou Metzger, Dan Michalove, Mr. and Mrs. J. A. Milligan, Carl E. Milliken, Larry Moen, Mr. Sam E. Morris, Miss Virginia Morris, Vivian Moses, Charles Moyer, Mr. and Mrs. F. C. Munroe, Mr. and Mrs. W. E. Mulligan, Rutgers Neilson, Warren Nolan.

Mr. Frank G. Ortega, Col. and Mrs. V. L. Outerbridge, Mr. and Mrs. P. A. Parsons, Mr. and Mrs. Raymond Pawley, Miss Rose Pelwick, C. C. Pettijohn, Mr. and Mrs. Frank Pope, Martin Quigley, Mr. and Mrs. John C. Ragland, George Reddy, Mr. and Mrs. Herman Robbins, S. L. Rothafel, Mr. and Mrs. Nat Rothstein, Morris Ryskind.

Joseph M. Schenck, Mr. and Mrs. J. I. Schnitzer, Mr. and Mrs. Milton, J. Schwartz, Mr. and Mrs. Harry Scott, Si Seadler, Mr. and Mrs. Jo Seider, Mr. and Mrs. A. L. Selig, Dr. and Mrs. W. E. Shallenberger, Victor M. Shapiro, Mr. and Mrs. Emil Shauer, Mr. and Mrs. Julius Singer, Dr. Carlton Simon, Courtland Smith, Mr. and Mrs. Cresson Smith, Mr. and Mrs. John Spargo, Mr. and Mrs. Tom Spry, Mr. and Mrs. Arthur Stebbins, Mr. and Mrs. Chas. Steele, C. K. Stern, Seymour Sterne, Mr. and Mrs. Jack Storey, Herbert Bayard Swope.

Mr. and Mrs. Truman Talley, J. Tannenbaum, Miss Irene Thirer, Mr. and Mrs. Vincent Trotta, Miss Harriet Underhill, Mr. and Mrs. John Waddill, Albert Warner, Harry Warner, Samuel L. Warner, William Warren, Joe Weil, Mr. and Mrs. Robert E. Welsh, Gordon White, Mr. and Mrs. Frank Wilson, Mr. Tom Wiley, Frank Wilstack, Jack Woody.

Mr. and Mrs. C. L. Yearsley, Mr. and Mrs. Lon Young, Mr. and Mrs. Eugene Zukor.

Friend of the "Fan"



Fully qualified by his association with the Fox organization, George Rudolph vacates the Chair of Publicity to conduct a popular film periodical.

Rudolph Leaves Fox to Become Magazine Editor

Motion Picture Magazine is to have a new editor next week in the person of George K. Rudolph, who resigns as Publicity Manager of Fox Film Corporation to occupy the editorial chair. He is an experienced newspaper man and was managing editor of one of Buffalo's dailies for ten years. He knows practically every leading actor and actress on the stage and screen and has a wide acquaintance among newspaper and magazine writers all over the country.

Daniel Doherty, also an experienced newspaper man, has been assistant publicity manager for the last year, working with Rudolph and under the supervision of Vivian M. Mases, Director of Publicity.

Mr. Rudolph has been identified with Fox Film Corporation for the past five years in various capacities. He served as a salesman in the territory covered by the Buffalo branch office and later became branch manager, which position he held for more than a year. He came to New York two years ago and for a time was attached to the office of Winfield R. Sheehan, general manager.

He has been a member of the editorial counsel of Fox News since that body began to function two years ago.

No "Peaches"

The Motion Picture Theatre Owners' Association of Western Pennsylvania and West Virginia, representing four hundred houses, has declared against "Peaches" Brown, either as an "in person" feature or a screen actress. It is the fixed policy of the organization to employ no performer "who has not earned, by hard work and ability the right to appear as a member of the theatrical profession."

Barrymore Urges Historic Record

John Barrymore long has had the idea of an historical screen record, in composition combining the actuality of a news reel with the character atmosphere of distinguished persons, and he made public the plan in an address before an audience of notables at the premier of "The Beloved Rogue," at Los Angeles. He suggested, for example, a "cross section of American life in 1927," with a cast of principals including General Pershing, Henry Ford, Thomas Edison, Jane Addams, Carrie Chapman Catt, "Babe" Ruth, Judge Gary and many others.

The records, if the plan should ever be put into operation, would be preserved in the governmental archives that our achieving present should live in the future.

Rah! Rah! Boys Aiding Buster

More than a dozen colleges and universities are represented by the athletes signed for Buster Keaton's new comedy and the University of Washington and the University of California have loaned racing shells. The United Artists feature deals with the humorous side of college life and crews of former athletes are at Balboa practicing under the direction of Ben Wallis, who coached the University of California oarsmen the year they defeated the University of Washington.

Keaton's supporting cast includes Ann Cornwall, Grant Withers, Harold Goodwin, Snitz Edwards, Florence Furner, James Mack, Flora Bramley, and Buddy Mason. James W. Horne is directing.

Morgan Heads Board

Howard Morgan, manager of Educational's exchange in Albany for the past several years, was elected president of the Albany Film Board of Trade at the annual meeting this week. Harry Weinberg, local manager for F. B.O., was elected vice-president and John Bulwinkel, First National, was chosen as treasurer.

Biggest School Film Year Predicted by Pathe Expert

Mrs. Dessez, Pathe Educational Director, Back After 7,000-Mile Tour of Middle West, South and South-West

Mrs. Elizabeth Richey Dessez, director of the Educational Department of Pathe, who has returned to New York after a 7,000-mile tour of the Middle West, South and Southwest, has made one of the most comprehensive surveys of the field of Visual Education. She found educators interested as they never have been before in the actual and practical use of motion pictures in the classroom as a pedagogical tool in teaching. Up until now, pictures have been used more for entertainment than for actual teaching in the schools, but the classroom and college demand will be, she said, increased six-fold within the next year.

The most far-reaching work accomplished anywhere in the country for school room films, is the recent action of the State Board of Education of Ohio, which makes it compulsory for every high school in the state to be equipped with motion picture projection equipment on Sept. 1, 1927. There are 1,200 high schools in the state. "This is the first time that a state has taken such a drastic action as that taken by the Ohio Board of Education, and the experiment will be watched closely by the educators of other states," says Mrs. Dessez. "As a matter of fact, Missouri, Iowa and Indiana are watching with a view to repeating Ohio's action if they think it practical."

"The Visual Education Department of the Detroit School Board has worked out the most complete and comprehensive motion picture department of the school authorities of any city which has been experimenting with



Mrs. Elizabeth Dessez, of Pathe, who estimates that the educational demand for film will be increased six-fold in the next year.

this branch of visual aid to teaching. This department has a separate building all its own, with vaults for film, projection rooms and machines. It owns its own trucks which deliver and call for the film shown in the schools, all of which are equipped with machines."

Everywhere she went, Mrs. Dessez found that educators had heard of the introductions of the Pathe News Current Events course into forty Boston public schools, and that they are much impressed by this experiment because of the high standing of the Boston schools. Heads of the Visual Education Departments in several large cities agreed to sign up for the Pathe News Current Events Course.

Harvard Archive of Films

In the belief that the achievements in motion pictures deserve recognition as part of the cultural development of the country and must be considered in any serious historical and technical study of art, the Department of Fine Arts of Harvard University, in association with the Fogg Museum and the University Library, plans to establish immediately a library and archive of films.

The collection will serve the dual purpose of recording the evolution of the moving picture from its beginning to the present day and of selecting annually those pictures that are deemed worthiest of preservation as works of art.

A committee of the Harvard faculty, acting as a Jury of Awards, after gathering from all available sources representative films of the highest quality of the past, will select in January of each year the films of the preceding twelve months which, in its judgment, should be included in a library of this character.

Our Stock Market

By Ervin L. Hall

There is nothing ahead, so far as our finite vision goes, to cause any sort of a business slump. But there may be a depression of some degree sooner or later. It is possible of course. For example, our export trade may fall off to the extent of obliging us to consume a larger part of what we produce. If such a situation should settle upon us to a marked degree, it would mean competition in all lines so severe as to force down prices and profits. This would mean decline in earnings of corporations and a corresponding decline in the level of security prices. In other words, a bear market.

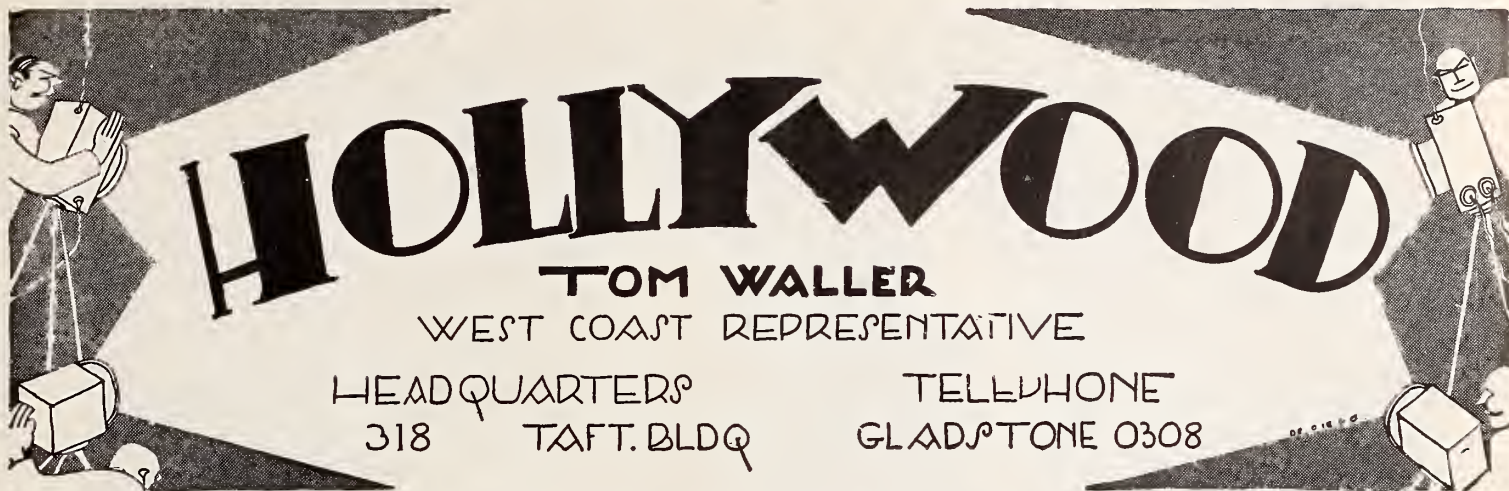
All this is preliminary to the statement that while such a condition is not imminent yet the cautious investor is apt to place his money in issues that may be called depression proof. Only the soundest and best established companies can be considered in this class for the reason that if a depression actually comes only those companies with a real surplus can hope to continue dividend payments. This is the real test as the market value of even the best securities would be forced down. At the present time moving picture stocks can hardly be considered in this class. It is true that the American public wants to be entertained even when times are bad, but the earnings of picture companies whose stocks are traded actively on the exchanges, depend not only on theater earnings but on the quality of the pictures produced.

A new issue of First Lien 6% bonds was recently offered by Loew's Theater and Realty Corp. amounting to \$10,500,000. The price is 100 and the bonds are due in 1947. The corporation is a wholly owned subsidiary of Loew's Inc.

The total assets pledged as security are valued at \$15,976,535, and the net annual earnings applicable to interest and sinking fund are 3.2 times the annual interest charges. These bonds bear a high rating and the return is liberal for this sort of a security.

Fox Film Corp. and Subsidiary Companies. Statement for year ended December 25, 1926 was recently released. Actual profits from December 27, 1925 to December 25, 1926, amounted to only \$1,288,773.53 which gives a very low earning on the 500,000 shares of Class A and Class B no par value stocks outstanding. There were other items included in profits which can hardly be expected to occur in future years. These items were \$1,956,533.53 credited in respect of excess amortization previously written off and \$232,603.58 arising through the sale of leasehold. The stock has since declined to a new low price for the last two years.

Paramount Famous Lasky Corp. The companies financial statement for the year 1926 has been released and shows a decline in earnings over the year before. This decline may be attributed to an expansion program which was undertaken. Upon release of the statement the stock of the company declined on the exchange.



"Wings" to Open In San Antonio

San Antonio, Texas, gets the world premier of Paramount's "Wings" instead of New York, according to announcement from the studio here. The exact date has not been set, as yet. However, it will only be a one night showing and shortly later will open in New York as a road show.

Posterity Film For Future

If the Federal Government sponsors a suggestion made by John Barrymore, then Joseph M. Schenck will set the wheels in motion for "A Motion Picture for Posterity." This, the *World* learned at the United Artists Hollywood headquarters following the emanation of a story credited as being a proposal by Barrymore that a Cinema record of a "Cross section of American life in 1927" should be preserved in the United States Governmental archives for the "benefit of civilization hundreds of years hence."

Lasky Barn Memento

The small barn in which Jesse L. Lasky produced his first picture in Hollywood thirteen years ago has been moved in its entirety to the Paramount studios and placed in one corner of the lot. It will be preserved as a memento of the initial Lasky venture that grew to its present huge proportions.

Gilda Gray May Have A London Premiere

Gilda Gray's first picture for Samuel Goldwyn under her new contract may have its world premier in London if Goldwyn accepts an offer of \$100,000 for the premier rights, he is said to have received from Charles B. Cochran, English producer and theatre owners. The offer is now under consideration by Goldwyn.

United Artists Will Move Studios From Hollywood To Culver City

About \$500,000 Already Expended On New Acreage For Power and Water Plant

Merger Rumors Buzz On Coast

The world's largest lunatic asylum will soon find a well appreciated home here unless some producer, or at least his deputy, takes some of the color out of the crazy patchwork of mergers worked together by rumor mongers.

Never was the market for wags stronger or more frenzied along the Hollywood Boulevard than since the beginning of this week. The boys with the imaginations work "them up" faster than they can spread them. The most surprising thing of it all is that the wags are converting to their sidewalk, office front and cafeteria mode of thinking many individuals who, under less extraordinary conditions, pass on only a word that carries at least a semblance of creditability.

Leatrice Joy Renews Contract

Leatrice Joy has signed a new contract with C. B. De Mille and will be starred in a new series of stories that will be among the most pretentious to be released on the 1927-28 program of the Producers Distributing Corp. "Vanity" was her last vehicle preliminary to signing her new contract.

Juvenile Returns

Frankie Myers, little four year old screen juvenile, is feeling fit again after a short illness and will be back at the studio again, shortly. Frankie's last pictures was "The Fire Brigade" for M-G-M, directed by William Nigh, and in which May McAvoy and Charles Ray had the leads.

IN the course of investigating one of the more persistent of countless reports which have been springing up in Hollywood every day since the big merger talk started, *Moving Picture World* learned officially that United Artists headquarters within a year will be moved from Hollywood to Culver City. The recent announcement that United Artists had purchased sixty-five acres in that city gave rise to the report, now denied, that the property purchased was directly adjacent the de Mille studios and that this could be automatically taken as a verification of other reports that de Mille was not going to tie-up with Pathe and Keith-Albee and the others about whom some statistician figures a combined valuation of \$500,000,000.

The United Artists property and future headquarters in Culver City is, as a matter of fact, over one-half mile away from the De Mille studios. Since its purchase, we learned that United Artists has already expended about \$500,000 in installing on the new acreage a power and water plant besides other equipment; also that several sets are being completed upon it for the "Topsy and Eva" company, featuring the Duncan sisters.

The report that United Artists has been distributing through Metro-Goldwyn-Mayer, since the death of the corporation's president, Hiram Abrams, was tabooed this week by local officials.

Joseph Schenck's presence in New York City at the present time was also attributed by them to be concerned solely with the establishing of the national chain of United Artists theatres which was announced in this department several months ago.

In the course of the query we found that Gloria Swanson has, since her arrival from New York, opened offices on the Hollywood lot and within a month's time will start work on a production. This

will be based upon one of two stories which Miss Swanson is now deliberating upon.

About the same time Mary Pickford and Douglas Fairbanks who are now out of town putting the finishing touches on their own stories, will return to jump into actual production.

The tentative title for Miss Pickford's story is "Cash and Carry," we were informed.

Fairbanks' theme will be known as the "Gaucha," or a romantic story of an Argentina cow-boy.

Marital Friction

The romance of Osmund Mark Fitzgerald, son of Cissy Fitzgerald, screen actress, and his bride of a short time, Florence Vera Walker of San Francisco, was of short tenure. Their brief spell of married life was ended abruptly on their honeymoon tour when, it is said, Mrs. Fitzgerald returned to the home of her mother and the bridegroom started consulting time tables for New York and steamers for Europe.

Spring Cleaning For United Artists



BYRON HASKIN

*Whose Early Training in
Painting and Sculpture
Laid the Cornerstone of
His Success as Director*

BYRON HASKIN

By Tom Waller

West Coast Representatives

*A Cameraman Who
Won His Megaphone
Through His Directorial
Acumen and Brilliance*

WHEN Byron Haskin got his megaphone a few months ago local lino-type machines imprinted on hot slugs something to the effect: "Those bright Warner boys have done it again!" As a matter of fact, it was just another case of a well merited elevation. There was nothing particularly bright about it. The Warners as brothers are excellent business men. They knew that Haskin's time had arrived. That instead of being in the rear of a camera receiving orders he should be to the side giving them. But about the cameraman who can convince his employers when he is entitled to the canvas-back chair with his name on it—that's our idea of brilliance!"

There are cameramen and cameramen. Some always are and never want to be anything else. Their right hand gets so accustomed to the momentum of the crank and their ear so attuned to the command "Camera!" that they never seem to visualize the little Napoleon job just a few steps away and directly in line with their camera.

Then there are men who enter the industry with their mind set upon a directorship. Today in Hollywood there are such aspirants beyond compilation. The writer has talked to a few of them of which three-fourths are actors. And there are no few successful directors today who started out in the same way.

Whether or not the aspirant for directorial honors grooms himself by cranking or performing, the element of self-sales seems to many as being practically a leading essential for achievement, despite native

ability. The most effective handshake in the Hollywood resort where it is most liable to make the most impression would seem by many of these aspirants as the most profitable past time in-between working hours, despite the fact that the "passing" may necessitate sleep being found in a furnished room instead of the comfortable bungalow apartment.

Haskin did not consider it necessary to drink coffee that he could get just as good and at far less than half the price elsewhere. That self-sales ever entered into his mind in connection with the acquiring of his present megaphone, we doubt very much. Haskin impressed us as possessing far too much reticence to make a good Hollywood salesman.

From sizing him up on a Warner set we would say that Haskin availed himself of every opportunity to learn and once having learned he was not the least bit pedantic. His brief visit with us the other day in a little Hungarian restaurant near the studio was spent mostly in consuming goulash. But between forks and a rush that did not even permit coffee this time our esteem for the business acumen of the Warners was further rounded.

With Haskin it wasn't the idea of coming to Hollywood and commanding a set. During the vacation periods of his attendance at the University of California he had earned pin money in a friend's film laboratory in San Francisco. It was just for the pin money because Haskin then had in mind becoming a sculptor and an artist. In fact, he devoted five long years to the study of sculpturing and painting.

But life before an easel, at least the kind that could be moved by the touch of a finger, was not designed for Haskin. He found himself drifting toward Hollywood after several summers in his 'Frisco friend's workshop. No particular goal in view when he arrived here except to do some camera work.

His 'Frisco experience enabled him, just about seven years ago, to get his first job in the movies. This was as an assistant cameraman on the old Selznick lot. For two years he was an assistant when finally one day he awoke with a full-fledged cameraman's certificate under his pillow. With Micky Neilan, First National, Metro-Goldwyn-Mayer and several others Haskin finally set his tripod on the Warner lot two years ago. There he photographed such specials as "The Sea Beast," "Don Juan" and "Manon Lescaut."

On these John Barrymore pictures he was subconsciously studying the great stage actor—watching for the little traits born of the footlights which were bound to assert themselves before his camera's eye. He was a cameraman. He had resigned a career of brushes and chisels for a crank handle. And he found it to be far more than just a handle and taking orders. He found that it also was a creative art—a great deal more than just obeying orders, than being an automaton.

Even the other day when his megaphone on a street set was allowing him only a half hour for lunch Haskin recalled how he had spent days in advance of actual shooting on "Don Juan" figuring on certain light and shade effects.

"Yet," he reminisced, "no one

seemed to have noticed this study in the picture; not even members of the profession."

Yet, Haskin the cameraman of two months ago is Haskins, the director today.

No sales talk or cafeteria palava is responsible for the change in titles. Jack Warner, or whichever one of the Warner brothers is on the Coast, does not spend all of his time cooped up in the executive sanctum. It is moving and looking from the time things start on a set to the rough print, the finished print and the sales distribution.

A college man, theoretically trained for art with seven years' practical experience behind a camera. A keen mind recording satisfactorily the orders of others with the opportunity of noting all of the time how they were given.

It was just one and one and Warners made another director. Nothing particularly bright. Just good judgment and knowing the man.

Haskin had all the material. There was just one thing more. Executive ability. With the background he has and the capability which he has evidenced he was worth the trial. Warners made him a director—for one picture.

Captaining "Matinee Ladies" was the first picture. Haskin finished it. It met with executive approval in the projection room. The critics had their say. While we were talking with Haskin in the Hungarian restaurant his mind was not on the food. He was anxious to get back to resume work on "Irish Hearts," because—it's the first picture of the five-year contract he has tucked away in an inside pocket.

A Cameraman Gets His Megaphone

DORIS LLOYD

*Doris Lloyd Is An
Individual—With
Just a Tint of Billie
Burke and Laurette
Taylor*

By Tom Waller
West Coast Representative

EXCEPT for the gorgeous tints of Billie Burke and a dog of the breed that shares the still camera with Laurette Taylor, Doris Lloyd is distinctly individualistic. Decidedly young and exceptionally attractive in her quiet, deep English way Miss Lloyd likes new mother roles; needs no glycerine to make the tears come; and considers the electricians perched in the scaffolding over the set where the picture is being made as critics par excellence and the kind that all the newspaper and theoretical training in the world could never even hope to develop as competitors.

Began as Featured Player

Topping it all Miss Lloyd did not get into pictures in the three, five and ten-dollar-a-day way of some of our biggest stars. She stepped from the spotlight of a London legitimate stage before the camera of a big London independent producer as a featured lady.

But Miss Lloyd did not take pictures seriously then. When she left for America less than six years ago she retained the impression that the legitimate stage was her forte so long as films seemed such a negative quantity in her own country. On this side of the Atlantic, however, she underwent the metamorphosis which has resulted in her being pledged to pictures while in pictures. She is too frank not to add that there is nothing equaling the thrill of appearing in life before a live audience, and that she is tempted repeatedly to abandon the kleigs for the footlights. In fact just a year ago she did leave Hollywood for asbestos atmosphere in San Francisco but she had to return because the offers here were too goodly numerous.

Has Evaded Contracts

Even since her re-appearance

Miss Lloyd has managed to evade contractual bonds; retaining her freedom and by so doing being able to further her individuality by selecting and discarding important roles which come her way from the four points of Hollywood.

Being able to take and turn away, Miss Lloyd's independence glows with her hair. She does not gloat over the fact that she does not have to phrase each sentence to execute taste. She is not exultant over the fact that she can shoot straight and hit the bull's eye without consulting the dictionary of edicts to be observed while being interviewed by the press. What's her's is her's. She knows it. Everyone knows it.

Delightfully Frank

Miss Lloyd's delightful frankness prevailed upon her to admit that one of these days she may succumb to a long dotted line. She will sign that the way she has signed everything else. The only "dog" about Miss Lloyd is the little long animal at her feet. She has it—the experience and the ability. No perfume. Nothing. The record will speak for itself when she picks up the pen.

One thing about Hollywood which Miss Lloyd admits is beyond her comprehension is why sets, where bedroom scenes and love episodes are being shot, are carefully screened from the view of passersby in the studio. How visitors—at least the kind that stand by and are not over-eager to be photographed with the cast—can be of such great nuisance and financial loss to the producer, as has been broadcast by several studios in local papers recently, is another situation which Miss Lloyd, in her frankness, fails to grasp. Her observations in both of these respects are purely personal. From her own standpoint she enjoys an audi-

ence in a studio. It gives a set the touch of the legitimate stage. With onlookers she can work better. Even then she cannot understand how anyone with or without a stage background could take exception to visitors. The lights on the set are so dazzling that while working an actor or actress cannot see beyond the edge of the set.

Stagehands Great Critics

About the lights brought to mind the electricians. The boys who are over, to the side, and sometimes below, getting every angle on every movement made by everyone on the set while the camera is grinding. She likens the electricians to the stage hands. And she thinks stage hands are the greatest critics from the standpoint of truth and actuality in the world.

Whether they read or write as a side line makes no difference in their ability to sense the right and wrong—the good and bad—on the stage and set, she told us. They instinctively put two and two together—instinctively match one against the other. They need not necessarily thank this to any particular intelligence. Like an engineer instinctively slows down at the grade crossing so the electrician and stage hand after years of watching, waiting and listening know, in the opinion of this blue-eyed English actress, when an audience is going to applaud and when a movement or an entire sequence is going over particularly big or small at the box-office.

Values Electrician's Views

"On the set I think more of the electricians' approbation than anything else." And with this Miss Lloyd automatically puts thumbs down on everything else in first class.

The "smooch" or fine-sounding flow of taffy words means

nothing to Miss Lloyd. The simple "You done it." from the electrician means everything to her because she knows her game without adulteration. She knows that the "You done it" of the electrician is straight and founded upon fact because the electrician well knows his linguistic capabilities, especially so in this Hollywood environment where is collected no mean percentage of the world's past masters in the art of suavity.

It was the "You done it" that Miss Lloyd got from six election of her work as the sister of tricians following the complete drunkard in Fox's "Is Zat So?"

Lon Chaney's wife in the "The Blackbird" and the mother in "The Midnight Kiss" from the play "Pigs" are others of a few of Miss Lloyd's most noted recent releases through the bigger producers.

About crying, Miss Lloyd had what she described as "Two full days of it" in "The Auctioneer." It was then that we learn that she tenses herself to that emotional pitch which makes real tears a necessity. She loses herself in her part. But she pays for it with a headache after the lights have been turned off on the set.

Ten Years' Experience

Ten years' experience in London, Hollywood and San Francisco have taught her that real tears get the "You Done its!"

Doris Lloyd, incidentally, was Josef Von Sternberg's fairy god-mother. It was her final \$250 which made the completion of "The Salvation Hunters" possible. She invested after all others had turned it down. To date she has already realized 200 per cent. on the principal. Miss Lloyd holds other stock in things which other people frowned upon. After all, it's—her's!

A n A d e p t i n M o t h e r R o l e s



DORIS LLOYD

*Who Stepped From The
Spotlight of An
English Stage—Before
The Camera as a Featured
Player*

Writer Deposits \$50,000 In Prizes For Meritorious Work

William Dudley Pelley Says Offer Was Made to Spur Workers on His Stories to Greater Activity—To Be Evenly Divided on Next Ten Stories

IN addition to their regular pay envelopes, everyone from the scenarist to the photographer on the picture and from the salesman to the exhibitor on the box office end will get a slice of \$5,000. It is the first known donation of its kind by a writer. The writer, William Dudley Pelley, as was included in a wire dispatch to the last issue of *Moving Picture World*, has deposited in a local bank not \$5,000 but \$50,000 for this purpose. The total amount is to be evenly divided among the workers and sellers on the next ten of Pelley's stories which will be adapted to the screen.

Moving Picture World in a talk with Pelley learned that one of the motives which prompted him to make this offer was due to his desire to spur the people producing his stories to expend their best efforts. It is unquestionably the first time that a writer for the screen has taken such an interest in his own work as to dig down into his own pocket to augment regular salary checks.

Pelley showed us a clause which he had inserted in his regular sales contract prior to the announcement of this philanthropy.

The offer started on stories sold on and after March 31st. A brief resumé of the size of the awards and those who are eligible is as follows:

"One thousand dollars to be given outright to the accredited scenarist who does a reasonably commendable job on the script.

"One thousand dollars to the director as a token of appreciation for the care and artistry expended in transcribing the story into celluloid form.

"Five hundred dollars to the accredited assistant director for giving his director one hundred per cent co-operation, ingenuity and industry while the film was being shot.

"Five hundred to the accredited photographer for his skill in the exercise of the cinematographic art displayed in the finished product.

"Fifteen hundred dollars to the sales force of the distributor releasing the picture when completed divided into four prizes of \$500 for the branch manager whose organization shows the most bookings of the film in proportion to the theatres in his territory, \$500 for the star salesman who signs up the most exhibitors to play the picture irrespective of territory, \$300 for the salesman who signs up the second largest number of theatre owners, and \$200 for the salesman who signs

up the third largest number of exhibitors, in proportion to the number of exhibitors in his territory.

"Lastly, a prize of \$500 shall be awarded to the individual theatre owner who puts on the best publicity campaign for the film and its production crew in the newspapers of his territory.

"In the case of the scenarists, directors and cinematographers a committee of their own craftsmen will be asked to pass on their work and approve it as creditable. In event that such committee decided the work is not worthy of such award, the money posted does not revert to Pelley, but shall be ordered into the Motion Picture Relief Fund, to aid them to carry on their excellent charity work among the film profession.

"In the case of the assistant directors, the directors employing them as helpers during the shooting of the work shall specify whether or not \$500 bonus shall be paid to such assistants, and in case the directors do not so specify, the money will also be paid into the Motion Picture Relief Fund. In the case of the film salesmen, the money will be paid at the specification of the distributor, attesting to the bank which of its salesmen are entitled to the award. In the case of the individual theatre owners, the award will be made at the recommending of a committee made up of the editors of the leading trade journals."

Newcomer Is Lead

The company of Paramount players headed by Warner Baxter have left for location at Tuba City, Ariz., where "Drums of the Desert" will be filmed. Marietta Millner, a newcomer from Europe, has been cast as the feminine lead. Ford Sterling, Chester Conklin, Wallace McDonald, George Irving, Guy Oliver and Bernard Siegel are also featured in the



William Dudley Pelley.

Corrine Griffith Stage Rumor Denied

Following Corinne Griffith's return to Hollywood after a protracted trip through Europe, a report was circulated that she was seriously contemplating engaging in working on the legitimate stage. This was denied by an official at the United Artists studio to which company she is under contract.

As a matter of fact we were told that Miss Griffith will commence working shortly on the first production under this contract title "The Garden of Allah."

Bradbury to Head F. B. O.'s Coast Unit

Robert North Bradbury has been appointed supervisor of western units at F. B. O. Edwin King, vice-president of Film Booking Offices of America, in making the announcement of Bradbury's addition to the organization, also declared that an ambitious program of expansion will be initiated at once in the division of western pictures.

"The expansion of our program of western pictures is in keeping with the increasing activities in F. B. O. production in every branch," declared King. "Six productions are now at work and preparations for four added productions are now in the final stages.

"This program initiates the heaviest production schedule thus far launched at F. B. O. but is entirely in line with plans under way for the future."

Coast Film Publications Inaccurate

In the mad scramble of local film publications to beat each other's time in the matter of being on the spot with "hot" news, the important item of authenticity, in many cases, seems to be lost sight of completely.

After noting in one publication where Elmer Pearson, Pathe executive, was in town for the purpose of instigating a number of changes, including the leasing of additional space at either the Tec-Art or Metropolitan plants, *Moving Picture World* got in touch with the Pathe office here to check up on the story. From this source it was learned that Pearson had not even arrived in town as far as the studio officials were aware here.

"If Mr. Pearson is in town his whereabouts are a mystery to me," declared one Pathe official. "You are very safe in saying that he is not here. Had he arrived on the scene I am sure I would be one of the first to know it as there are a number of important matters I must take up with him immediately on his arrival." So much for Mr. Pearson's advertised entry into Hollywood.

Colleen Moore Does 1000-Mile Marathon

There is no doubt about Colleen Moore being one of the screen's foremost attractions, but a publicity story that found its way to the Hollywood Department of *Moving Picture World* would also make Colleen the world's champion cross-country runner.

Here's what they try to tell us:

"Doing a Paul Revere in a park at midnight, minus a horse and attired in silk pajamas and a pink blanket, may develop the lungs and leg muscles, but it is uncommonly hard on dignity.

"Colleen Moore, First National star, estimates that she ran a thousand miles during the three nights the filming of these scenes for her new picture "Naughty but Nice" was in progress, although it may have been only two or three. With kleigs, arcs and spot lights bearing down on her from all angles she scampered up and down paths, dodged behind trees, and eluded the police until she felt she had been through an Olympic Games Marathon."

Pelley's Production Prize Bag

Rowland Confirms Report Of McGuirk's Heading Merger

Robert Lieber May Resign As President of First National at Atlantic City Convention—
Probable McGuirk Will Get Post

RICHARD ROWLAND this week substantiated the report appearing in this Department over a month ago that John McGuirk will assume the command of the First National-Stanley Company West Coast merger. This substantiation was in the nature of an interview with Mr. Rowland published in one of the largest and most reliable Los Angeles dailies.

Mr. Rowland is quoted as stating:

"It is quite possible that Mr. Lieber may resign as president of First National and if he does he will probably do so at the organization's annual convention at Atlantic City on the 15th inst.

"It is widely known that now that he has brought the organization from a co-operative concern to its present position as a result of the merger which changed its entire make-up, he feels he has done his duty by it, and he has expressed a wish to be relieved from the activities that the office of chief executive carries with it.

"The other executives are extremely anxious for him to continue as president, but if he does decide to resign it is very probable that Mr. McGuirk will be offered the post. It is also very possible that if Mr. Lieber tenders his resignation he will be urged to accept the chairmanship of the board of directors of the organization."

Repeated efforts by the *World* to reach Mr. Rowland and have him personally verify the above quotation were futile.

In Burbank another executive, however, conceded that Mr. Lieber's resignation was logical. As a possible forerunner that Mr. Lieber is already preparing to tender the presidential reins at the First National convention we were told that he has sold 25% of his interest in his new 4,000 seat Indianapolis theatre to Publix.

The report reaching here from New York that Sidney Kent was about to take over the management of First National had been branded in Manhattan as false by Mr. Kent even before it had time to reach the Coast. Mr. Kent's reported denial was also enhanced

personally is concerned, is set for big things under the First National banner.

In our talk with the little actress, who now looks as if she had never been out of grease paint, we understand her to say that she had "turned down" a long term offer from B. P. Schulberg because she wants to be Alice White and not a second Clara Bow.

by a statement at the Burbank studios that "this is great rumor weather."

So far as the general management of the West Coast studios of First National is concerned we are in a position to know that John McCormick's stronghold is stronger than ever.



HENRY B. WALTHALL has received a letter from Miss Florence Henry, president of the Motion Picture Club of Detroit, advising him of his selection by the club, as the greatest dramatic star of the screen.

Research Worker Dies

The film colony learned with regret of the death of LeRoy Armstrong, one of the leading authorities on research work in motion pictures. He was 73 years of age at the time of his death.

Previous to retiring from active work a year ago, he was head of the library and research department at Universal City. Armstrong was born in Plymouth, Ind., May 13, 1854. A former newspaperman, he was one of the pioneers in research work in the movies.

He leaves a widow and family.

Phoney Acting Schools Up Against It

The so-called schools of motion picture acting that magnanimously guarantee to take a truck driver or a ribbon clerk and transform them into famous movie stars are finding the climate rather warm at the present time. The insistent demands of those legitimately interested in the welfare of the industry that something be done to curb the pernicious activities of these schools are beginning to bear fruit.

With the announcement that the Los Angeles Police Department, under the direction of Commissioner Foss, had launched a drive to clean up these shady institutions their operations should be satisfactorily checked.

The closing of these schools will prove a blessing to the gullible that come to Hollywood bent on a picture career after a course of acting in one of these institutions. In many instances it has been shown that the "pupils" get little or no instruction and subsist entirely on promises of big things in the movies.

A detective has been assigned by Commissioner Foss to co-operate with the Motion Picture Producers' Association to investigate reports of illegal operations. According to Foss, a number of arrests will be made and all violations will be vigorously prosecuted.

Rork to Begin With Rogers Next June

Sam Rork who is one of film-dome's true pioneers told us in his office in Burbank this week that in June he will commence work on what he hopes will be the greatest success of his thirty years' experience in the theatrical and film worlds.

This success centers around Will Rogers and that noted weary traveler's first starring vehicle titled "The Texas Steer." Rork has signed Rogers for the stellar role in the stage story of the Texas cattle man who was elected to Congress against his wishes which Rork will commence bringing to the screen early in June. At that time Rork plans the first camera shots to be made on the grounds of the capitol in Washington, D. C.

In addition to being a star, Rogers, Rork told us, will have to work on his typewriter in aiding in the preparation of the continuity and later writing titles for the picture.

John Francis Dillon will direct.



Alice White

Alice White Has Meteoric Rise in Films

Up to date Alice White's rise in filmdom has been what can be described as phenomenally meteoric even in blase Hollywood.

We met her one day this week prancing about on one of Mrs. Wallace Reid's "The Satin Woman" sets in the Fine Arts Studio. She told us then that she was trying to make up her mind whether or not she would sign a five year contract with First National. The next day we learned, officially, that she had favored the Burbank dotted line which will realize for her a cumbersome bank roll out of the First National till for a long time to come.

Little Alice, who looks like a school girl but who has all the rhetoric of an old time film salesman, was a script girl for two years. Only two months ago Hollywood was blasted by the announcement that over night she had been taken away from her long sheets of paper for a featured role opposite Milton Sills.

Upon the completion of the picture which placed Alice on celluloid record in a way that would not make a veteran actress look askance, this little girl seemed to drop off the Hollywood horizon so far as publicity went.

We had inquired for her several times at Burbank since her completion of her role with Sills but could get little information. Accidentally bumping into her at the Fine Arts Studio resulted in our discovery that a little of this and that has been "smooched" over and that now Alice, so far as she

S c h o o l s O f A c t i n g U n d e r F i r e

ANNOUNCEMENT

With This Issue of the Moving Picture World a New Department Has Been
Inaugurated---The Hollywood Photographic Section

HOLLYWOOD minus hokum. Hollywood as it actually is. With no double chins or wrinkles etched out by an artist. With none of the bunk about stars doing the impossible. Moving Picture World's own camera and cameraman shooting straight. Better yet, Moving Picture World's West Coast staff groomed in Metropolitan newspaper work and seasoned in the inside nooks of the motion picture industry. Writing about what they know—not what they hear or get in the mail. Getting the individual actor and actress, cameraman, director, scenarist, writer, producer, studio executive—all of them in Hollywood—to say it face to face.

MOVING Picture World's Hollywood department has during the past six months become the indisputable leader. First in authentic news. First in service to the exhibitor and first in a square deal to Hollywood. It is the only paper of local, regional and national circulation and trade, fan or daily policy that gives the real inside dope on a picture. Not how the picture should go over. Not an opinion rendered upon just seeing it on the screen. But the material facts gathered while watching the star perform on the set, the director direct, the cameraman and all the rest of them function. Then finding the kind of material put into the set—the cost. And finally seeing the rough print in the studio projection room.

Lastly, all of this observation and investigation carefully worked into an unbiased account of 100 per cent facts that can be found only on these pages of Moving Picture World.

Moving Picture World is the only national trade paper devoting an entire page each week to a most intimate study of Hollywood celebrities. Nothing smoochy. Just facts. But things about people in Hollywood that make other people—friends—realize that they find on this page things about a friend that many nights at that friend's fireside failed to divulge.

Then the big happenings in the Hollywood news. Not just hearsay. Facts gathered at their sources. Authentic. Ahead. Moving Picture World that goes to press once a week, but with information that the newspaper going to press every day cannot get until after Moving Picture World's press day.

Now the debut of a real photographic section. Not just picking up photos in a studio and bunching them together. Photographs taken by Moving Picture World. Photographs that tell a story. Different. And with each photograph not just a line of type identifying "John Doe—" but a half column of solid type telling why John Doe is John Doe, what John Doe is doing and what John Doe intends to do. Photographs and stories of people and things in all walks and sections of the Film Capital.

Hollywood Minus Hokum
Hollywood Face to Face
Facts Gathered at Source
Photographs That Tell a Story
Authentic News—Authentic Pictures

The Hollywood Photographic Section



M. P. World Staff Photo

JACK RAYMOND—A new-comer from the East, but an old-timer as far as pictures are concerned. He has just finished with Edward Everett Horton.

Fresh From Bond Street

Jack Raymond has made a specialty of English comedy parts and quite naturally, as he is an Englishman of parts.

Jack is one of the latest arrivals in Hollywood from the Far East (meaning Gotham, Broadway, or what have you?).

While he has only been on the coast a few months he is finding things very much to his liking. His first picture for work after taking up his residence here was in "Fashions for Women," the first directorial effort of Dorothy Arzner, the screen's first woman director.

In the East he did several pictures for First National and one for Lasky, after switching his allegiance from the legitimate to the so-called silent drama.

Because of a strong resemblance to Edward Everett Horton he was given an important part in one of that comedian's recent releases.

Raymond has a pronounced English accent but does not wear spats or carry a cane.

His experience comes as the result of years of hard labor behind the footlights and his work has the polish and finesse of a real artist.

We expect to hear a great deal from Raymond in the near future. Now that he has decided to remain on the coast and leave the East cold just when its getting hot, it will be interesting to note the strides he takes.



M. P. World Staff Photo

GEORGE DAVIS—Gets his biggest chance in "The Small Bachelor" for Universal. He plays a poetic cop.

Opportunity Knocks

An actor or actress may go along for years doing good work without crashing into the spotlight. Then from a clear sky comes the "break" that spells opportunity.

George Davis stands as a typical example of this theory.

For the past five years Davis has been appearing regularly on the screen during late years playing featured comedy parts for Educational.

When William Seiter began casting for his current Universal production, "The Small Bachelor," he hit upon Davis as the exact type for the cop with poetic tendencies called for in the script.

With Educational completing their program about this time, it was a simple matter for Davis to make arrangements to accept the offer. It is a sympathetic role and one of the outstanding featured parts in the story. With the release of the picture Davis' future as a comedian looks pretty safe.

For seven years he was with Charles Dillingham in a stage comedy before entering the pictures. The call of the profession, as he told us, was the most natural thing in the world, having been, what you say, born in the profession. His family has been doing its turn behind the footlights for four generations.

Incidentally, Davis speaks seven different languages.

It is quite possible that his next move will be from Universal to DeMille's studio.



M. P. World Staff Photo

A NICE PAIR—Edward Everett Horton, left, in feminine attire, and his director, "Nick" Barrows. Horton is now making a series of two-reelers.

Clever Female Impersonator

When Edward Everett Horton did "Taxi, Taxi," and "Poker Face" for Universal, he established himself as a comedian of the first water. Now he is being starred in a series of two-reelers being produced by Harold Lloyd for release through Paramount.

The first few short reel comedies were so enthusiastically accepted that the success of the idea is practically assured. Horton, we find, is the quiet type of individual, unassuming and enamored of his work.

Horton was well known as a comedian on the stage before casting his lot with pictures and the drollness he injected into his stage characterizations is also evident on the screen. When we visited him on the "set," Horton was doing a part that savored somewhat on the line of "Charley's Aunt." In it he does a female impersonation that is a knockout. While he does not make the striking figure of a Julian Eltinge, he does succeed in getting plenty of laughs even from the electricians and other case-hardened individuals that have become blasé through constant association with picture making.

With the completion of the series of two-reelers it would not be at all surprising to hear that Lloyd will star Horton in feature length comedies.

Horton is destined to take his place with the front rank comedians of the screen before many moons have passed over. He has the technique and the "poker pan" to put himself at the top.



M. P. World Staff Photo

ARTHUR HOYT—One of the veterans of the comedy field now in "The Rejuvenation of Aunt Mary."

Hoyt Kept Busy In Comedy Roles

Distinctive types are always in demand by producers and that is one of the reasons Arthur Hoyt is kept busy as a portrayal of comedy roles.

Hoyt did such excellent work in support of Marie Prevost in "For Wives Only" that executives of the Metropolitan Pictures Corp. made sure to line him up for an important role in their current production, "The Rejuvenation of Aunt Mary."

For many years now Hoyt has been getting a substantial weekly check from one producing company or another. Previous to that he was prominent in theatrical circles.

He is a product of Georgetown, Colo., and was educated in Butte, Montana. In his youth he had a decided leaning towards things dramatic, so that it was not surprising that he should turn to the stage as a means for earning a livelihood.

An unfortunate financial disaster suffered by his father just about the time he was scheduled to enter college resulted in Hoyt becoming actively interested in dramatics.

He later turned his hand to managing stage productions. He directed for Henry W. Savage for six years and for George Tyler for five years. He came to Hollywood in 1916 and started his picture career with Universal, where he soon graduated to featured parts.

A taste of screen life decided him upon his future.

The Hollywood Photographic Section

In Legitimate Forty-three Years

The lure of the pictures seems to get them all in time.

May Robson answered the call of the footlights for forty-three years before finally affixing her signature to a contract for C. B. DeMille and became a full-fledged screen actress.

At present Miss Robson is making her headquarters at the Metropolitan studio, where she is appearing in the role of Aunt Mary in the pictorial version of her famous stage success, "The Rejuvenation of Aunt Mary." For twenty years she was famous in this role, both in this country and abroad. During this period she was starred at the head of her own country.

With her advent into the pictures her first screen work was in "Pals in Paradise," which was also a Metropolitan production. In this she played one of the outstanding parts opposite Rudolph Schildkraut, the grand old man of stage and screen. This picture satisfied the public that she was equally an artist of the screen as well as the legitimate.

"The Rejuvenation of Aunt Mary" should be one of the best comedies of the year, judging by the cast assigned to the various roles. Harrison Ford, Phyllis Haver and Franklin Pangborn, all three stellar artists of subtle comedy, are appearing with Miss Robson.

Should Miss Robson ever tire of the silent drama she may be certain that she will always find ready audiences for another tour in the vehicles she has made her name in on the stage.

After "The Rejuvenation of Aunt Mary," what next?



M. P. World Staff Photo

MAY ROBSON—Brings her famous stage character to the screen. Here is a close-up of her in "The Rejuvenation of Aunt Mary," for Metropolitan.

Punctual For Twenty Years

Interviewing Josephine Crowell might well be termed one of the real pleasures of life. This noted character woman has been on the stage and screen in the neighborhood of a quarter of a century and her philosophy of life and screen lore in particular is mighty interesting.

Miss Crowell boasts a distinction that is nothing if not unique. She has not been late for a rehearsal or a scene at a studio in more than twenty years. Her record for dependability and punctuality, coupled with the artistry gained by years of experience offer a conclusive answer as to why she is constantly in demand by directors and producers.

She is now engaged in a series of pictures with Edward Everett Horton, being produced as two-reelers by Harold Lloyd. With the completion of this contract she insists that she is going to take a much needed rest somewhere in the country far from casting directors, who seem obsessed with the supreme purpose of keeping her constantly before the camera.

In the Horton comedies she is given plenty of scope and her



M. P. World Staff Photo

JOSEPHINE CROWELL—Has earned her niche as one of the screen's leading character women by dint of hard work.

work is bound to help materially in the finished pictures. It is characteristic of Miss Crowell to want to tell of the virtues of others in preference to her own. While we were talking with her on the set at the Metropolitan studio she insisted on calling Ruth Dwyer, Horton's leading lady over, so that we might get acquainted with the young lady, whom Miss Crowell declares is one of the coming stars.

With such a staunch supporter and booster, how can Ruth be other than a star some day?

Stardom In the Offing

When Emil Jannings' initial American picture is released, there will be a double interest in viewing the screen play. The performance of Jannings, of course, will be scrutinized keenly—and so will that of "the other woman" in "The Way of All Flesh." Phyllis Haver, who scored such a tremendous success as the bone of contention between Edmund Lowe and Victor McLaglen in "What Price Glory," is "the other woman," and is said to turn in some of the best work of her career in the role.

Phyllis is another of Mack



M. P. World Staff Photo

PHYLLIS HAVER—One of the most beautiful blondes on the screen and destined to attain stardom.

Sennett's former bathing beauties to streak towards stardom. At the Metropolitan studio they think so well of the golden-haired Phyllis that she has been put under a long-term contract.

Times have changed for "Phil," as she is known by everyone on the lot, from the executives to the electricians and "prop" men. Between "shots" in "The Rejuvenation of Aunt Mary," in which she is now playing opposite Harrison Ford, she admitted that it has been a long, hard climb from the \$12 a week she once received from Sennett to her present berth with stardom in the offing.

After seeing her in "What Price Glory," we have always harbored a desire to see her on the screen as Sadie Thompson in "Rain." What she would do with the part would be nobody's business!

On with the dance!



M. P. World Staff Photo

BILL CODY—Has taken his place as one of the big western stars. He is now doing "Gold From Weepah."

Cody Started As Stunt Man

This seems to be the hey-day for western screen stars.

Take Bill Cody, for instance. Bill is not only a star by his own right, but a producer as well and the particularly interesting feature is that he is one of the youngest, if not the youngest producer, receiving his mail in Hollywood. His productions are now released through Pathe and are paying first rate dividends.

The youthful producer-star started his career in pictures as a stunt-man for Cosmopolitan productions in the East. He then obtained his chance in a series of two-reelers, and from then on his services were much in demand.

Cody not only does western parts, but also straights, and wears a tuxedo with the same grace that has made famous his eminent namesake, Lew.

Being an up and coming young man with a keen sense of the opportune, he quite naturally decided to do "Gold from Weepah," his current picture, right away. With Weepah, Nevada, crashing the headlines throughout the country with the discovery of gold there, his selection of a screen story might be termed a stroke of genius.

★ Studio Row ★

RAMON NOVARRO will next be starred in "Romance" by M.-G.-M., to be directed by John S. Robertson. The screen play will be adapted from the famous novel by Joseph Conrad. Novarro is now busy in "Old Heidelberg," which Ernst Lubitsch is directing.

JACOB D. PETERS, Paramount studio artist, has won the \$1,250 first prize in the national contest of the Art Alliance of America for designs for living room furniture. Peters designed the house interiors for Emil Jannings' "The Way of All Flesh."

WILLIAM ORLAMOND, noted character actor, has been added to the cast of Metro-Goldwyn-Mayer's "The Wind," starring Lillian Gish. He has been in three of the latest releases from the M.-G.-M. plan, "Flesh and the Devil," "The Red Mill" and "The Trail of '98."

RICHARD TUCKER has the doctor role in "The World at Her Feet," starring Florence Vidor. Luther Reed is directing Miss Vidor's latest Paramount production, with Arnold Kent in the featured male lead.

VICTOR HEERMAN directs Ed Wynn in the latter's first starring picture for Paramount, "Rubber Heels." The story is an original by Sam Mintz, Ray Harris and Tom Crizer.

JOHNSTON McCULLY, former Los Angeles newspaperman, is the most recent addition to the M.-G.-M. writing staff. McCully was the author of "The Mark of Zorro," considered one of Douglas Fairbanks' greatest efforts.

TOM LEWIS, veteran of the vaudeville, has harkened to the call of the screen. He has signed at M.-G.-M. for the role of Mr. Murphy in "The Callahans and the Kellys," adapted from Kathleen Norris' famous short stories.

CLARA BOW has finished in "Rough House Rosie," her newest picture for Paramount. Reed Howe's, Douglas Gilmore, Doris Hill, Arthur Houseman, John Miljan and Henry Walker are also in the cast and Frank Strayer directed the production.

JOHN KRAFFT, title writer, has been signed to a new long-term contract by the DeMille studio. Krafft is a former newspaperman and was recently termed one of the seven best columnists in America by Bruce Barton.

GRETA GARBO has settled her differences with M.-G.-M. and will now be cast in the name role in "Anna Karenina," according to information obtained at the Culver City studio. Dimitri Buchowetski will direct.

"HARD-BOILED HARRIGAN" has been selected as Milton Sills' next starring production for First National. It will be an adaptation of "Belated Evidence," a short story by Elliot Spring. At present Sills is engaged in making "Diamonds in the Rough."

DOLORES DEL RIO has been given the feminine lead in "Romona," according to Edwin Carewe, who will produce the picture for release through United Artists. "Romona" is doubly interesting in that Carewe also announces that it will be Miss Del Rio's first starring venture.

MARCEL DE SANO, a recent addition to Samuel Goldwyn's organization, will direct Gilda Gray in "The Passionate Island," a story written especially for Miss Gray by Arthur Hornblow. This will be Gilda's initial picture for Goldwyn under her new contract.

PRODUCTION will start about April 11 on "The Road to Romance," co-featuring Jack Mulhall and Dorothy Mackaill for First National, according to an announcement by John McCormick, First National chief.

MONTAGUE LOVE has the heavy role in "Wind," Lillian Gish's next starring vehicle for M.-G.-M. Victor Seastrom will again direct Miss Gish in this production.

LOUISE FAZENDA will play the feminine lead in "Simple Sis" for Warner Brothers. Herman Raymaker will direct.

JOHNNY DOWNS is back on the Hal Roach lot again and will rejoin his former mates in the "Our Gang" comedies. He has just finished a featured part in "The Trail of '98" for M.-G.-M.

FORTY-TWO ranking beauties headed by Lupe Velez and Viola Richards are appearing in the current Hal Roach comedy starring Charlie Chase. Eric Mayne and Gale Henry are also in the cast.

JESS SMITH has completed "The Poor Nut," a college farce made at the Tec-Art studios, with Richard Wallace directing.

WALTER PERCIVAL has been assigned an important role in "The Underworld," a Paramount production.

BETTY BAKER has a strong supporting role in "Say It With Diamonds," starring Betty Compson for Chadwick Pictures.

DOROTHY SEBASTIAN has the feminine lead in Metro-Goldwyn-Mayer's "The Frontiersman."

MALCOLM STUART BOYLAN, title writer, is now on his way to New York via the Panama Canal.

ALEC FRANCIS is taking his first vacation in a long time. He is making a motor tour of northern California, but will soon be back in front of the grinding Mitchells.

RICARDO CORTEZ has the leading male role in "Anna Karenina," in which Greta Garbo is to be starred by M.-G.-M. Zasu Pitts is also in the cast.

LENORE COFFEE is one of the screen's busiest scenarists. She is now doing "The Night of Love" for Samuel Goldwyn, and, according to reports, First National will produce her "Bread and Board."

DIRECTOR GRED GUIOL is now finishing his latest comedy for Roach, featuring Stan Laurel, Jimmy Finlayson and Oliver Hardy.

RUTH TODD, comedy title writer, will title "Ladies, Beware," starring George O'Hara for F. B. O.

JULIA FAYE is co-featured with Rudolph Schildkraut in "Turkish Delight," DeMille production, directed by Paul Sloane.

EMIL JANNINGS' first American picture for Paramount, "The Way of All Flesh," is now in the cutting room.

DONALD DAVIS, son of Owen Davis, has been signed by Jesse L. Lasky and becomes a member of the writing staff at the Paramount studio.

RICHARD ARLEN'S next assignment with the completion of "Wings" for Paramount will be a featured part in "Rolled Stockings." James Hall and Louise Brooks have the leads.

JOHN GRIFFITH WRAY will next direct Lon Chaney in "The Ordeal" for M.-G.-M. Chaney has just finished "The Unknown" with Tod Browning directing.

"ODDITIES," a series of one-reel novelties produced by UFA in Germany, will be released by Metro-Goldwyn-Mayer in the United States, according to Irving C. Thalberg.

ESTHER RALSTON'S next starring vehicle for Paramount will be "Slightly Damaged."

NIGEL BARRIE will next be seen in a featured role in "The Climbers" for Warner Brothers.

EXTERIORS for "The Devil's Saddle," starring Ken Maynard, will be filmed near Alberquerque, N. M.

VICTORIA MIX, wife of Tom Mix, western star, is now recuperating from a serious operation.

Eavesdropping And Dropping In



A Group of Bathing Scenes
In Which Bathing Has
Nothing To Do
With The Case



"HAVE you heard this . . ."
A scene from "Girls," a
Fox production in which Richard
Walling (with the fancy vest and
long trousers) eavesdrops like a
gentleman.

MALCOLM MCGREGOR
acting like a novice in
Warner's "Matinee Ladies."

RICHARD TUCKER ask-
ing May McEvoy, a cig-
arette girl, for a pack of
cigarettes in Warner's "Mat-
inee Ladies".



A SCENE from First National's "All Aboard." Johnny Hines drops in
on Nola Luxford for tea.



GEORGE LEWIS showing the girls how to drop kick in Universal's new
"Collegians" series of 2-reelers. Dorothy Gulliver, the co-star, is on the right.

Words Without Music



Obtrusive Sub-titles

FIFTEEN years ago, when the director was regarded as all-important, and literally lord of the roost, it was as necessary as puttees are today to glance over a script and remark: "There ain't much to it, but it will be all right when I fix it up."

Frequently his "fixing" was the reverse of helpful; often he completely spoiled the product.

In recent months certain sub-title writers in Hollywood seem to have come into the same frame of mind. Everything is hopeless, but they will fix it up, and they proceed to load the unfortunate film with hundreds of feet of more or less unnecessary titling, much of which really is hurtful to the continuity of the picture.

It may be only a passing fancy, but while it continues it is an irritant. If a picture is so poor that it cannot be saved by any other means than an overdose of excerpts from Joe Miller and Ayer's Almanacs, it might be well to shelve it. Certainly these ancient wheezes cannot put into the story what the author and director have omitted.

In an unfortunate moment some unhumorous picture was saved by a liberal gagging. Others sought similarly to save their doubtful product, until today not only comedies but more or less dramatic stories have become nothing more than the illustrations to a badly edited edition of "Drummers' Yarns."

Even granting that audiences laugh, the fact remains that the laughers are a bit ashamed of themselves afterward, just as the vaudeville audience will rock with laughter at the introduction of profanity and yet reprehend the action on second thought.

The thing is being overdone, and if the title writers are permitted to hold their sway, they presently will crowd the picture almost entirely off the screen in their belief that they, and they alone, can put over a hit.

These title writing stars seem no longer to come into the projection room with the idea of being helpful where possible. They now assume the attitude that the more subtitles they can crowd into a given footage, the better the resultant product will be. If it gets much worse, the pictorial part will be represented by the main title and the tailpiece. Something should be done before then.

The TREND of PRODUCTION

By John McCormick

Editor's Note—As General Manager of West Coast Production of First National Pictures, this youthful executive has demonstrated his remarkable ability by his speedy rise to the top and by his share in building up First National's producing organization to its present lofty position in the industry. The centralization of 95% of First National's picture-making at its West Coast Studios makes McCormick's duties greater than ever before. His increased responsibilities will mean an even greater opportunity to demonstrate his unquestioned ability and efficiency.

I BELIEVE firmly that the greatest advances within the next couple of years will be seen, not in production or in exhibition, but in distribution—because that is the best place and the most expedient department of the motion picture industry in which to save money, over and above our current practice. Comparatively, the advance made to date in this department does not compare with the advances made in production and in exhibition.

As I see it, the road show should be confined to a few principal cities and should not be sent to the smaller towns, which are the main-stay of our industry. Even so, I feel that—although the road show may pinch the shoe, so to speak, on the few exhibitors who may lose a little business through the local first-run as a road show in their own territory—the fact remains that the majority of exhibitors benefit by the establishment of any film as a road show production. Therein lies the benefit of the road show—namely; it demonstrates to the public the relative audience value of a certain picture and is a tangible means of recognizing the over-average merit of any given film. In other words, when a picture is established as a road show in New York and certain other big cities, it inevitably means much more to the audience in the small town when it is played there.

To my mind, the big pictures, the road show films, should be considered, not as a means of getting more money from the existent fan public, but rather as an instrument to make new friends for our industry. It is the road shows that will bring new customers to the theatre's box office windows; and, in that way, they benefit the entire business.

Regarding production proper, I can see a return to elemental drama and elemental comedy to a large degree, because there is hardly anything left still undone in the field of refinement of variation of the basic plots; and certainly the eye and the brain can no longer be staggered by large spectacles, per se. Tricks and largeness will no longer sell pictures—they have to tell good elemental stories to get over. And the men who make pictures have come to realize this.



John McCormick, general manager of West Coast production for First National Pictures, looks to "big, special" pictures of the "road show class," to bring new friends into the motion picture fold.

The two most important problems of the immediate future in the field of production are (1) the reduction of negative cost; (2) the necessity of a campaign to educate the public as to the contribution made to the welfare of the world by the motion picture.

In reducing negative cost, which is absolutely imperative, there is not thought of taking away from real star magnets the large sums of money which they are earning by reason of their drawing power. The screen has been the only art wherein the artist could amass large sums for his services and for his talents. This fact betokens a fundamentally healthy state of affairs; but it has been con-

verted to a vicious state through the fact that there were so many problems confronting the producers in the early days, and so few men and women with experience who could meet those problems, that the producer was forced to over-pay for services of those people who were skilled in the various departments necessary to motion picture production. Because of the under-capitalization which permeated the entire industry, the great concern of the producer was to meet his release date, because of the necessity of a quick turn-over so that he could keep on producing! Under these circumstances, he had to take experience and pay big money for it, because he could never afford to take a chance or to experiment. Consequently, his pictures have been costing too much money; and the excessive cost of production has been forced on to the distribution departments and thence absorbed by the exhibitors and the public. This problem is being met by producers; and it must be treated with even more firmness, or the industry will find itself the creator of a Frankenstein which will destroy its maker!

The second big problem for the future—the campaign of education as to the screen's contribution to the world's welfare—has, of course, been stated before, but is worthy of repetition. This contribution ranges over a wide field and includes the dissemination of all possible scientific information. It also includes the spread of civilization, and of the customs and manners of the more enlightened peoples, into the most remote corners of the earth.

Today, some of us are still a little reticent—or sheepish, if you will—about admitting our connection with the picture business. But twenty years from now we shall all be very proud of our participation in its growth.

The establishment of motion picture courses in several universities within the last couple of years indicates that, by the end of 1930, almost all colleges will include practical motion picture courses. From these courses we shall get recruits who will have youth, ability and enthusiasm, with backgrounds to carry them far.

Even more than the printing press, the motion picture is the greatest weapon for good or evil that the world has ever known. Fortunately, it has been used for good far more consistently in the main than the stage or even the press. It is a privilege to be a member of the motion picture army.

The Critic Bends

An English Reviewer Who Finds
Good in the Movies—
Even American

By Epes W. Sargent

GENERALLY when the American film critic of the daily newspapers is moved to write words, he divides his time between expressing his contempt of all things pertaining to the business which provides his bread and butter and proving his superiority. Nothing is good; unless it be a handful of UFA's, and he proves his critical ability by finding fault with everything. It is refreshing to turn to criticism of the films by an English writer. Inez Barry, motion picture critic of the *Spectator*, the *Daily Mail* and the *Weekly Dispatch*, who writes interestingly of her viewpoint in "Let's Go to the Movies," recently issued by Payson and Clarke in an American edition.

Miss Barry is a film critic. That's bad. She is a woman critic. That's worse. She is English, which would seem to put the American picture out of the running. She is appreciative—and that's truly remarkable.

You may not be wholly in agreement with Miss Barry. We confess we are not, for she condemns "Our Gang" with "away with them into the utter darkness of the cellars where junk film lies forgotten." If Miss Barry does not like "Our Gang" she is one material point short of clear vision, but she writes with remarkable clarity on many things, and her views always are of interest. She may not like Hal Roach's clever youngsters, but, on the other hand, she does not consign all comedies to the same oblivion. She understands.

"That really is dreadful stuff," she writes after detailing the story of a comedy, "yet it was saved, as farces generally are, by the great talent of the hard-working people who appear in that type of stuff—for they are not ordinary film stars but acrobats. That, really, makes all the difference between intolerable vulgarity and entertainment."

Evidently Miss Barry has a keener slant on the comedies than our own overlords of public opinion who seldom or never condescend to notice anything under five reels. She finds even Felix the Cat interesting as appealing to our anthropomorphic proclivities, but Felix, nor yet Pat Sullivan, will not mind that since Felix is bracketed with Aesop, Swift and Lewis Carroll. To be in such good company is worth even being called a totem.

In the matter of art, she finds the cinema no poor second to painting when expertly done. This is somewhat negative since she argues that the cinema should not be decried merely because it is photography and not painting, but the argument is sound, and she advances many examples to prove that pictures may possess the artistic quality, though many lack the saving grace.

It is evident from the chapter on subtitles that Miss Barry has not yet suffered from the recent accession of wisecracking leaders, else she would have been more emphatic in her statement that titles should be



An exciting scene from the Fox production, "The Heart of Salome." Walter Pidgeon (right) at the end of Holmes Herbert's rapier and on the verge of a muddy bath.

terse, informative and characteristic. She does, however, take a deserved crack at a couple of horrible examples. A book might be written on this topic alone.

In the matter of players, she finds that personality counts for more than mere acting ability, and cites Norma Talmadge, Dix, Meighan and Sills as among those who are popular because they are themselves, while Raymond Hatton, Louise Fazenda, Donald Crisp, Zazu Pitts and the late Willard Louis are brought forward as examples of those who can act. She draws the conclusion that many films permit only the expression of personality rather than demonstration of acting ability. This is a phase of which other writers have spoken little or nothing, but the argument is sound. It's only another way of saying that types are better than players who can assume types; a condition the pictures have carried to the speaking stage. In a later chapter she makes more specific mention of Mary Pickford and Charles Chaplin as sellers of personality rather than as players of parts. Miss Pickford she visions as presently retiring from the screen to assume production, to reappear "in another ten or fifteen years," when the little girl roles shall have been forgotten, to make a new appeal in more mature parts. The speculation is at least interesting.

Just what the Russian player will think when she reads the indignant 'think of Nazimova, a real actress being compelled

to play bad girl parts at fifty or more," is not for us to say. Several pages are taken in cataloguing the players and their abilities. There will be some riots and a few swelled heads when the book gets out to Hollywood.

Her chapter on comedians is largely given to Chaplin, with passing mention of Lloyd, Keaton and a neat little bouquet for W. C. Fields. Her plea for more of Will Rogers, "one of the few people no intelligent film goer could afford ever to miss," has been answered by the new Pathe series. She mentions a new name to Americans in Nicholas Koline, of the French stage.

Naturally she takes her slam at the hard-boiled conventions of production and lists seven of the most outstanding, the first three of which are that a woman can make a man out of any cad, even if she had to get cast away on a desert island with him. The other four are equally trite, and, not mentioned by number, are some others, including the actress who gets pi-eyed on a single modest drink, though Miss Barry should remember to make allowance for the devastating effects of our modern bootleg. Sometimes one drink will do even that.

Evidently the saw-it-in-the-movies flourishes in England as well as here for she writes that "every three months journalists spring up to attack the cinema on the grounds of morality," attributing to the picture almost every evil. She holds that the child in the cinema is better off than roaming

(Continued on page 598)

Harvard and the Newest Art

Recognition by Three Hundred Year Old University of Art Which Has Developed In Three Decades Tremendously Significant of Film's Future Growth

By Merritt Crawford

HARVARD UNIVERSITY'S recognition of the motion picture as the newest of arts marks another milestone in the film's marvelous development. Its possibilities and ramifications are so multi-sided as to be all but bewildering.

Henceforth the motion picture will fill an increasingly important place in the Harvard Research Department and in the Harvard Graduate schools whose curricula link the industrial and the artistic in the activities of the modern world. How importantly this will influence and accelerate the future progress of the motion picture only those who are most familiar with the results accomplished by the Cambridge scholars in other fields can now estimate. That they will be very great, indeed, there can be no doubt.

The announcement is made this week that Professors E. C. Forbes and Paul Sachs, of the Fogg Museum, Harvard University, have appointed a committee on Motion Picture Archives, which will select the most artistic films produced each year since the beginning of the art. This committee will act in conjunction with the Harvard College of Fine Arts and consists of Professors Chandler R. Post, Ralph B. Perry, John Tucker Murray, Meyric R. Rogers and Messrs. Martin Mower and J. W. D. Seymour.

All of these gentlemen have made a considerable study of motion pictures, Professor Post for fifteen years past having kept a careful record of the artistic development of the films during this period.

Studios to Cooperate

It is further announced that the Harvard Research department will study the industry at first hand, its experts going into the studios with the co-operation of all the important companies for this purpose. Motion pictures, selling, distributing, exhibiting, etc., will also be a part of the Harvard graduate courses on business policy.

Two important facts the Harvard investigations have already developed, which, perhaps, have accentuated the interest with which the officials have undertaken the study of all the complex angles of the subject. One is the conclusion that the "big" picture is not made by design. It is, generally, more or less an accident. (To this "The King of Kings," Cecil B. DeMille's forthcoming important production may prove to be an exception.)

The other is, that in studying all other industries the Harvard research authorities found that the motion picture formed an important element at some point or another which affected all. It was, for example, a silent salesman, which sold goods of every description all over the world, and the most potent propagandist which has ever existed in the history of mankind by reason of its universal language.

The linking up of the great resources of the three hundred year old University with the thirty year old art followed the series of lectures recently given by eminent executives

of the film business, which included Adolph Zukor, William Fox, Marcus Loew, Jesse L. Lasky, R. H. Cochrane, H. M. Warner, Will H. Hays, Sidney R. Kent, Dr. Giannini and Joseph P. Kennedy. The latter, who is himself a Harvard man, was responsible for inaugurating the series of lectures, which have resulted in Harvard University's official recognition of the motion picture as the newest of all arts, adding it to poetry, music, painting, sculpture, architecture, and all the varied list of modes and media of idealistic expression known to our civilization.

In the Boston Evening Transcript of April 2, 1927, most conservative of the Hub City's newspapers, Mr. W. A. MacDonald gives a detailed and chronological account of the steps leading to the linking up of the motion picture to Harvard University, with its tremendous educational and historical background and accumulated data on modern and ancient industry and art.

MOVING PICTURE WORLD presents it here in full, in view of its importance in reference to the future of the motion picture and as a permanent record for the industry. Mr. MacDonald's article follows:

"Today at Harvard Business School Joseph P. Kennedy closed a course of lectures that has brought the newest of the arts into the oldest of the universities. Ten leaders of the motion picture industry have spoken before the students who are in their second and final years at the school. Fourteen hundred applications to attend the lectures have been refused.

Class of Four Hundred

"The class that has heard them as part of the regular course of business policy is composed of about four hundred young men. They have heard the story of the movies told by the men who have seen, in a few years, the processes of organization, financing and improvement of methods that normally require several generations. They have had a chance to ask questions of Lasky and Zukor and Fox and Loewe and Warner and Kent and Giannini and Cochrane and Hays.

"While Harvard Business School has been thus engaged in examining an industry that entertains ninety millions of people a week, an announcement has come from Harvard that motion pictures deserve recognition as

part of the cultural development of the country and must be considered in any serious historical and technical study of art. Therefore, the department of fine arts at Harvard, in association with the Fogg Museum and the University Library, plans to establish immediately a library and archive of films which will record the evolution of the motion picture and select annually those films which are considered worthy of preservation as works of art.

"In order to constitute and operate this archive a committee of the Harvard faculty, after gathering films of the highest quality of the past, will select each January the films of the preceding twelve months that, in its judgment, should be included in a library of this character. The announcement of its selections will be made public on March 1 of each year and the first announcement is expected on March 1, 1928.

"The fine arts department has been unofficially interested in motion pictures for a long time; the business school only recently. In the fine arts department Chandler R. Post, professor of Greek and fine arts, had, for one, kept his own record of the artistic progress of the movies. The story of the events that resulted in the announcements of the business school course and the fine arts program is interesting and has not been told.

Origin of Idea

"Last December Mr. Kennedy, whose lecture today on the future of the motion picture industry closed the business school course, met Wallace B. Donham, dean of the Harvard Business School. Mr. Kennedy is president of the Film Booking Offices of America, Inc., and a graduate of Harvard, class of 1912. Dean Donham asked him how the motion picture business was and Mr. Kennedy said something about its importance and they talked for awhile. A month later, in a note, the dean asked Mr. Kennedy to see him when next in Boston from his headquarters in New York, and Kennedy, in a few days, paid a visit to Harvard where Dean Donham asked him if he would consider giving a series of lectures on the industry before the business school.

"Kennedy, modest, alert and thoughtful, said that he would be glad to do it, but that he thought it would be better to get the leaders of the industry—it would be possible to find the men who had seen the business through from its beginnings. He would be glad to make the arrangements. 'Line it up' may have been his phrase.

"The dean was glad, he said, to leave it in Mr. Kennedy's hands and back to New York went Mr. Kennedy, there to talk on the telephone to the Pacific coast with Will H. Hays, with Jesse Lasky, Cecil de Mille, Milton Sills, Marcus Loew, and, in New York, with Zukor, Fox, Dr. Giannini, and Warner. He told them what he wanted and they were all unwillingly willing to come.

"They had their notions about Harvard; they had done their share of public speaking, perhaps, but Harvard was something out of their experience. Harvard was an old and dignified university; they were the newest of the great industries. Anyway, there was talk from coast to coast, for the movies use the telephone in the grand manner without thinking much about it.

"In the meantime, James Seymour, who is secretary for publicity and alumni affairs, and who had met Kennedy through Dean Donham, proposed to Professor Paul Sachs, one of the directors of the Fogg Art Museum, the notion that if films, past and present, could be got, they might be of value to the museum and the fine arts department. Dr. Sachs thought there were great possibilities, also that the plan ought to be put up to a group potentially interested which included beside himself, Edward W. Forbes, co-director of the Fogg; Dean

(Continued on page 599)



RAINING CATS AND DOGS

by E. W. SARGENT

WHEN Billy Fairbanks announced a cat matinee at the Grand Theatre no one gave much heed. The town was used to seeing Billy trail the stunts Pete Henderson pulled over at the Bijou, just as they expected Pete to try and copper any bet that Fairbanks might make. Exploitation was a lively affair in Bayville, for Fairbanks and Henderson were nimble-witted fighters, and each could be counted on to follow the other's lead.

When Henderson had offered a prize of a rooster and seven hens in an essay contest, Fairbanks had come back with a display that began, "Why bother with the Biddies?" and ran on to offer a new laid egg to each patron "without the annoyance of keeping hens." That started things, five or six years back. The next week Fairbanks had staged a public speaking contest and Henderson had offered a prize to the boy or girl who could keep still the longest. After that it seemed up to each to match the other's ideas.

Fairbanks' cat matinee was only the natural reply to Henderson's offer of prizes at a Rin-Tin-Tin matinee for the largest and smallest, the handsomest and ugliest and the most accomplished canines. Each kid who brought his dog to the matinee was to be admitted free, and five of them would walk off with prizes.

It was the most natural thing in the world, to the Bayville public that Fairbanks should promptly offer a free admission to every child bringing a cat to the matinee that same day. If you had a dog, you went to the Bijou. If a cat was your pet, it was the Grand.

Dogs were mostly a matter of ownership, but cats were something else, and timid old maids wisely kept their toms and tabbies under lock and key the week before the event.

Even at that, Fairbanks' receipts were \$9.40 in cash and 181 cats, which was not doing so badly. Most of the town turned out to stand on the other side of the street to watch the fun, for the Grand and Bijou were in the same block, and the early afternoon was a constant succession of encounters between small boys going to the Grand with cats and the young gentlemen who were en route to the Bijou with dogs. Skirmishes were frequent and little Hendrix Pettibone had to retrieve his cat from the top of the Banker Block following a meeting with Richard Prichard and his pet bulldog. That

was the high point in the series of events, but only one of half a hundred such meetings. Bayville voted it the best free show the rival managers had ever staged. They lingered until the last dog had been safely parked beside its master's seat and the final cat had been deposited in the crates Fairbanks had borrowed from the butcher.

Even then it was difficult for the policeman to get the crowd to move on. It was Saturday afternoon, with nothing else to do, so they hung around and speculated as to what Fairbanks was going to do with the cats.

Joe Prague, the local cut-up, affected to find some sinister suggestion in the fact that the butcher had loaned the crates for cat cages and openly rejoiced that the rabbit season was closed. As a matter of fact, hassenpfeffer would have been a suspicious delicacy in any home in Bayville that evening.

Inside the two theatres the reels clicked merrily off and the children cheered the hero and hissed the villain with a gusto that comes only with the knowledge that seats cost nothing.

Both were good shows, but Henderson's small guests were impatient for the show to be over. They wanted the judging to commence. Each was positive that his dog was certain to win one of the prizes.

Henderson got the reception of his managerial career when he came to the wings, as the comedy faded from the screen and the lights went up. Briefly he sketched the scheme of judging. There were five awards. The contestants in each class were to be brought to the rather large stage and there eliminated by the applause of the audience. He called for the largest dogs first.

There was a stir all over the house, and some two dozen proud youngsters escorted their charges to the stage and lined them up. Henderson went up and down the line, but found his work difficult, for the children applauded impartially.

For ten minutes he sought a decision without being able to eliminate more than half a dozen of the dogs, and he was beginning to wonder if he would be able to wind up the five contests before the night show, when there was a commotion in the line and one of the largest of the entries suddenly shot into the wings, carrying his young master with him. An instant later the rest of the dogs

dashed after the leader, only to reappear a moment later in full cry after cats, a stream, a river, a flood of cats. Black cats, whites and brindles. Timid cats, pugnacious cats, and cats undecided whether to fight or run. Some were in full flight, some were backing up, disputing every inch of the ground. There were nearly two hundred of them, but to the dazed Henderson it seemed as though there were a million as he stood with the fight milling about him.

Of course the dogs in the auditorium were not standing passively by. They hurried to the support of their fellows on the stage, not pausing to use the runways on either side of the stage. They took the most direct line between two given points, no matter what intervened.

One bulldog, reserved for the ugliest dog contest, went over the low orchestra rail into the bass drum, knocking it on its side and crashing through the head. A collie came down the middle aisle and scratched the bald head of the astonished leader, while the other musicians jammed in the narrow door leading back stage from the pit.

Reinforcements were needed—and badly—for the heroes of a hundred alley fights were spitting and clawing with their backs against the drops, while the more timid scampered up the scenery, only to strike a rotted patch and fall back to the stage.

The din was indescribable. Every dog was in full voice and every cat was vocal with indignation or anguish. Had it not been that the rules had required that all dogs be muzzled, the slaughter would have been terrific, but the muzzles made the battle more even.

It was only a moment before the street crowd had crashed through the doors to shout encouragement to the battlers and advice to Henderson, who was vainly striving to pick a dozen clawing demons off his back with two futile hands.

Someone turned in a call for the fire department, and while this further added to the excitement, it proved the salvation of the day, for the firemen in their rubber coats and helmets were able to fight their way to the stage and open the scenery door, while others ran a line of hose down the aisle and turned it impartially on cats, dogs and Henderson.

It was over almost as quickly as it started. The animals had selected their exit and had been propelled thereto by the streams of

(Continued on page 598)

COMMENTS on the function at the Astor last Saturday evening of the Associated Motion Picture Advertisers, originally billed as the annual "Naked Truth" Dinner of the organization, and later as the Seventh Annual and First International Dinner and Dance, have been many and various, but there is no denying the fact that much real disappointment in the conduct of the affair has been expressed.

THE "Naked Truth" dinners of the A. M. P. A., originally conceived as the film industry's counterpart of the famous Gridiron Club dinners, given annually by the Washington, D. C. newspaper correspondents, justly gained much popularity and distinction for several years.

LATTERLY, however, it seems to have been forgotten that the chief excuse for the annual function is the opportunity which it affords for much good humored fun by means of travesty and caricature at the expense of the industry's leading figures, pet delusions and favorite vanities, all of which make the occasion a means of developing a better understanding all around and at the same time produce an evening's entertainment that have made T. N. T. night the outstanding social event of the year among film folk in the East.

HAD the dinner last Saturday night been a formal, official affair under the auspices of the M. P. P. D. A., for instance, as apparently most of the honored guests seemed to believe it was, doubtless it might be regarded as a signal success (had such been its purpose), in promoting international amity and in stressing the importance and responsibilities of the motion picture in furthering mutual good will and commerce between nations.

AS the annual event of the A. M. P. A., however, the "Naked Truth" dinner, to which the great majority of those present had looked forward with keen anticipation, it can hardly be said to have struck thirteen.

CAN it be that all of us are beginning to take ourselves so seriously that such functions as the "Naked Truth" dinner was originally, are no longer possible for fear of offending some sacro-sanct personality or destroying some pompous platitude which may be current in our midst?

FOR one, we do not believe it, and in this conviction we feel assured the majority of those present at the affair last week will concur.

LET us have by all means our formal gatherings, with their set speeches and dignified expressions, dealing with the problems and responsibilities of the motion picture, but let us have also our occasions of merrymaking and relaxation, each under their own proper auspices.

MIXING the two cannot be said to be conducive either to pleasure or progress for most of those who participate.

ANOTHER thought which occurs is that there is too much of the buyer and the seller at gatherings of this kind, too much of the impress of our daily business at these affairs, where all ranks of the industry come together, to make them as social and sociable as they ought to be or to permit the relaxation which properly all should be permitted to enjoy out of business hours.

HERE is a theme, which might be susceptible of development at the "Naked Truth" dinner next year, should the A. M. P. A. decide to restore the event to its pristine glories.

THE importance of the coming convention of the Motion Picture Theatre Owners of America at Columbus, Ohio, on June 7, 8 and 9, cannot be stressed too much, for there is far more than the question of buying and selling film or the possible encroachment on some individual exhibitor's rights by one or another of the producing-distributing companies for the delegates to consider.

by the way

A. M. P. A. "Naked Truth" Dinner at Astor Lacking In Original "Gridiron" Features

Suggests Inquiry Whether We Are Not Coming to Take Ourselves Too Seriously

Convention of M.P.T.O.A. at Columbus in June Will Have Many Unique Characteristics

Death of John C. Eisele, a Shock

Harvard's Foremost Linguist, Enthusiastic Motion Picture Fan For Fifteen Years

THE necessity for a fully organized, efficiently functioning National exhibitor body, with active representation in every State, is as essential to the welfare of the industry as a whole, as it is to that of the exhibitors themselves.

EXHIBITORS are home town folks and it is the home town folks alone who count with the average legislator, be he national, state or local, so it is upon them, in the final analysis, that the rest of the industry must depend to combat the injurious moves, which are continually being initiated to restrict and limit the development of the motion picture.

AND the exhibitors can act effectively for their own protection and that of the rest of the industry, only through having their State unit completely coordinated and smoothly cooperating with the national organization, sufficient reason for the biggest kind of a turn-out when the convention roll is called at Columbus a few weeks hence.

IT is reported that President Woodhull will have the most eminent experts in the industry on projection, presentation, theatre management or the like, address the exhibitors on their respective specialties on different days of the convention and answer questions which may be addressed to them by the delegates, a procedure never before carried out at any theatre-owners' convention, which we can recall.

PRACTICAL helps of this kind to the exhibitor-delegates will not be of service to the individual alone, but should result in making the representation at Columbus far larger than it otherwise might be, a fact of the utmost importance to all the industry at this time.

THE sudden death of John C. Eisele, for many years treasurer of Fox Film Corporation and an authority in banking circles, will be a shock to many in the financial world, as well as to his numerous friends in the film industry.

MR. EISELE was a man of keen and expert judgment in all matters pertaining to finance and an officer and director in many important banks and trust companies, besides his active connection with motion pictures, where his authoritative knowledge of financial matters again and again has proved invaluable to his friend and associate, William Fox.

COMING at this time, just as the Fox organization is on the eve of the greatest expansion and possibly the biggest battle in this company's eventful and colorful history, Mr. Eisele's passing will be deeply felt as a personal loss by his associates.

PROFESSOR CHANDLER R. POST, head of the Harvard Fine Arts Committee of the Fogg Museum, which it is planned will assemble a library of films recording the history of the motion picture's development as an art, is disclosed as a student of the movie for the past fifteen years.

AS Harvard's foremost linguist (Professor Post speaks and writes at least twenty languages) no one suspected that he was keeping a careful record of the film's artistic advance through the years, which will now prove all but invaluable.

COUNT one movie-goer of the long ago, who cannot be said to have been a "lowbrow."

Merritt Crawford

THE Naked Truth Dinner, famous annual event of the **A. M. P. A.** for the past seven years, passed into history last Saturday night. Hereafter, the International Dinner will be the occasion de luxe to which the industry may look forward—if it wants to look forward—every year. Edifying as it undoubtedly was, however, to listen to the speeches of the distinguished diplomatic guests and the Secretary of Commerce, Herbert Hoover, on international amity and good-will and the furtherance of our trade relations with the Central and South American Republics, there were those who expressed disappointment, that the original idea of the **Naked Truth** dinners seemed to have been lost in the larger importance of the function at the Astor.

Those who came to frivol remained to play, but they had to remain until 2 A. M. before the dancing started and even then there was no grand march, Mayor Jimmie Walker and Gilda Gray, scheduled to do the honors, having long since silently slipped away, when that time arrived. Major Edward Bowes and his Capitol Orchestra furnished most of the entertainment, after the speechmakings

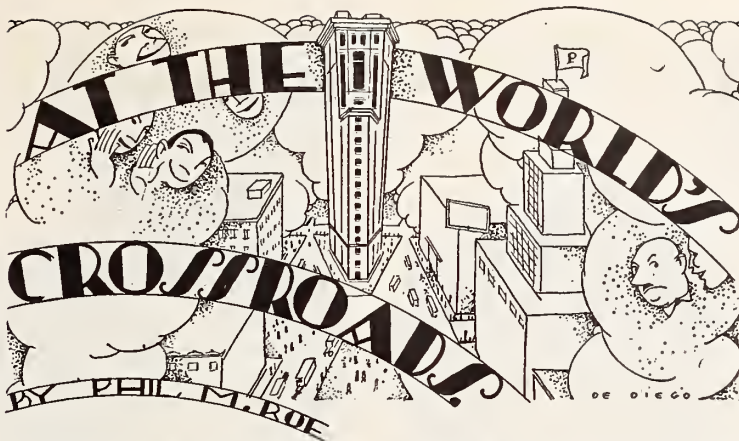


while the **Naked Truth** Films, by Rose Pelswick and Victor M. Shapiro, to which everyone had looked forward as the big item in the evening's entertainment and which were quite as clever and mirthsome as anticipated, were for some unexplained reason used to close the show.

As an international affair the dinner was unquestionably a big success, both from the viewpoint of the industry and of the diplomats whose radioed and published speeches will doubtless do much to bring about a better understanding between the respective countries represented. But it was the general opinion that formal affairs of this kind should be held under the auspices of the **M. P. P. D. A.** rather than the **A. M. P. A.** and next year this more than likely will be the case. Then no one will be disappointed.

Ring Lardner's wire, read by Toastmaster Will H. Hays, at the Astor last Saturday evening, was one of the bright spots in the program.

"Sorry can't be with you," telegraphed Ring from his home in Great Neck," but it's the children's night out and I must stay home to take care of the nurse."



Gerald K. Rudolph, veteran newspaperman and erstwhile publicity manager for Fox Films, where he gained much eminence and many new friends, goes to take editorial charge of Motion Picture Magazine, one of the leading film fan publications. With him will go the good wishes of many, who have come to know him since his association with the Fox organization and of all his legion of friends in his previous newspaper days. Under his direction Motion Picture Magazine will surely progress greatly.

Dan Doherty, who has been with Fox for the past two years, will succeed him as publicity manager under Vivian Moses.

Dick Weil, who purveys publicity for **W. Ray Johnston** of Rayart, often in his plus fours, has been disappearing these week-ends "without trace," and coming back Monday mornings with a somewhat guilty expression. It has just leaked out that Dick has possessed himself of a chicken farm down Long Island way, and spends his Saturdays and Sundays hunting eggs. Make a noise like an angry or jubilant hen, when you see Dick at the Astor these noontimes, and watch him jump.

Where **David Wark Griffith** is going to produce his next picture, and under whose auspices, has been a subject of speculation for some time. This week it is currently reported that he has made



his decision and that an announcement may be speedily expected, which will settle the matter. This will be welcome news to all in the industry, for recent years have seen all too few productions from the hands of this master of screencraft, who has given the cinema so much that will endure, and whose name will be remembered when most of those whose reputations shine brightest today, will have long been forgotten.

Julius Singer was seen reading "**Veracity**," official organ of T. N. T. dinner at the Astor last Saturday night. When discovered, he alibied by saying that he thought it was a copy of a well known theatrical newspaper he was reading, having been misled by the headline across the first page, which was, "**AMPA'S GALA DINNER, '27.**" He thought he'd got into the wrong place and was trying to locate the address of the dinner he had bought tickets for.

As the marshal of the **A. M. P. A.** ceremonies at the Astor last Saturday, **John C. Flinn** found the job to be the first sinecure he has held in many years. He had expected to lead Mayor Jimmie Walker and the lustrous Gilda Gray by the hand at the head of the widely ad-



vertised Grand March, but by the time the floor was cleared at two o'clock (the **Naked Truth** must be told) he found that his star attractions had walked out on him.

Next year the event possibly will be presented serially, by chapters as it were, with the dinner and speech-making on one Saturday night, the entertainment on the next, and the Grand March and the dance numbers the following week. In this way everybody will be sure then to get exactly what they want when they want it.

George Bradley, once of the Morning Telegraph but latterly of Hollywood, has started a new four page sheet called "**The Tip-Off.**" At present its chief bid for notice is that it is another of the \$10. a year publications which make this industry distinctive. Convenient to take on location to read during lunch-hour, if you use the Vitaphone attractions.

MORRIS GEST'S prediction, that one of these days some discerning millionaire or billionaire will encourage the production of artistic, but non-commercial motion pictures, by underwriting the costs of their making in the noble cause of art, will bring back to many a director poignant memories.

Checking back through the years recalls many photoplays which must have been made in just this way, for they surely possessed no box office appeal, nor any remote possibility of commercial success. In days ago every director, with an artistic urge and a desire to uplift the photodrama, seemed to be able to find a philanthropist willing to spend the money necessary to put into perishable cellu-



loid the brain-children of the struggling young idealist.

Can the supply of these generous souls be already exhausted? Or has the cost of philanthropic effort in the domain of the film grown so great that only a Rockefeller or a Ford can afford to stand the gaff?

Whatever the reason may be for the present dearth of art-lovers, with bank rolls big enough to play the patron of the bigger, better movie, without an eye to the box office, it is a fair bet that **Morris Gest** will find one of them, if the genus is not completely extinct.

Ned E. Depinet's designation as general sales manager for First National will be a popular one, not only in his own organization, who to a man swear by him, but among hosts of exhibitors as well. He has a faculty for making friends wherever he goes and a reputation for making good on his promises that holds his friends after he makes them. Two qualities of prime importance for a sales manager, who wishes to enjoy exhibitor prestige and Ned has them both in the fullest measure. He ought to be a big success.

William Fox calls **S. L. Rothafel** the "Reinhardt of America." Great as the gifted German, doubtless is, however, he can hardly have a greater following than our own Roxy, nor can his artistic achievements be said to be vastly superior, if, indeed, any contrast can be made between them. The comparison therefore, in the opinion of many, will be esteemed rather more complimentary to Reinhardt than to Roxy.

A Trio Of Beloved Rogues



CLAIRE WINDSOR, who plays the beautiful garrison belle in the same cast, an M-G-M opus starring Jackie Coogan.



MARCELINE DAY, registering "sweet and old-fashioned" in M-G-M's "Captain Salvation."



PAULINE STARK also comes in for her share of honors in "Captain Salvation," an M-G-M picture.



JOAN CRAWFORD, who has to endure Lon Chaney's frowns in M-G-M's "The Unknown."



JOHN BARRYMORE looks as if he heard father coming in this patch from U-A's "The Beloved Rogue." Marceline Day is the sweet morsel.



NEIL HAMILTON and Olive Borden in a touching moment from "The Joy Girl," a Fox production.



LEW CODY has his hands full with a fainting Norma Shearer, in M-G-M's "The Demi-Bride."

Easter Approaches



GWEN LEE poses with an Easter bunny. Miss Lee has an important part in M-G-M's "His Brother from Brazil."



ESTHER RALSTON trying to avoid sunstroke and incidentally display the mode in Paramount's "Fashions for Women."

Form and Precision



OLIVE BORDEN trying to look like a polar bear. She is appearing in Fox's "The Joy Girl".



SATURDAY at the Universal studios. Laura LaPlante goes in for deep sea diving. This is the great bathtub scene from "The Love Thrill" her latest Universal-Jewel.



ABOVE: Don't tell Kathryn Perry she hasn't a perfect stance—she's appearing in "Is Zat So?" a Fox production.



MARCELINE DAY, featured in "Captain Salvation", an M-G-M. picture, John S. Robertson, the director and Alice Day, Marceline's sister who came to visit sister at the M-G-M. studios.



ALMA RUBENS who is appearing in William Fox's "The Heart of Salome."



KITCHEN POLICE was Jackie Coogan's lot for disobeying director Edward Sedgwick on the sets of Jackie's latest for M-G-M, "The Bugle Call".

A Submerged Bathing Beauty



LOOT GIBSON telling Kathleen Key how well he can toss a lariat in "Hey! Hey! Cowboy" a Universal-Gibson production.



GERTRUDE OLMSTED as she appears in "Becky" which John McCarthy is directing for M-G-M.

Madonnas and Hula Girls in This Easter Basket



JOAN CRAWFORD is really not looking sour but bawling out Lon Chaney in "The Unknown".



ETHLYNE CLAIR, known to the screen world as Mrs. Newlywed, in an Hawaiian mood. She is now playing in support of Hoot Gibson in "The Prairie King," a forthcoming Universal-Jewel. But not in that costume!



AILEEN PRINGLE as "Joan" in M.-G.-M.'s "The Branding Iron", a story of the Swiss Alps.



BUCK JONES giving somebody a dirty look in Fox's "Whispering Sage".



EDWARD EVERETT HORTON with "Dad's Choice," a Hollywood Production released by Paramount.



GEORGE LEWIS making sure that nobody is looking in a scene from the first of Universal's new "Collegians" series. Dorothy Gulliver is the girl.



THE spirit of Eastertide is embodied in this camera study of Dolores Costello, Warner Brothers star, in which she characterizes the Madonna.



SEDUCTIVE Madge Belamy in Fox's "Ankles Preferred". She certainly was not miscast.



RAINBOW'S end for Norman Kerry and Clair Windsor, co-featured in "The Claw", a Universal-Jewel now in production.

New Kane Star Scheduled For "Dance Magic"

Adrienne Truex, who two months ago was standing in line in front of Hollywood casting offices hoping for a chance to play an extra role, has arrived in New York. Robert Kane, who is to put "Dance Magic," Clarence Buddington Kelland's recent serial, into production at the Cosmopolitan Studio early in April, is giving the beautiful brunette her first chance to feature in filmdom.

Undaunted by New York's characteristic March weather, Miss Truex declared herself tickled to death to trade the much balmy-hooded California climate for New York when a contract was involved.

Leland Hayward, production manager for Kane, met the fledgling film star. She is staying at the Biltmore.

"Dance Magic," which is to be made by Kane in conjunction with Victor and Edward Halperin, will feature Miss Truex with Ben Lyon and a supporting cast headed by Barbara Stanwick, Louis John Bartels and Joyce Collyer, another of Kane's recent "finds."

Billie Dove Gets New Assignment

Billie Dove is going to become a star a month sooner than she expected. Instead of her first starring vehicle being "The American Beauty," Miss Dove has just been tendered the stellar honors in the "Stolen Bride," which will also be Alexander Korda's first directorial effort since signing a First National contract over three months ago.

"The Stolen Bride" will go into production next week without Mary Astor, who was scheduled for a prominent part. We learn that Miss Astor, at the last moment, was loaned by First National to United Artists for a part of similar importance.

"The Big Parade" Passes Its 1000th Consecutive Showing

Check-Up "Third Longest Continuous Run" Record at the Astor Theatre, With \$1,300,000 At the Box Office

"THE BIG PARADE" passed its 1,000th consecutive performance at the Astor Theatre, Saturday afternoon, April 2. With capacity audiences reported for each showing, this unusual photoplay will continue indefinitely.

Mix Company On Location

Tom Mix took a company of fifty-two actors, cowboys, cameramen and others to Victorville, Cal., last week. He will screen scenes for "The Circus Ace," his new starring picture for Fox Films.

The cast includes Natalie Joyce, Duke R. Lee, Jack Baston and James Bradbury, Jr. Ben Stoloff is directing from a scenario by Jack Jungmeyer.

"The Big Parade" now has the distinction of the third longest continuous run known to the American theatre. This Metro-Goldwyn-Mayer production outstripped all other motion picture competitors last month and now is exceeded only by "Abie's Irish Rose" and "Lightnin'."

While these two dramatic productions have been shown for more continuous performances the attendance at the Astor continues at capacity, so that in all probability "The Big Parade" will be in second place before the close of the current engagement.

The most unusual fact about this engagement is that "The Big Parade" will have registered more gross business at the box office than either of its competitors before the end of the present season. At the present time the box office total for the seventy-one weeks at the Astor Theatre is a trifle over \$1,300,000.

Not more than a score of plays were presented more than 600 times in the history of the American stage since the first small production on Cruger's Wharf one hundred and sixty years ago. In the short space of thirty-one years the screen has produced an artistic and commercial success of the calibre of "The Big Parade." It is a swift and interesting transition from the first showing of the Edison Vitascope in Koster and Bial's Music Hall in 1896 and the first feature picture in 1903, "The Great Train Robbery," to the epic production of "The Big Parade."

The long run movies in the order named are "The Big Parade," "Ten Commandments," "The Covered Wagon," "Ben-Hur," "Birth of a Nation" and "Way Down East," "The Big Parade," which passes its 1,000th performance next Saturday was the first of the war pictures of which there are thirty now being shown or still in production.

Metro-Goldwyn-Mayer officials report that to date 1,110,234 New York theatregoers have seen "The Big Parade" at the Astor Theatre. During this run 38,576 persons have paid for the privilege of standing throughout the performance.

Philbin-Hersholt To Co-Star At "U"

Two of Universal's leading stars will be seen in a single colorful European picture soon to go into production at Universal City, according to an announcement just received from Carl Laemmle, president.

Mary Philbin and Jean Hersholt will share stellar honors in "Viennese Lovers." This will be Miss Philbin's first role since the completion of "Love Me and the World Is Mine" and will be Hersholt's first Universal role since he recently completed "Alias the Deacon" under Edward S. Selwyn's direction.

"Viennese Lovers" is the screen title given to "Cabaret," an original story by Adam H. Seltzer, which is laid in the Ringstrasse on Vienna. Universal acquired this story less than a week ago.



William Fox (left) bidding F. W. Murnau bon voyage as he sailed aboard the S.S. Olympic for Germany after completing "Sunrise" for Fox Films.

Niblo Returns To M-G-M Studio

Fred Niblo, who made "Ben-Hur," will return to the Metro-Goldwyn-Mayer studios after an absence of several months to direct "The Enemy," according to an announcement last week by Irving Thalberg.

"The Enemy," planned as a Lillian Gish vehicle following completion of "The Wind," in which Miss Gish is now working under Victor Seastrom's direction, is a picturization of Channing Pollock's stage success dealing with the "backstage" effects of the late war.

"Newsclaffs" On F.B.O. Program; Nolan Process

Joseph P. Kennedy, president of Film Booking Offices, announces that a series of 26 one-reel "Newsclaffs" has been added to F. B. O.'s array of short subject releases for the coming season.

The "Newsclaffs," travesties on the news events of day, will be made by "Bill" Nolan, creator of the Krazy Kat cartoons, and produced by a new cartoon photographic process on which Nolan has been working for the past year, and which has now been perfected.

Heretofore it has been necessary in photographing animated cartoons to either overlay the scenic background with transparent celluloids upon which the characters in action have been drawn, or lay celluloid backgrounds over paper upon which the characters in action have been drawn.

By the Nolan process, all overlaying is eliminated, the background and action being made composite by a mirror and prism arrangement. A patent for the process has been applied for.

"Beloved Rogue" Hats for Newsies

In the exploitation for John Barrymore in "The Beloved Rogue" by the Criterion Theatre, Los Angeles, effective cooperation was obtained from the Los Angeles Express, a thousand of whose newsboys wore attractive blue felt costume hats such as the star wears as Francois Villon in the production. Each had had imprinted on it in yellow process stencil the name of the theatre and the name of the United Artists Picture.

Another feature of the exploitation was a doll dressing contest conducted for girls by the Express.

Lillian Gish in M-G-M Picture

Victor Seastrom began direction last week on "The Wind," Lillian Gish's new Metro-Goldwyn-Mayer starring vehicle, in which she is again supported by Lars Hanson, the Swedish actor who made his American debut opposite her in "The Scarlet Letter."

The new story is different from any romance in which Miss Gish has appeared.

Montagu Love will play the "heavy."

From London to Hollywood

George Carlin, of Warner's exploitation department, and not long ago one of the American correspondents in London, has written a play which received first honors in a recent competition; and it is proposed to give it a Broadway production. Its locale is London, New York and Hollywood.

Beery-Hatton Combination Tied Up Again In a Ripping Comedy

THE MOST FAMOUS comedy team in the history of motion pictures has been reunited. Wallace Beery and Raymond Hatton will once more appear together in "Firemen, Save My Child." Announcement to this effect was made this week by B. P. Schulberg.

The circumstances which arose some four months ago and resulted in the separation of the team have now ceased to exist, Schulberg stated. To make the reunion complete the entire production line-up which scored so

Universal Announces Twelve "Supers" For 1927-28 Season

UNIVERSAL PICTURES CORPORATION, in announcing plans for 1927-28 production, costing \$15,500,000, discloses a list of super-features of exceptional value at the box office.

The list of super-productions is headed by "Uncle Tom's Cabin," Universal's great adaptation of the famous book and play, which will reach the screen next fall as a \$2,000,000 picture, that amount actually having been spent during the two years this super has been in production. It has a cast of 45 principals, in addition to thousands of extras. Harry Pollard directed.

Then, too, there will be "The Cat and the Canary," hailed as the screen's greatest mystery melodrama, directed by Paul Leni from John Willard's famous stage success, and starring Laura La Plante. This is Leni's first American-made picture. It is a revelation, according to all Universal sources.

A third Universal super for next fall will be "Les Miserables,"

the Universal Film de France production made from Victor Hugo's immortal story. It already has been tried out in many centers and has won great praise.

In "Big Guns," another of the supers, Universal has "The Big Parade" of the U. S. Navy. Irving Willat is directing it, from a story by Richard Barry. The U. S. Navy is cooperating. George Lewis is the star.

"Love Me and the World Is Mine," the next super listed by Universal, is a colorful Viennese romance from a well-known story by Hans Bartsch. A. E. Dupont, who made "Variety," is the director. Norman Kerry and Mary Philbin, co-stars of "Merry Go Round" and "The Phantom of the Opera," are the stars.

"Show Boat," adapted from Edna Ferber's best seller, also is on Universal's Super list for 1927-1928.

"The Man Who Laughs," Victor Hugo's great novel, will be screened as a Universal Super for next year. Conrad Veidt, noted German screen star, was especially engaged by Laemmle to play the principal role in this picture. Production will be started this summer. It is expected that Mary Philbin also will be in the film.

As another super, Universal will make a sequel to "The Cohens and Kellys," the big box-office picture of a season or so ago. It will be called "The Cohens and Kellys in Paris."

Universal's super-productions also will include four Reginald Denny Pictures, "Out All Night," "Painting the Town," "Good Morning, Judge," and "Watch My Speed." William Seiter and Fred Newmeyer probably will alternate in directing the new Denny pictures.



Metro-Goldwyn-Mayer's "The Big Parade" joined the exclusive group of America's record long runs when it played its 1000th performance last Saturday. Left: John Gilbert in a dugout. Center: An afternoon tea. Right: John Gilbert and Renee Adoree listen to some grave words.

Virginia Valli in "Flames," Pathe Feature Film

Virginia Valli, charming star of many successful screen vehicles is co-starred with Eugene O'Brien, in the new thrilling Pathe feature "Flames," produced and directed by Lewis H. Moomaw.

"Flames" is a melodrama of the Oregon timber lands, and is climaxed with one of the greatest forest fires in film history. In addition to producing this offering, Moomaw also personally supervised direction. The story and scenario were written by Alfred A. Cohn.

The cast is an elaborate one, with Miss Valli co-starring with Eugene O'Brien. The support includes Bryant Washburn, Jean Hersholt, Cissie Fitzgerald, George Nichols and Boris Karloff.

Olive Borden to Hollywood, Via Panama Canal

Olive Borden, charming Fox Films star who has been in New York and Florida for the past two months, has returned to the West Coast Studio. She has just completed the starring role in "The Joy Girl," under direction of Allan Dwan in New York.

Miss Borden, accompanied by her mother, maid and attendants, returned by steamship by way of the Panama Canal.

"Stark Love" Praised

"Stark Love," Karl Brown's Paramount production which depicts the life of the Southern mountaineer, has been selected by the National Board of Review for the Photoplay Guide, and has been recommended to the critique committee as an exceptional picture. The selections, according to the Board, were based on "the fine acting of native characters and the true picture of Southern mountaineer conditions."

Casting "Poor Nut"

Casting has been completed for "The Poor Nut," the Jess Smith production for First National Pictures. Jack Mulhall is featured with Charlie Murray and Jane Winton. Others in the cast include Jean Arthur, Glenn Tryon, Maurice Ryan, Henry Vibart, Cornelius Keefe. Richard Wallace is directing.

Record For P. D. C.

"Nobody's Widow," the sophisticated comedy-drama starring Leatrice Joy, broke the six-day house record at Wilmer and Vincent's State Theatre, Altoona, Pa.

Schenck Signs Brenon For U. A.; "Sorrell and Son" First Opus

HERBERT BRENON, director of "Peter Pan," "Beau Geste," and other distinguished pictures, last week signed a contract with Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation, whereby he will henceforth produce and direct his films independently for release through United Artists.

Mr. Brenon's first independent production will be "Sorrell and Son," based on Warwick Deeping's current best-selling novel. Mr. Schenck has purchased the screen rights to "Sorrell and Son."

Mr. Brenon sailed for England last Saturday to meet Mr. Deeping in London and collaborate with him on the scenario for "Sorrell and Son," a practice which Mr. Brenon found eminently successful in bringing Sir James M. Barrie's plays to the screen.

Mr. Brenon said that some of the scenes of "Sorrell and Son" will be filmed in England, where the story is laid, and the remainder in the United Artists Studio in Hollywood, where Mr. Brenon will arrive about May 1, after his return from England.

Mr. Schenck, who arrived in New York from Palm Beach March 21, welcomed Mr. Brenon to United Artists in a brief statement in which he declared that the high purpose behind the

formation of United Artists in 1919, by Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, was to provide free expression to the creative genius of such artists as Herbert Brenon.

"The man who made 'Peter Pan' and 'Beau Geste' for somebody else, will be able to do bigger and finer things with 'Sorrell and Son,' producing it himself," Mr. Schenck said.

Leni Print On The Way East

"The Cat and the Canary," the mystery melodrama made from the John Willard stage mystery as Paul Leni's first American picture, has been shipped East.

Laura La Plante is the star of the production, backed by an unusually strong cast numbering such popular players as Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Flora Finch, Arthur Edmund Carewe, Martha Mattox and George Siegmann.

Writers Busy

Ray Doyle and Edward T. Loew are working on original stories and adaptations of stories, for M-G-M as yet unannounced, but planned for production this year.



Edmund Burns and Blanche Mehaffy engaged in some intriguing eye-play in Tiffany's "The Princess From Hoboken."

SHORT TALKS ON SHORT FEATURES

—Best, by Your Verdict

In 1925 the Hugo Riesenfeld Gold Medal was established as an annual award for the outstanding Short Subject of the year. The selection was left entirely to a committee of exhibitors—a committee including some of the country's wisest showmen.

The first award was won by an *Educational Picture*, "The Voice of the Nightingale." The second award, for 1926, has just been made. This medal also goes to an *Educational Picture*, "The Vision," one of the beautiful Romance Productions in Technicolor. And every subject mentioned by a member of the committee as a candidate for the award was an *Educational* release.

By the showman's verdict—your verdict—*Educational Pictures* are the best short features you can play. And that is the verdict of 13,000 exhibitors who are playing them regularly.

E. W. Hawmon

President.

EDUCATIONAL
FILM EXCHANGES, Inc.



Roxy Holds "Wolf's Clothing" Second Week At His Theatre

A NEW WORLD'S RECORD has been rung up by Warner Bros.' picture, "Wolf's Clothing," starring Monte Blue.

As the main feature on the screen at the Roxy Theatre it drew the largest week-end attendance ever recorded at a motion picture box-office, with the result in the picture being held a second week.

Roxy's showmanship in choosing this production as the second attraction for his film cathedral has been emphatically substantiated by the public's verdict of approval that demanded an extension of its run.

Its first Saturday and Sunday, "Wolf's Clothing" was viewed by 55,562 persons—or 5,000 more than came to the Roxy the first

week-end the house was opened to the public. The drawing power of the picture continued to be remarkable throughout the week, the lines of customers daily taking their places before Roxy's six box-offices an hour and a half before the opening show started each morning.

The crowds flocking to see the Warner comedy drama necessitated S. L. Rothafel adjusting his policy to five de luxe shows instead of four.

"Wolf's Clothing," written by Arthur Somers Roche, was directed by Roy Del Ruth. It presents Monte Blue in a story of Broadway night life, supported by Patsy Ruth Miller and a cast including John Miljan, Douglas Gerrard and Lee Moran.

Monty Banks In "Horse Shoes," Merry Comedy

In "Horse Shoes," Monty Banks' newest feature comedy picture, to be released by Pathe on April 17, the popular comedy star is said to have surpassed the high standard of comedy production set for himself in "Atta Boy" and "Play Safe," his previous successes.

The story is an original, written by Monty Banks and Charles Horan. A corps of comedy constructionists have injected a wealth of laugh gags into the continuity. As a result, this feature comedy, while a riot of mirth, also contains a strong vein of good drama.

As leading lady there is winsome Jean Arthur, one of the cleverest comediennes on the screen. Ernie Wood, a former musical comedy favorite, who played a prominent role in Monty Banks' previous offering, "Atta Boy," is cast as "heavy." Agostino Borgato, who appeared for twelve years with Eleanora Duse, does some commendable character work. And Florence Lee, Ida Darling, Alfred Fisher, John Elliot, Henry Barrows and Bert Apling are seen.

Indian Campaign In McCoy Film

General Andrew Jackson's campaign against the Creek Indians has been chosen as the background of Metro-Goldwyn-Mayer next historical Western starring Tim McCoy, according to announcement last week by Hunt Stromberg.

Reginald Barker will handle the megaphone on this picture, tentatively entitled "The Frontiersman."

M-G-M Picture Has New Title

"Body and Soul" has been selected as the definite title for Reginald Barker's new Metro-Goldwyn-Mayer picture, tentatively titled, "The Branding Iron."

This is a screen version of Katharine Newlin Burt's widely popular and intensely dramatic novel, "The Branding Iron."

Aileen Pringle, Lionel Barrymore, Norman Kerry and T. Roy Barnes are included in the cast.

Added to Cast

Marie Shotwell has been added to the cast of W. C. Fields' newest Paramount starring picture, now in production at the Long Island studio under the direction of Gregory La Cava. Others in the new Fields comedy are Mary Brian, Claud Buchanan, Barney Raskle, Frederick Burton and J. Roy Bennett.



One of the 16 ancient automobiles used in Paramount's "Casey at the Bat." In the car (?) are Ford Sterling and Zasu Pitts.



A. P. YOUNGER, author and scenarist, who wrote and scenarized "Slide, Kelly, Slide," the M.-G.-M. baseball epic, now playing at the New York Embassy.

Jules Levy's Sales Drive Going Over

Jules Levy's anniversary sales drive, commemorating the first year's service of Mr. Levy as manager of First National's New York exchange, is going over big, it is announced.

Thus far, according to Mr. Levy and his cohorts at the exchange in this city, exhibitors in the five boroughs have signed contracts which guarantee two or more showings per week during May of First National feature attractions. May has been set aside as the period during which Mr. Levy's anniversary is to be celebrated.

Plans Changed For Gilda Gray, Says Hornblow

Arthur Hornblow, Jr., production assistant to Samuel Goldwyn, arrived in New York City from Los Angeles last Thursday and spent the entire day in conference with Gilda Gray, newest Samuel Goldwyn star, and her husband-manager, Gil Boag.

As a result of the conference, Mr. Hornblow announced that "Marie Odile," the Belasco play, upon the screen rights of which Mr. Boag has an option, and in which it was originally announced Miss Gray would make her first appearance for Samuel Goldwyn in the role of a nun, will be deferred in favor of "Passionate Island," another story.

Mr. Hornblow described "Passionate Island" as "a transition from the public conception of Gilda Gray to the Gilda Gray which Samuel Goldwyn holds to be 'one of the screen's potentially great dramatic actresses.'"

Mr. Hornblow said that he had convinced Mr. Goldwyn, and the two of them had been able to convince Mr. Boag that such a picture as "Passionate Island" is a necessary transitional step in presenting to the public the many-sidedness of Gilda Gray's art.

Jack Lait Story

Dorothy Arzner, the first woman director ever employed by Paramount, is to handle the megaphone on "Ten Modern Commandments," Esther Ralston's next starring vehicle. Production is scheduled to start March 7. Miss Ralston has just completed "Fashions For Women," which was Miss Arzner's first assignment. "Ten Modern Commandments" was written by Jack Lait. The screen play comes from the pen of Robert N. Lee.

Tom Goes to Work

Tom J. Geraghty has been assigned to prepare the screen adaptation of Percival Christopher Wren's "Beau Sabreur," which James Cruze will direct for Paramount. "Beau Sabreur" is a story of the French Foreign Legion in North Africa and the sheik life of the Sahara. It brings back, as its principal characters, Hank and Buddy, who supplied comedy relief in "Beau Geste."

"Lark" Retitled

Mary Robert Rinehart's story, "The Lark," is coming to the screen as an F. B. O. production and will be called "The City of Shadows."

Exceptional Cast Designated For M-G-M Comedy

With a cast that includes one of the most famous stage comediennes in addition to a notable list of screen players, production has been started on "The Callahans and the Murphys," Metro-Goldwyn-Mayer's long-heralded filmization of Kathleen Norris' famous novel.

George Hill is directing, from a scenario by Frances Marion. The cast includes Sally O'Neil, Lawrence Grey, Marie Dressler, famous stage comedienne who launched Charlie Chaplin to fame in "Tillie's Punctured Romance," Gertrude Olmstead, Frank Currier, Polly Moran, Eddie Gribbon and Tom Lewis.

Vidor's "Crowd"

King Vidor's new production for M-G-M, "The Crowd" is an epic of everyday life, written by Vidor in collaboration with Harry Behn. Eleanor Boardman, James Murray and Bert Roach head the cast of this picture.

Chaney's "Unknown"

"The Unknown," a Lon Chaney starring film for M-G-M, is being directed by its author, Tod Browning, after a continuity by Waldemar Young. Joan Crawford and Norman Kerry are featured in the romantic leads. This film is said to provide Chaney with one of his most sensational roles, that of an armless circus freak.

Meet Eileen King!

Elinor King, chosen by Joseph P. Kennedy, president of F. B. O., to play in pictures, has changed her name to Eileen King. On the stage she was Goldie Flynn.



Mack Swain, surrounded by a bevy of beauties, takes his ease in the M-G-M studios. He thinks he's Solomon.

"Rookies" a "Laugh Sensation;" Patrons "Rolled Off the Seats"

"ROOKIES," Metro-Goldwyn-Mayer's latest comedy, directed by Sam Wood, is "a knock-out laugh panic," according to reports from a preview showing last week on the Coast.

J. Robert Rubin, vice-president and general counsel of M-G-M, now conferring with company officials at the studio, was one of the guests at the preview, and sent an enthusiastic wire to the eastern offices.

"Audience all but tore house down," was the telegraphic report from Joe Buell, manager of the Westlake Theatre. Buell praised the film as without question the funniest picture he had ever shown.

"Greatest comedy ever made. It panicked them and they rolled off their seats laughing. It's some picture, believe me," he asserted.

"Rookies" introduces a new comedy team to the screen in the persons of Karl Dane, the famous "Slim" of "The Big Parade," and George K. Arthur, who has played

humorous parts in many M-G-M features in the past three years. The story is an original by Byron Morgan.

The cast includes Marceline Day, Tom O'Brien, Lincoln Stedman, Gene Stone, Frank Currier, Louise Lorraine, Charles Sullivan and E. H. Calvert.

Boylan Chosen To Title Fox's "The Joy Girl"

Malcolm Stuart Boylan, Fox Films title editor, will report to Allan Dwan in New York within the next few days. Boylan, who has titled more than thirty pictures for Fox, established a world reputation with his titles for "What Price Glory." He will title "The Joy Girl," Dwan's latest production starring Olive Borden. Later, he will take a vacation. Boylan will return to Los Angeles via the Panama Canal.

Johnny Hines to Start This Week On New Comedy

From the Hollywood Offices of C. C. Burr, comes the announcement that Johnny Hines' forthcoming First National Picture, "White Pants Willie," will go into production this week at the Tec Art Studio in Hollywood.

All preliminary work has been completed, the laugh sequences having been injected into this film version of Elmer Davis' well-known Liberty Magazine serial by such comedy constructionists as Peter Milne, Howard Green, Kerrie Clark, Horace Woodmansee and George Amy.

The offering is being produced under the personal supervision of C. C. Burr, with the direction in the hands of Charles Hines, assisted by Frank Crane and Paul Wilkins. The photography is in charge of Jim Diamond, with Al Wilson assisting.

Warner Bros. Retain Oland

Warner Oland, veteran character actor, will hereafter be seen exclusively in Warner Pictures. The Warner Bros. this week secured Oland's signature to a contract extending over a long period of time.

This contract was awarded the actor as a result of the splendid work he contributed to "Don Juan" and "When A Man Loves," both specials starring John Barrymore. This he supplemented with an outstanding piece of characterization in "A Million Bid," just completed with Dolores Costello in the star part.

Oland hereafter will play roles of featured importance, the first of which will be in Miss Costello's next vehicle.



Helene Costello, Warner player, believes in props for the proper occasion.



Raymond Hatton as an old-time press agent in Paramount's "Fashions For Women."

Madge Bellamy Signed As Fox Star Last Week

Madge Bellamy, who appears in "Ankles Preferred" at the Roxy Theatre next week, has signed a new long term contract to appear exclusively in Fox pictures, it was announced last week by W. R. Sheehan, vice president in charge of production for Fox Films. After free lancing for a few months, Miss Bellamy will resume work at once on the Fox lot in the title role of "Colleen," a breezy Irish comedy.

Including Miss Bellamy, all of the principals in "Colleen" except Sammy Cohen boast of Irish ancestry. Charles Morton, the son of Frank Morton, will play the leading male role opposite Miss Bellamy. Tom MacGuire appears as her father and J. Farrell MacDonald has an important Irish character role. Marjorie Beebe and Ted McNamara have comedy roles. Sammy Cohen was included as the son of a pawn broker to keep the "What Price Glory" comedy team of Cohen and McNamara intact.

Colman-Banky Plans

Arthur Hornblow, Jr., is in New York, conferring with playwrights and novelists regarding the Roland Colman-Vilma Banky story to follow "The Magic Flame," which Henry King is now making for Samuel Goldwyn at Culver City, and which United Artists will release.



This winsome lady is putting on Edward Everett Horton's sleeve band. The scene is from "Taxi Taxi" a Universal-Jewel.



May McAvoy is evidently having a hard time convincing Malcolm McGregor in "Matinee Ladies," a Warner production.

"Dearie" Will be Irene Rich's Next Picture For the Warners

"DEARIE" is announced as the title of the next story in which Irene Rich will star for Warner Bros. Anthony Coldey is now busy preparing the scenario and Archie Mayo, a recent acquisition to the Warner directorial staff, has been chosen to give megaphone instructions.

Before camera work starts on her next picture, Miss Rich will leave Hollywood for a brief vacation. The star is just completing her latest vehicle, "The Climbers," with a strong cast in the support. Forrest Stanley, Flobelle Fairbanks, Anders Randolph, Clyde Cook, Nigel Barrie, Martha Franklin and Max Barwin are a few of the box-office

names included in it.

Another production unit at the Warner Studio has turned its efforts to the making of an exciting railroad melodrama, "The Black Diamond Express." Monte Blue is its star, with Edna Murphy playing opposite him and Claire McDowell, Myrtle Stedman, Carroll Nye and J. W. Johnson also appearing in the cast. The company has left for an extended stay in a remote corner of Mexico.

Dolores Costello's forthcoming picture, as yet untitled, is now in its third week of production. William Demarest, Douglas Gerard and Grace Gordon are recent additions to its cast.

Janet Gaynor to Florida; Later To Metropolis

Janet Gaynor, Fox Films featured player who has just completed "Sunrise" and "7th Heaven," two of the most pretentious pictures made in Hollywood in recent years, will leave Los Angeles for the East within the next few days.

Miss Gaynor, who is enjoying her first vacation in two years, will visit her old home in Florida.

Youngest Cast Enacts Picture

What is declared to be the youngest cast of experienced motion picture players in the film ferment portrays the principal roles in "The Whirlwind of Youth," Paramount's screen translation of A. Hamilton Gibb's "Soundings."

Lois Moran, the heroine, is not yet out of her 'teens. Donald Keith, who appears opposite her, has just passed the voting age. Vera Voronina, Paramount's beautiful new Russian player, is just past the one-score mark in years. Larry Kent, who also plays an important part, is about the same age as Keith.

Despite their youth, however, all four have had long experience before the camera, each having won the right to featured prominence in any cast in which they appear. Rowland V. Lee directed.

Loew Signs Jean Acker

Jean Acker, first wife of the late Rudolph Valentino, has been signed by Marcus Loew to open in his vaudeville theatres at the Brooklyn Orpheum, April 18. She will offer a sketch entitled "Smoke," by Guy Moyson.

Monte at Work

Monte Blue is at work on "The Black Diamond Express," his next starring vehicle for Warner Bros.



Marion Davies toiling in "Tillie The Toiler" a M-G-M picture.

Phil Rosen To Direct One Of Gotham's "12"

Phil Rosen has been signed by Gotham to direct the screen version of "The Woman Who Did Not Care," adapted by Marion Orth from the novel by Rida Johnson Young.

Sam Sax advises that he is going to "shoot the works" on this picture, scheduled to come as the climax to a series of twelve Gotham Productions to wind up the 1926-7 season.

Prison Ship In M.-G.-M. Picture

One of the most important sequences in "Captain Salvation," the sea story from the pen of Frederick William Wallace, now being filmed at the Metro-Goldwyn-Mayer studios, under the direction of John S. Robertson, shows a notorious convict ship in full operation. The floating prison depicts a varied assortment of 200 criminals bound for lonely exile out of England.

"Captain Salvation" is a Cosmopolitan Production, with Lars Hanson in the leading role. It will be presented here late in the spring.

Cortez Signed

Ricardo Cortez has been engaged for the leading male role in "Anna Karenina," in which Greta Garbo will make her starring debut for Metro-Goldwyn-Mayer.

Warner's Elated With Newest Star

May McAvoy's initial work as a Warner Bros. star lent special interest to the first screening of "Matinee Ladies," the master print of which was received at the company's New York office this week.

Following the preview the Warner executives in the east expressed enthusiasm over the excellent performance given by Miss McAvoy.

It is anticipated that the young actress will be one of the outstanding box-office personalities on the roster of Warner Bros. during the coming year and the production force has big plans for her future stories.

Her first vehicle, "Matinee Ladies," gives promise of unusual audience appeal. Directed by Byron Haskins from a story by Albert Howson and Sydney R. Buchman, the production features in Miss McAvoy's supporting cast Malcolm McGregor, Hedda Hopper, Cissy Fitzgerald, Richard Rucker and Margaret Seddon.

"Matinee Ladies" is listed for release by Warner on April 9th.



Jack Cohn, treasurer; Joe Brandt, president, and Harry Cohn, vice-president of Columbia Pictures Corporation.

Columbia's "The Perfect Thirty" Announced For 1927-28 Season

ONE of the most pretentious statements to come from the producing end of the industry was issued by Columbia Pictures this week.

Joe Brandt, president of Columbia, announces that for the season of 1927-28 this company will increase the number of its releases from twenty-four to thirty.

Mr. Brandt said: "Our new product will be known as 'The Perfect Thirty' and will transcend by far anything ever before attempted by Columbia. No expense will be spared to have the quality and entertainment value of the productions live up to the slogan 'perfect'.

"Harry Cohn, vice-president in charge of production, has options and has closed contracts on an unusual array of specially selected stories from the pens of popular authors and playwrights."

The first of these vehicles to be announced is "The Blood Ship" from the novel by Norman Springer. This is a story of the sea featuring Hobart Bosworth and will be directed by George Seitz from Fred Mynton's adaptation.

Because of the unprecedented success of "The Lone Wolf Returns" another novel by Louis Joseph Vance, "Alias the Lone Wolf," has been secured for a superspecial. It is the best story Vance has written around this lovable crook character.

The remainder of "The Perfect Thirty" include:

"The College Hero," adapted from a story by Willard Mack.

"By Whose Hand?" a powerful drama by Channing Pollock.

"Stage Kisses," a comedy with a Parisian flavor, adapted from a story by George Bronson Howard.

"Sally In Our Alley," a romantic comedy, replete with pathos and irresistible humor.

"The Sporting Age," from a story by Charles K. Tennant, a fast moving drama of men and women who take life lightly and spend money seriously.

"Beware of Blondes," an adaptation of Pierre Dumond's "peppy" story.

"Nothing to Wear," a story of crying women who keep their husbands busy buying clothes and yet have nothing to wear.

"Lady Raffles," a drama of diplomatic intrigue and adventure from a story by Alfred Henry Lewis will probably have Priscilla Dean as the star.

"The Way of the Strong," by Octavus Roy Cohen.

"That Certain Thing," a sex-appeal story with a well-known star.

"Virgin Lips," by Jack Lait, nationally known because of his newspaper stories and plays.

"Come Back to Aaron," a delightful inter-racial melange served up in a new style.

"Broadway Daddies," a surprisingly different story of present day Cinderellas and fairy "godfathers," by Grace Atkinson.

"A Woman's Way," by Thomas Buchanan, adapted from the stage success presented on Broadway.

"San Francisco," one of the greatest stories of society in conflict with the forces of the underworld ever brought to the screen.

"The Tigress," the drama of a woman who was as restless and as cruel as the tawny cat after whom she was named, adapted from an Alfred Henry Lewis story.

"After the Storm," a surging drama which will be given an elaborate production.

"Say It With Sables," by Dorothy Howell, the story of a gold-digger who was in a class by herself when it came to asking things from admirers.

"So this is Love," from story by Gertrude Atherton tells the story of a woman who gave nothing and demanded everything.

"Bridge" a story of the humor, tragedy, vices and virtue of the game that has taken the classes and the masses by storm.

"Golf Widows" by Henry Clayton Cooper a dramatic comedy tidbit of sporting husbands and their no less sporty wives.

"The Opening Night," from a story by Owen Davis, is a gripping romance with an occult twist that will mystify and entertain all types of audiences.

"My Wife's Relations," a comedy of marital complications with an all star cast.

"The Adventuress," by Frances Marion. A drama of a scheming woman who stopped at nothing so

Globe Theatre For "Camille" Premiere

The Globe Theatre, at Broadway and Forty-sixth street, New York City, has been leased by Joseph M. Schenck for the premiere of Norman Talmadge in "Camille," a First National release, to take place on Thursday evening, April 21.

Playing opposite the star is Gilbert Roland, the young Spanish actor, who plays the part of Armand. Fred Niblo directed. Others in the cast are Alee B. Francis, Helen Jerome Eddy, Lilyan Tashman, Rose Dione, Oscar Beregi, Harvey Clark, Albert Conti, Michael Visaroff, Evelyn Selbie and Etta Lee.

The Broadway run of "Camille" is in the nature of a pre-release, it was announced at the First National offices. The production will be generally distributed next fall.

Mix Returns

Tom Mix, Fox Films star, has returned from Palm Springs, where exterior scenes for "Outlaws of Red River" were filmed. Interior scenes are now being made by Director Lewis Seiler at the West Coast Studios.

Jean Steps Up

Jean Dupont, chief reader in the scenario department of F. B. O. for more than a year, has been promoted to a position as scenarist.

long as she gained her object.

"Forgotten Women," by Louella Parsons who has gained an imposing following of fan readers through her motion picture column.

"The Siren," a story of the witcheries of a girl who never knew a real emotion until she met a man who despised her.

"Modern Mothers" adapted from "Perils of Divorce" by Rachel Crothers.

"The Warning," adapted from a story by Edgar Rice Burroughs.

Besides Hobart Bosworth, Harry Cohn has contracted for the services of Bert Lytell, Betty Compson, Shirley Mason, Priscilla Dean, Eugene O'Brien, Helen Chadwick, Ralph Graves, Johnny Walker, William V. Mong, Malcolm McGregor, John Miljan, George Fawcett, Stanley Forrest, Ann Pennington and Eugenie Gilbert.

These players will be part of the superior casts selected for Columbia's forthcoming productions. Other stars with box-office following have been signed, and their names will be made public shortly.

Columbia, during the past season, had on its roster some of the best directors in the business. For the coming season the company has signed George B. Seitz, Frank Strayer and Ralph Ince, and negotiations are pending for the acquisition of several directors who have made surefire box-office successes.

Tiffany Adds Three More Exchanges

WITH the announcement that Tiffany Productions, Inc., has added three new exchanges to their nation-wide producing and distributing organization, M. H. Hoffman, vice-president of the company, states that Tiffany now has a world-wide organization with Twenty-six exchanges in the key cities of the United States, four in Canada, seven in the United Kingdom and Berlin, Germany, Paris, France, and Havana, Cuba.

With every distributing center represented by a Tiffany exchange, Mr. Hoffman who is now in California, has made plans for the season of 1927-1928 for the production and the distribution of Twenty Gems From Tiffany with from three to six special productions intended for extended runs.

The titles announced for Tiffany's next year's schedule include: "The Grain of Dust," "Bachelor Apartments," "Grass Widows," "Their Hour," "Ladies of the Night Club," "Dixie," "Confessions of a Model," "Shanghai," "Beautiful But Dumb," "Pleasure," "Sex Appeal" (a farce), "The Albany Night Boat," "The Scarlet Dove," "Lingerie," "Tia Juana Rose," "Night Life," "Women's Wares," "Scandal," "The Girl from Gay Paree" and "The Adventuress."

Mr. Hoffman further announces in his plans for the coming year that the standard of quality maintained by his organization in his production of twenty gems this year and hailed by both exhibitors and public alike is in every way comparable with the best on the market and in many instances, better. For the coming year's output, no expense is to be spared by Tiffany to make each and every one of the pictures of the highest quality with casts of players known the world over for their histrionic ability and to be directed by men who have proven their worth in turning out pictures of entertainment and box office value.

A nation-wide advertising and exploitation campaign is to be inaugurated within a short time in the leading trade papers of the industry and in magazines and newspapers of national importance.

Sales Manager Ed. J. Smith is now engaged in perfecting one of the strongest sales organizations in the industry and is at the present time making a tour of all Tiffany exchanges holding conferences with exchange managers and field men, discussing and outlining the plans for the coming year.



BETWEEN THE THREE OF THEM THEY OUGHT TO GET A GOOD ONE—This famous group, Douglas Fairbanks, Kathleen Norris and Mary Pickford, are shown in consultation regarding Miss Pickford's next photoplay, which Mrs. Norris is now preparing for United Artists.

Albert Parker Will Direct Gloria Swanson's Second Opus

BECAUSE of the excellent directorial work which characterized the filming of "The Love of Sunya," her first independently-produced offering for United Artists, Gloria Swanson and her associates have re-signed Albert Parker to direct Gloria's second United Artists release, to be made in California.

Mr. Parker is with Gloria Swanson and her company in Hollywood. While en route to the Coast, production details of Miss Swanson's next release were discussed. No definite title has been selected, but it is known that the story is a dramatic one, and will give Miss Swanson wide scope for her manifold talents.

Parker's work in connection with the filming of "The Love of Sunya" has won unstinted praise from the press and public alike. He first attracted attention as the director of "Eyes of Youth," the Max Marcin play, with Clara Kimball Young as the star. He later directed Sherlock Holmes.

"His Son" Started

Lewis Stone will have the leading role in "His Son," the tentatitle title for the photoplay production.

Langdon's Next

Harry Langdon is to star in "The Yes Man," following completion of "Long Pants," an early First National release.



Albert Parker

starring John Barrymore for the Goldwyn Pictures Corporation, and his next big assignment was the direction of "The Black Pirate"; Douglas Fairbanks' picture for United Artists.

Miss Sebastian Cast

Dorothy Sebastian will play opposite Tim McCoy in "California," his third M-G-M starring vehicle.

Clawson's Work

Elliott Clawson has completed the scenario of "The Branding Iron," and will contribute more scenarios for this year's M-G-M schedule.

Abdullah's Titles F. P.-L.'s "Chang"

Achmed Abdullah, novelist and short story writer, has been engaged by Jesse L. Lasky to write the titles for "Chang," the sensational motion picture of jungle life produced by Major Merian C. Cooper and Ernest B. Schoedsack, who spent a year and nine months in the remote interior of Siam making the film.

"Chang," described by Paramount as one of the finest things yet recorded by the cinema, is scheduled for an early opening in one of the Broadway theatres, where it will have a lengthy run.

Mr. Abdullah, who has written many colorful adventure tales of Oriental life, is regarded as an authority upon jungle life. He is a Mohamedan, although he has spent most of his life in Europe and America.

The motif theme of "Chang" is the elemental conflict between man and the fierce beasts of the jungle.

Columbia Aids Exhibitors By Ad Co-operation

An interesting example of the sort of cooperation given by Columbia's franchise holders and exchanges to the theaters playing the company's pictures, is offered by a half-page advertisement of "Stolen Pleasures" which appeared in the Denver Rocky Mountain News of March 6.

Most motion picture houses content themselves with taking a number of lines to herald their attractions. The America, Denver's most popular first-run theater devoted to screen entertainment, arranged with J. T. Sheffield, of the Denver Columbia Exchanges, to join resources, and a smashing display was the result.

The half page ad was equally divided, one half being used by the theater to play up "Stolen Pleasures" while the other half listed Columbia's "big 24" and several well known authors responsible for some of this season's product.

Joe Brandt, president of Columbia Pictures, and an old advertising man, knows better than most the effect of large space advertising on the public consciousness. His plans for the coming year embody not only large space in the trade papers and fan magazines, but also in the regionals and newspapers, the latter to be placed through the exchanges, which will be authorized to handle such advertising locally.

Rex, Equine Star, In "No Man's Law"

"No man's Law," the new Hal Roach feature starring Rex, the wild horse, which Pathe will release on May 1, unfolds a most dramatic story of happenings in Death Valley.

Barbara Kent heads the human cast, with Theodore Von Eltz, James Finlayson and Oliver Hardy in support. Fred Wood Jackson, famous for his guiding of Rex in "The Devil Horse" and his other Pathe features, again held the megaphone for "No Man's Law."

Don Hancock, In Brooklyn, Talks On "Joke" Stuff

Don Hancock, Editor of Topics of the Day, is obtaining national publicity for this Pathe subject through lectures in and around New York City.

Recently he talked before the Kiwanis Club of Brooklyn at the St. George Hotel on "Joke-smithing."

The Brooklyn Sunday Eagle carried a full page story, "Do Humorists Ever Smile," founded on an interview with Mr. Hancock. The article went into detail regarding the editorial work in connection with getting out "Topics of the Day" and Mr. Hancock traced the history of jokes down through the ages.

Among the noted humorists referred to in the story is Will Rogers, now a Pathe star in the series "Will Rogers, Our Unofficial Ambassador Abroad."

St. John's Comedy

Clem Beauchamp, who has developed into one of the outstanding comedy favorites at Educational Studios this season, assists Al St. John in the laugh-making in "Jungle Heat," the new Mermaid Comedy.

Burns' New Lead

Edna Marion has been chosen as leading lady for Neal Burns in the next Educational-Christie Comedy in which he will be featured.

The Week's Rumor

Sorry to repeat a rumor—in this business there ought to be a fresher one—but this week's whispered contribution to the hectic scheme of things is that the M-G-M-United Artists merger is definitely "off" because of opposition by Mary and Doug. We hope next week not to have to say it's reported "on again."

Harry Langdon Feature Comedy, "His First Flame," Ready May 7

Mack Sennett Explains Great Popularity of Moon-Faced Fun-Maker, As Pathe Star; Two-Reel Start



Snookums is vacation-bound, following the completion of the first series of "The Newlyweds and Their Baby" comedies by the Stern Brothers, to be Universal Junior Jewel releases, next season.

Water Scenes

Water from ten lines of fire hose kept one stage of the Christie Studios almost constantly under water for several days during the production of "Dumb Belles," the new Educational-Billy Dooley Comedy starring the "goofy gob" comic.

Pathe Lists "Our Gang" Comedy On Program For Week, April 17

"LOVE MY DOG," a new "Our Gang" comedy from the Hal Roach Studios, and "Cured in the Excitement," featuring Madeline Hurlock and Billy Bevan, a Mack Sennett film, both two-reel comedies, head the short feature program for the week of April 17th.

"Melting Millions," the current Pathe serial, reaches its second chapter and the program is further supplemented by "Anti-Fat," an Aesop Film Fable; Pathe Review No. 16; "The Agile Age," a Grantland Rice Sportlight; Topics of the Day No. 16, and two issues of Pathe News, Nos. 34 and 35.

"The Agile Age" as portrayed by Grantland Rice Sportlight reel, is the age of youth, and in this

HARRY LANGDON'S feature comedy, "His First Flame," is announced for May 7 release by Pathe. The droll little comedian plays a fire-fighter in this feature and "His First Flame" has a double meaning, for not only is he called upon to fight a fire—but he meets his first sweetheart.

The moon-faced comedian heads a cast of players who have been closely associated with him in his two-reel Pathe comedies. Ruth Hiatt and Natalie Kingston have the feminine leads and Vernon Dent has the role of Harry's uncle; others in the cast include Bud Jamieson and Dot Farley. Harry Edwards directed, from a story by Frank Capra and Arthur Ripley.

Mack Sennett promises that "His First Flame" will be one of the strongest comedy features ever produced by him, even including the popular "Mickey" and "Molly O," both of which added laurels to his genius as a producer.

Discussing the elevation of Langdon to feature length laugh vehicles, Sennett stated: "I realized from the outset that in Harry Langdon were greater possibilities than in any other artist with whom I had previously worked. I felt that, with one of his marvelous versatility, it would not require years of painstaking effort before he could be presented in feature-length stories.

"Almost from the very beginning of his picture career I have been asked to present Langdon

in longer pictures, and it might have taken place sooner if Harry had not suggested that he continue in two-reelers, until he felt more certain of himself, a certainty which he knew would only come with plenty of camera experience.

"Mr. Langdon is not only an artist whose full value is as yet to be realized, but he is also an author of no mean ability. His is unquestionably one of the keenest minds I have ever encountered. For subtle plotting of genuine humor, he could be pitted against the best writers and gag men in the business today."

Miss Gulliver's Western Roles For Universal

Dorothy Gulliver, the winsome little brunette remembered for her outstanding work in Universal's "Collegians" series of two-reel comedies, has cast aside her campus togs for the more mannish attire of a rough-riding cow-girl and will be seen in the feminine lead opposite Fred Humes in a series of western films for Universal under the direction of Edgar Lewis.

In her previous role of a modern college co-ed she was gliding about in a luxurious little roadster, but in preparation for her latest part in "One Glorious Scrap," she has been seen astride a high-spirited mount taking her daily dozen along the Beverly Hills bridle path.

Oriental in Comedy

Anna May Wong and K. So-jin, two of the best known Oriental players in pictures, add an unusual flavor to "Hon. Mr. Buggs," a new Hal Roach Star Pathe comedy.

Great Star Cast

Ethel Clayton, popular favorite, who has grown up with the cinema, is prominently cast in "The Princess on Broadway," a new Pathe feature, starring Pauline Garon.

Emma Dunn in a Barrie Film

Emma Dunn, well known actress of the stage and screen, has been cast for a prominent role in "Quality Street," Marion Davies' new starring vehicle adapted from Sir James Barrie's famous play, which Sidney Franklin will direct.

Mrs. Dunn's outstanding stage triumph was "Old Lady 31." She also starred in a screen version of this play. Conrad Nagel will play the leading masculine role in "Quality Street."

1917 War Shots In International News Release

Ten years ago, on April 6, 1917, President Woodrow Wilson signed the declaration of war against Imperial Germany. Commemorating this event, International Newsreel released April 2 a special as part of the current news reel, showing the stirring, thrilling scenes of that momentous occasion, and of the ones that followed.

Although it was only a decade ago, the motion picture industry was then truly in its infancy. International Newsreel even then was several years old, and was one of the very few motion picture concerns in a position to properly record these historical events.

The picture opens with the signing of the Declaration of War. It shows Major General John J. Pershing, fresh from his Mexican adventures, being chosen to lead America's forces "over there." There are scenes of the drafting of America's man power, with Secretary of War Baker drawing the first number—258

Diana Comes East!



Diana Kane, the charming sister of Lois Wilson, is leaving Hollywood this week and will do a picture in the East before returning to the Coast.

Jap. Earthquake "Shots" Hurried Here to Pathe

Pathe News scored a beat in the news field by showing motion pictures of the latest Japanese earthquake throughout the United States just a little more than a week after the occurrence of this calamity many thousands of miles away. Broadway audiences saw these scenes at the early shows last Wednesday evening and Chicago audiences saw them at the opening performances Wednesday.

In this disaster the papers reported 3,300 people killed and 7,000 injured. At Mineyama, alone, 1,500 lost their lives. The Pathe News man was in the immediate vicinity of the turmoil and rushed to the scene, ground his camera, and shortly after placed the films aboard a Pacific liner leaving Yokohama for Seattle.

These first Japanese earthquake negatives arrived at the Pathe laboratory in Seattle where they were quickly developed, and a few hours later positive prints were rushed to Los Angeles, San Francisco and eastern cities.

Spring and Depinet Return

Following a very successful business trip to key cities in the Midwest, Samuel Spring, secretary-treasurer of First National Pictures, and Ned E. Depinet, general sales manager, have returned to the home office. In Omaha, they assisted at the formal opening of Abe's Blank's Riviera Theatre, and were likewise guests of honor at a luncheon given by the Omaha Chamber of Commerce.

"Poodles" Hanneford Noted Circus Star With Educational

"POODLES" HANNEFORD, famous circus bareback rider and clown, who is being featured in several new Educational-Mermaid Comedies, is already well known to motion picture comedy fans. He made a series of four Tuxedo Comedies for Educational several years ago that scored an instant hit. He appeared first in "Front" and then in "No Loafing." In "No Loafing," he did some of the cleverest pantomime to be seen on the comedy screen, as a piano mover. In "The New Sheriff," his third comedy, he went into the wild and woolly West and attempted to play cowboy and, of course, performed several of his daring riding stunts. He concluded this series with "The Bonehead," a typical circus picture, in which he duplicated many of the feats for which he was famous in circuses.

Hanneford has completed his first Mermaid, "Circus Capers," under his new contract with Educational. In this comedy, the circus funster is pictured as a roustabout in a circus, and executes many daring horseback tricks. Educational has surrounded him with a splendid supporting cast, and the entire production was supervised by Jack White, veteran fast-action comedy director.

He will soon appear in New York in "The Circus Princess," a spectacular musical production.

The circus star has been practically brought up under the "Big Top." He has been appearing as a featured member of the Hanneford Family in many circuses for years. This act was featured for one whole season by Sells-Floto's circus.



"Poodles" Hanneford in "Circus Capers," which will be released by Educational; Glen Cavender is the man in the net.

Stern Bros. Have Five Comedies For the Showmen This Month

THE STERN BROTHERS, through Universal, announce the release of five strong two-reel comedies this month. They include a Buster Brown Comedy, a two-reeler of "The Newlyweds and Their Baby" series, a new "What Happened to Jane" Comedy, a "Let George Do It" Comedy and a new "Excuse Maker" two-reeler. These comedies present popular Stern Brothers stars and were made by directors of national prominence.

The Buster Brown Comedy, released as a Universal Junior Jewel, which indicates the high entertainment value for which it is rated by the Universal sales force, is "Lookout Buster." It was directed by Gus Meins, with the famous Buster Brown trio, Arthur Trimble as Buster, Doren Turner as Mary Jane and Pete, the dog comedian, as Tige. The comedy reached the screens April 4th.

Of the regular Stern Brothers

Comedy release, the first to reach the screen this month was "Fishing Snookums," a new "Newlywed" Comedy, released April 6th. Sunny McKeen, the remarkable baby, as Snookums, Sid Saylor as Mr. Newlywed, and Ethlyne Clair as Mrs. Newlywed, are the featured players.

"She's My Cousin," the "Excuse Maker" Comedy for release April 13th, stars Charles King, supported by Constance Darling, Roli Roxi and Al Ford. It was directed by Francis Corby.

"Jane's Hubby" is the next Stern Brothers release, due April 20th. It co-features Thelma Daniels and Charles King, with Max Asher in a supporting role. Scott Pembroke directed.

The final Stern Brothers release for the month, scheduled for April 27th, will be "George Leaves Home," a new "Let George Do It" Comedy, starring Sid Saylor, and directed by Francis Corby.

An Irishman's Jewish Films

An Irish director making a series of Jewish comedies is the latest development at the rapid-fire Hal Roach Studios, where things have a habit of happening.

Leo McCarey, a true-blue son of old Erin, is poring over Hebraic folklore and historical data, to give to the world a series of real laugh-makers featuring Max Davidson, the diminutive character actor.

Work has now been started by McCarey on his third offering, as yet untitled, in which Davidson is supported by a notable cast, including Martha Sleeper, Jesse Devorska, Spec O'Donnell, James Finlayson and Lillian Elliott.

Marion Nixon, Universal star, now playing in "The Chinese Parrot."



Maria Corda protesting in William Fox's "Madame Wants No Children."

Chandlee Gorilla Titling

Harry Chandlee, whose clever titles were a feature of The Gorilla Hunt, is editing and titling the film record of the Sterling New Guinea Expedition, which, under the auspices of the National Museum and, with the collaboration of the Dutch Government, spent ten months in unexplored New Guinea jungles, where they found a hitherto unknown race of pygmies.

Technician of Titles

William Park, talented titler of the Pathe Review and News, has joined the staff of Emanuel Cohen, editor of Paramount News.

Horton Completes "King of Spades"

Edward Everett Horton this week finished "The King of Spades," as the second in a series of two-reel comedies in which he is being starred by Hollywood Productions for release by Paramount.

The story is set in a Western locale, involving several of the biggest sets ever constructed at the Metropolitan studio.

J. A. Howe, who directed the first Horton, "Dad's Choice," handled the megaphone on "The King of Spades."

With Horton in the picture are Violet Bird, Jack Raymond, Richard Neil and Jack Curtis.

All-Comedy Is Success, Due To Garfinkle

Harold Garfinkle, energetic manager of the Midwood Theatre, Brooklyn, N. Y., formerly a Publix Theatre man, realized the value of the All-Comedy Circus programs, and recently ran one with complete success.

In addition to a feature, the bill included three Pathe subjects, an "Our Gang" comedy "Telling Whoppers," an Aesop Film Fable, "Taking the Air," and a current issue of Pathe News.

The Our Gang rascals are big favorites of the juvenile as well as the adult audiences of the Midwood, so the theatre management concentrated its exploitation on the "Telling Whoppers" comedy.

The theatre in newspaper and house program advertising played up the "gang" fun-film, and also featured it in a trailer, which was run three weeks in advance.

In Cutting Room

Donald Crisp, who is directing Leatrice Joy's current starring picture, "Vanity," has moved his base of operations from the set to the cutting room. Charles Ray and Alan Hale play the featured supporting roles.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"A Dozen Socks"

Pathe—Two Reels



In this issue of the series of Mack Sennett Comedies starring Alice Day, she is shown as very much in love with a champion prizefighter, played by Danny O'Shea, pictured here, who kids her along. One of his assistants is in love with Alice and takes all sorts of punishment in the ring for her sake. Marjorie Zier is cast as the girl that the champ favors, and who snubs poor Alice, but Alice, of course, wins out in the end, getting the man she wants. It is a good number of the series and should prove amusing to the Alice Day fans and the public in general. Early Rodney directed, and Barney Hellum appears as the fighter's assistant. There are a number of good gags in this two-reeler.

"Roped In"

Educational—Two Reels



Theory versus experience when it comes to wrestling, furnishes the idea behind this Al St. John comedy with theory getting all of the lucky breaks and winnings out in the end. The result is an amusing slapstick comedy with a lot of gags that should be good for laughs. Al appears as the author of a book on wrestling and the girl's father for publicity purposes arranges for him to fight a regular wrestler, excellently portrayed by Bull Montana, who of course looks the part. Al is getting the worst of it when with the aid of his assistants and a couple of lucky accidents he manages to win both the bout and the girl.

"The Rival Sex"

Pathe—One Reel

PRESENTING THE WORLD of sport from still another angle, Grantland Rice in this Spotlight takes up the so-called weaker sex and shows what women are doing in all lines of sport and how in many they are giving the men a hard run for supremacy. Among these are hockey, golf, archery, field day events and rowing. Several of the leaders in the different fields are shown. It is well up to the standard of this interesting series and should appeal to the fans in particular and the public in general.

"Pete's Pow Wow"

Bray—One Reel

IN this Hot Dog cartoon Walter Lantz appears as a boob prize fighter with Pete the Pup as the manager. Walter is pictured as being so dumb that finally Pete has to go in and fight the other pugilist and he does so well that he, Pete becomes the new champion. It is a clever and amusing number, well up to the standard of the previous numbers in this series.

"Jane's Hubby"

Universal—Two Reels



In this number of the "What Happened to Jane" series Jane is shown as having married without her father's consent, and as a result, her husband, played by Charles King, pictured here, has to resort to a disguise to be near her. This results in amusing complications and on the whole the offering averages up to the others in this series. Charlie uses the disguise of a colored maid and gets a job in Jane's home, of course Dad catches them making love. A black hand letter complicates the rumpus already started as an imprint of Charlie's hand is seen by Dad on Jane's back. The final outcome of the series of mix-ups is that the whole bunch land in jail.

"Here Comes Precious"

Educational—Two Reels



The familiar angle of rivalry between two chaps for a girl's love serves as the basis for the Jimmie Adams comedy, but it has been snappily handled with several sure-fire and a number of new gags so that it affords peppy and amusing entertainment. The idea hinges on the decision of the girl to marry Jimmie if he shows up at a certain hour. Of course the rival, played by Eddie Baker, does everything he can to keep Jimmie away even adopting a disguise and pulling the bolshevik stuff. This results in some especially good gags in a scene where a parrot, electric light globes and a gaspipe all combine to make Jimmie think he is being trailed by gangsters. Of course he wins out in the end.

"Below the Equator"

Fox—One Reel

RIO De Janeiro, the Brazilian metropolis is shown in this issue of Fox Variety to be not only a thoroughly modern city in every respect, but a veritable fairyland when it comes to scenic beauty. The towering mountains and hills in and around the city offer vistas of unusual magnificence. In fact this is a regular dream city that is unique among the world capitals.

"The Speed Hound"

Bray—Two Reels



Here is one of the second series of Bray Comedies featuring Lew Sargent, which is now being released under the general title "Fiz-zical Culture Comedies." It is a fairly peppy and amusing number dealing with the rivalry between hero and villain in scholastic events. Henry Rocquomore does good work in an important role as Lew's father. The action revolves around a running race in which the girl accidentally shoots Lew with an arrow which causes him to win. This gag is repeated later when she deliberately shoots him during the big race. An initiation allows for the introduction of other gags in which Lew has to dress as a girl and do other amusing things.

"Cash and Carry"

Educational—Two Reels



This amusing Christie Comedy might be aptly called "Fun in a Department Store," for the laughs are built up around the rivalry in business in love between Neal Burns, pictured here, who is the hero, Bill Irving the villainous floor walker and Edna Marian cast as a pretty clerk. There are a number of good gags, the action moves at a snappy pace and it should prove a pleasing offering for the majority of audiences. The main idea of the comedy is the fact that Neal needs a dress suit to attend the store dance and no matter what ingenious scheme he used the floor-walker manages to checkmate him. This results in several good gags including an especially good one where Neal swipes the clothes from a dummy and when caught poses as the dummy.

"Smith's New Home"

Pathe—Two Reels



Raymond McKee, pictured here, who appears in the role of Smith, Ruth Hiatt as his wife and little Mary Ann Jackson as their mischievous little daughter, in this issue of Mack Sennett Smith Family series, have so much trouble with landlords that they buy a new home and, of course, everything that the skill of experienced directors and gag men can devise happens to them. Much of the material is familiar but some of it is new, and it is all amusing, with plenty of slapstick and situations. There is the inevitable rain and the wrecking of the place from the flooding of the attic, and, of course, little Mary Ann Jackson contributes largely to the fun.

"The Courage of Collins"

Universal—Two Reels



Edmund Cobb appears in his familiar role as a member of the Northwest Mounted Police in this Universal Western with Helen Foster in the role of a girl who with her little brother are orphans. The melodramatic complications are of the usual type in stories of this kind and the subject proves of average entertainment value for those who like Northwestern stories. The action deals with the attempt of claim jumpers to get hold of the girl's claim, and Cobb disguises as a stranger and finally after considerable action including a snappy fight, manages to trap the gang and of course wins the girl.

"Odd Jobs"

Educational—One Reel

WALTER Futter, in this issue of his "Curiosities" has assembled a wide variety of scenes showing the unusual occupations and the hazardous ones in which men make their livelihood, and it proves an interesting and instructive reel. He pictures the occupations of an aviator, a deep-sea diver, an engineer, a coal miner, a fireman, bridge painter, human spider, a waiter who rides a bike with a tray of food on his head, a totem pole carver and trick bike rider and elevator operator in the Washington monument.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

*Moving Picture World Bureau,
Albany, N. Y., Apr. 7.*

THERE never has been a Lenten business in Albany's motion picture theatres that has measured up to the present one. Practically every theatre in the city is running ahead of a year ago and at the Mark Ritz last week the combination of the Vitaphone and "It" established a new house record. In Troy, business also was running exceptionally good, but in Schenectady it is said that Lenten effects are making themselves felt to a considerable extent.

Comings and goings of the past week include Uly S. Hill, managing director of the Stanley houses in Albany and Troy, journeying down to Philadelphia. Alex Sayles of the Leland was in New York City, and so was Jake Golden of the Griswold in Troy. Sam Eckman of the Metro-Goldwyn forces, was up from New York. Julius Byck was along Film Row from Tannersville, and so was Mrs. Dennis Regan of Greenwich. Ed Urschel and Bernard Goetz of the local Pathe exchange were in New York City on Sunday.

At the Happy Hour in Schenectady, which is now run by Frank Shay and John J. Curry, there have been some improvements that have resulted in far better projection than in the past. The new owners have installed a projection machine as well as a new screen and are now advertising "The brightest pictures in the city." Morris Silverman, who formerly owned the theatre, but who has two other houses, has just redecorated the Pearl.

Although the local Pro-Dis-Co exchange dropped into third place last week in the national sales contest, Alec Herman, local manager, is far from disheartened, and his sales force is now working seven days to the week in an effort not only to get back into second place but to lead the entire country.

Ed Hayes was all smiles last week by reason of the fact that the local Pathe exchange had received a 100 per cent. rating from the Film Board of Trade as the result of a recent fire inspection. Andrew Bustonably, of New York, inspector booker, was at the Pathe branch last week.

There was one exchange manager on Film Row in Albany last week who was all smiles. That person was Harry Weinberg, manager of the F. B. O. exchange, who opened his mail one morning and found a fat bonus check inside.

The Wedgeway, which formerly sheltered Proctor's in Schenectady, has now been taken over by the Farash company, but its policy has not yet been definitely decided. At the State Theatre, which is next door, it is planned to resume presentation acts after Easter, and to use these well into the summer. Meanwhile the Albany theatre will remain closed. The Farash lease on the Van-Curler expires on September 1.

Frankfort

George Loomis, who owns the theatre in Frankfort, was in town during the past week. Mr. Loomis admits that he doesn't make many trips to Albany for, between working daytimes at the typewriter works and running the theatres nights, he has no time for a trip to Albany and a visit to Film Row.

Chestertown

Dr. Swan, who runs the Plaza at Chestertown three nights a week, has decided to reduce admission prices from 50 to 30 cents. Lewis Benton, of Ballston, a well-known exhibitor, is seriously ill.

Roach Sighs For Hat Tho It Wasn't So High

James Roach, general manager of the Farash Theatres in Schenectady, N. Y., is now sporting a light gray fedora that cost in the neighborhood of ten dollars, while the advance man for George White's Scandals is working somewhere in the United States, and probably still wearing Mr. Roach's five dollar dicer. The exchange occurred the other night when the advance man hurriedly left Mr. Roach's office to catch a midnight train and grabbed the first hat that came to his attention.

Schenectady

Claude Fish, of Schenectady, who belongs to about every organization under the sun, is now praying that the next national Shrine convention will be held in San Francisco. You see, it's this way. Mr. Fish will be the delegate from the Schenectady fez-wearers and naturally he doesn't want to see the convention slated for Troy or some place nearby. Mr. Fish, meanwhile, is considering the erection of a new marquee and sign at his theatre.

Utica

Utica news notes include the fact that W. H. Linton and son will observe their first anniversary at the Olympic during the week of May 14, and a bill replete with features will be given. It will be remembered that Mr. Linton built a theatre in Utica two or three years ago that was to become a monument to his life's work, and that the house burned down after being open less than two weeks. Undaunted, Mr. Linton, who is about 60 years of age, sought the capital that brought about the present theatre.

Luzerne

A new theatre is to be erected in Luzerne. Dayton LaPoint is using vaudeville along with his pictures one night a week in Chatham. Mrs. G. Harry Brown is running a theatre at Old Forge. Jack Krause, local manager for Tiffany, has been given added territory and will now include Rome, Oneida and Canastota. The Empire, in Glens Falls, is now playing stock. O. R. Reiffel, local film salesman, has a new car.

Convene in St. Paul

The annual convention of the Motion Picture Theatre Owners of the Northwest will be held in St. Paul instead of Minneapolis this year, if a recommendation of the executive committee materializes. The dates will be May 3, 4 and 5.

Ohio

*Moving Picture World Bureau,
Cincinnati, Ohio, Apr. 7.*

FIRE, believed to have been the result of defective wiring, caused damage of considerable proportions at the Ohio Theatre, Cleveland. The blaze, however, was confined to the locker room.

Dr. I. Brody, executive head of a chain of theatres, Cleveland, has appointed John Price general manager of the Kinman, New Broadway and Imperial.

Castro Theatre, owned by Mike Shea, and managed by Paul Mueller, Ashtabula, has closed temporarily. Rumor has it that the house will remain dark until fall.

Akron

H. H. Fieber and Maurice A. Shea are interested in the building of a new house at Akron, Ohio, for the Loew interests.

Toledo

Joseph Perlstein, manager, Keith's, Toledo, is authority for the statement that the Keith-Albee organization will build a \$1,000,000 theatre in that city.

Mansfield

The Opera House, Mansfield, Ohio, has inaugurated a "bargain hour" in admissions from 1:30 to 2:30 p. m., when the scale is lowered to ten cents for all parts of the house.

The Pythian Building, Mansfield, for which negotiations have been pending for more than two years, will now be built, according to an announcement recently made. Jake Greenbaum, erstwhile manager of the Opera House and Majestic Theatre in that city, is to have charge of the theatre, which will be one of the outstanding features of the building.

Dayton

Victory Theatre, Dayton, Ohio, legitimate house, of which Elmer Reidell is manager, is playing a week's engagement of "The Big Parade."

Dayton theatres enjoyed increased attendance as a result of showing moving pictures of Main street, which were contrasted on the screens with "stills" of buildings occupying the same sites several year ago.

Manager Levy of the Forest Theatre, a suburban house, Cincinnati, is elated over the fact that through the efforts of a local society of artists, the picture, "The Last Laugh," was recently given a special showing at his house. Strange as it may seem, this picture has never been shown at any of the first-run downtown houses. In fact, the only time it has ever been exhibited in Cincinnati was about a year ago at the Orpheum, likewise a neighborhood house.



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San Francisco

*Moving Picture World Bureau,
Berkeley, Cal., Apr. 7.*

FFIFTH Anniversary Week was celebrated late in March at the Golden Gate Theatre with a special bill. Anniversary week is always made a gala event at the Golden Gate Theatre under the direction of Manager Clifford Work.

S. F. Doyle, one of the leading moving picture exhibitors of Australia, was a recent arrival at San Francisco on the liner Ventura. While he took occasion to explain that moving picture censorship as worked out in Australia is proving very satisfactory. It applies only to moral standards, sectarian or political issues being ignored.

Mrs. Walter McGinn, director of public relations for the Allied Amusement Industries of Northern California, recently addressed members of the San Francisco Round Table on "A Closer Understanding Between Service Clubs and the Moving Picture Industry."

A. L. Gore, president of West Coast Theatres, Inc., was a recent visitor at San Francisco, accompanied by a group of the principals in the recent merger between West Coast and the Stanley Company of America, including John McGuirk, president of the Stanley Company; Walter Hayes, treasurer of the Stanley Mark Company, of New York, and Harry Schwalbe, treasurer of the Stanley Company.

Ground has been broken for two large theatres in the Sunset District, one for the Golden State Theatre & Realty Co. and the other for Max Blumenfeld. Both are in sections rather sparsely settled at present, but which promise to shortly become populous districts.

Carol Nathan, manager of the San Francisco Universal Exchange, recently went to Sacramento to assist in celebrating the seventy-seventh birthday of his mother.

Sidney Goldman has resigned as manager of the San Francisco branch of the Supreme Film Company and has been made manager of the local Good-will Exchange.

Sacramento

The Patio Theatre is to be opened shortly by Max Blumenfeld as a part of his Northern California chain. This exhibitor is also preparing to reopen the old Rose Theatre at Roseville, near Sacramento.

Santa Clara

The Kinema Theatre Company has leased the theatre to be erected by V. A. Schellar. This concern will also operate the house being erected at Sunnyvale.

Gridley

Some extensive improvements are being made in Fink's Theatre, including the installation of one thousand new opera chairs.

Crockett

C. J. Stanley has installed a large organ and is making other improvements in his house.

Santa Cruz

J. A. Harvey, Jr., who has been conducting the Cameo Theatre at Santa Cruz, has brought a damage suit for \$100,000 against Frank Macauley, proprietor of the Unique Theatre; Louis R. Greenfield, of the Louis R. Greenfield Theatres, and several film distributing corporations, charging a violation of the State Cartwright Act, and an improper control of films for release in that city. The film exchanges listed as defendants are: Film Booking Offices of America, Inc.; Fox Film Corp.; Educational Film Exchange, First National, Producers Distributing Corp., Warner Bros., Metro-Goldwyn, Universal Film Exchange and Famous Players-Lasky.

Indiana

*Moving Picture World Bureau,
Indianapolis, Ind., Apr. 7.*

WIDE publicity was given the feature picture shown this week at the Apollo Theatre, when the local fire department staged a parade through the downtown district. Through arrangements made with Louis B. Mayer, vice-president of the producing company, twenty-five per cent. of the net profits of the picture are to be turned over to the International Association of Fire Chiefs, of which James A. Hutsell, chief of the local department, is a member.

Ace Berry of the Circle Theatre was host to 2,500 newsboys one morning this week. The picture, "McFadden's Flats," an approved comedy of the year, was shown through the courtesy of Floyd Brown, manager of the Indianapolis exchange of First National Pictures.

Irvington

The Irving Theatre, in Irvington, has undergone extensive repairs and has been enlarged to seat 800 persons. C. M. Walker is owner and proprietor of the building.

Union City

Although the building was afire and filled with smoke, the patrons of the Grand Theatre, Union City, filed out in an orderly manner a few days ago during one of the performances. The theatre was destroyed with a loss of approximately \$5,000. Kenneth Sink is the manager.

Oklahoma-Texas

*Moving Picture World Bureau,
Oklahoma City, Mar. 30.*

NEW Vitaphone equipment to cost in excess of \$20,000 is being installed in the Rialto Theatre at Forst Worth, Texas.

Universal has a new stenographer at Oklahoma City in the person of Mrs. A. L. VanSant.

C. E. Lindsey, with F-P-L at Oklahoma City is recuperating from a case of the flu.

J. W. Clark, exploitation agent for Metro, has moved from Tulsa to Oklahoma City, Okla.

Dutch Oldsmith, with P. D. C. at Oklahoma City, visited in St. Louis, the past week.

F-P-L has appointed Wallace Bobbs traveler at Oklahoma City, Okla.

The Palace Theatre at Duncan, Okla., is being remodeled and refurbished.

The Art Theatre at Cordell, Okla., was destroyed by fire February 28th, and will be rebuilt at an early date.

Texas

The Vernon Theatre at Vernon, Texas, will open in the near future.

A new theatre will be built by G. L. Shaw and S. D. Rainer at Llano, Texas, soon.

The Princess Theatre at San Antonio, Texas, has new manager in person of Luther Strong.

A new theatre is being erected by P. R. Hemill and J. R. Preddy at Bay City, Texas.

Willie Wales is the new manager of the Rialto Theatre at Galveston, Texas.

The Majestic Theatre at Houston, Texas, is being newly decorated, equipped and remodeled at cost of over \$20,000.

Canada

*Moving Picture World Bureau,
Ottawa, Canada, Apr. 7.*

AFEDERATION for the Province of Quebec, the Association of Cinemas and Theatres of Quebec, which is more or less the successor to the Quebec branch of the M. P. T. O., has been formed for the coming year, the general meeting being held at the Mount Royal Hotel, Montreal. Officers were elected as follows: President, D. Bouchard of St. Hyacinthe; first vice-president, H. W. Conover, Imperial Theatre, Montreal; second vice-president, Joseph Cardinal, Ouimetoscope, Montreal; secretary, A. Moisan, Victoria Theatre, Quebec City; treasurer, B. M. Garfield, Rialto, Montreal.

The directors are: B. A. Burpee, Imperial, Saint Johns, Que.; Donat Paquin, Eden and Laurier Theatres, Hull; A. J. Robert, Gayety, Three Rivers; J. A. Paquet, Canadian Theatre, Quebec City; R. L. Vallee, Casino, Sherbrooke; Harry S. Dahn, Capitol, Montreal; F. J. Shields, Montreal; Dr. Guiboard, Grand Mere; M. Dunning, Verdun; C. N. Lalonde, Drummondville.

Glance Bay, N. S.

The New Savoy Theatre, Glance Bay, N. S., was completely destroyed by fire, which swept a business block of the city on March 30, the theatre loss being estimated at \$90,000, with only \$25,000 insurance. James Connor was owner and manager of the theatre. The old Savoy Theatre structure, used for commercial purposes, was also burned, the loss here being \$25,000. The fire, which started in a tailor shop, caused a total loss of \$300,000. Considerable damage was also done to a large church next to the Savoy when the chimney fell through the roof of the edifice.

Montreal

The recommendation has been made by the Public Buildings Safety Commission of Montreal that no less than eight local moving picture theatres of neighborhood type be closed for failure to comply with civic building regulations. The proposal for the cancellation of licenses of the eight theatres has been presented to the executive committee of the City Council.

Toronto

Famous Players Canadian Corp., Toronto, now has 15 neighborhood houses scattered throughout the city of Toronto, following the opening of the Belsize Theatre on Mount Pleasant Road, Harold Hutchinson being the manager of the new house. The Belsize has 1,200 seats and cost \$160,000 to construct. Famous Players also operates the Uptown, Regent and Tivoli, three large central theatres of Toronto, and is also substantially identified with the Pantages.

Practically all of the leading cities of Eastern Canada have adopted Daylight Saving for 1927. This year they have decided upon the same dates for clock changes, May 1 and September 25, thus avoiding considerable confusion of previous seasons when differing dates were selected by local councils. Western Canada has no "summer time" because daylight is experienced until 10 P. M. or later in many of the Prairie Cities during several months. Exhibitors have raised no outcry against summer time this year, though there was considerable agitation previously.

St. John, B. C.

The F. G. Spencer Amusement Co., St. John, N. B., is building a new theatre in Charlottetown, P. E. I., to seat 600, the opening take place September 1. The frontage is 51 feet and the building is of brick. H. S. Brennan of St. John N. B., is the architect. F. G. Spencer, head of the company which has more than 20 theatres in the Maritime Provinces, is spending a three months' vacation with Mrs. Spencer in the Southern States.

Detroit Panic Averted by Woman Manager

Moving Picture World Bureau,
Detroit, Mich., Apr. 7.

A PANIC of serious proportions was narrowly averted last Saturday evening at the Arcade Theatre, a large house on Gratiot avenue, when a small fire in the projection room caused a small boy in a front seat to stand up and cry "fire." The theatre was packed and a general rush to the exits began, with many children packed in the aisles and dangerously near injury from trampling. The house manager, Mrs. J. Lundon, saved the situation by forcing her way to the front of the theatre through a side aisle, standing upon a seat and shouting, "The fire has been put out." Her calm reassurance steadied the crowd and before long the stampede not only stopped, but the patrons filed back to their seats in an orderly manner. Mrs. Lundon is being credited with saving a situation that easily might have cost many lives.

An epidemic of robberies has beset Detroit theatres similar to the one that aroused the Motion Picture Theatre Owners of Michigan one year ago this spring. Most of them are of a petty nature, but the light hauls are not the fault of the bandits, but due to the shrewdness of the theatre men in keeping their large sums out of the box office. The Roosevelt was robbed for the second time within two months, but only \$60 was obtained. The Strand, at Pontiac, was taken for \$300; the Woodward Grand for \$150; the Iris Theatre for \$225 and several smaller theatres for amounts ranging under \$50. In the case of the Iris Theatre, the manager, Ben Weisman, was bound hand and foot and left on the floor of the theatre office while the robbers went about the work.

T. P. McLaughlin, most recently connected with the United Artists sale force here and a veteran Pittsburgh salesman, has gone to Philadelphia to join the M.-G.-M. force.

Roger C. Bowen, a newcomer to the Pittsburgh film field, has joined the Pathe sales force here.

"The Pittsburgher," popular weekly magazine sponsored by Harry Davis, pioneer local showman, and edited by Milton D. Crandall, has taken over "The Film Forecast," which for twelve years has been the official program of the Rowland and Clark Theatres in this city.

William G. Smith is the new manager of the Capitol Film Exchange, succeeding S. A. Gerson, whose resignation became effective the past week, and who has returned to the scene of his former film activities in Cleveland.

Charles A. Feinler, dean of theatrical men in Wheeling, W. Va., and owner of the Virginia and Colonial Theatres, has announced himself a candidate for city council from the Second Ward. Mr. Feinler's entrance in the Second Ward contest is regarded as an important factor.

Tarentum

Louis Stein, head of the Palace Theatre Corporation, Tarentum, has just purchased the Liberty Theatre, Natrona, having taken charge of the house on April 1. The house is now closed for redecorating, and will be reopened on April 18. Charles Truran, formerly manager of the Academy Theatre, Meadville, is taking personal charge of the Natrona house, as well as Mr. Stein's interests in Tarentum.

Derry

Harry Rachiel is adding to his theatre holdings, this week having purchased the Gem Theatre, Derry, which has been conducted by G. B. Meyers for more than a decade. Harry purchased the entire theatre building, but the purchase price was not divulged. His other theatres include the Comfort in Sharnsburg and the Brookline in Brookline. The Derry house is now being redecorated, and a Reproduco Player Pipe Organ, with the Duplex Roll feature, is to be installed.

Illinois

Moving Picture World Bureau,
Chicago, Ill., Apr. 7.

SEVERAL changes will be made by the Lubliner and Trinz circuit in the policies of the various houses of the big circuit, the Belmont Theatre, which opened last fall as a de luxe house, will go from weekly bills to semi-weekly changes and changes will be made in the musical programs to conform to the new policy. The circuit will also open Orchestral Hall on Michigan avenue for pictures in the near future; this house during the winter months is the home of the Symphony Orchestra.

Louis Samuels, B. Cohen and S. Schmeiterer have organized Richard Enterprises with offices at 38 South Dearborn street to engage in theatrical and movie enterprises.

Both Lubliner and Trinz and the Balaban and Katz circuit deny they are to build movie houses in the Irving Park district as was rumored recently along film row. Mitchell Brothers recently opened a fine new theatre in that territory and report good business for the house.

Jay A. McDonnell, H. G. Roth and Eugene L. Frum have organized the Chicago Suburban Theatres Corporation, with offices at 160 North LaSalle street. The new company has a capital of \$60,000 and will start work on a fine new theatre in Villa Park, Ill., at an early date.

If the plans go through as projected, the northwest corner of State and Lake street will be the site of a large theatre. This will give theatres on three corners of this busy intersection, as the State-Lake of the Orpheum circuit and Chicago Theatre of the B. and K. circuit occupy opposite corners.

Springfield

The Orpheum circuit will open the new Orpheum Theatre at Springfield, Ill., built by them and the Balaban and Katz interests on April 21. The house seats 2,500 and B. F. Moore, from Evansville, will be the house manager. The Majestic Theatre, at Springfield, now showing vaudeville for the Orpheum circuit, will be turned over to pictures exclusively after the new theatre opening. Several of the executives from the Chicago offices will be on hand for the opening.

The new Orpheum Theatre at Madison, Wis., is also to be opened in April, according to word from that city.

The policy of the North Center Theatre of the Karzas circuit will be changed to Vitaphone and split week picture changes. This theatre is one of the largest and newest on the northwest side of the city and trouble has been found in making it pay.

Two new and super movie theatres are under construction for the Madison and Crawford district on the far west side of the city. The new Marbro Theatre of the Marks circuit is booked for opening the last of April and represents an expenditure of a million and a half dollars and will seat about five thousand people. The Paradise Theatre of the Cooney National Theatres circuit, seating 3,500, is under construction two blocks away, and it is expected to be ready for an early fall opening. With the opening of the two new theatres, a battle for patronage will ensue in that district with the older established houses and there will be plenty of publicity for the movies in that part of the city during the summer and fall months.

Pittsfield

The movie folks at Pittsfield, Ill., have finally persuaded the church people in that hustling little city that showing movies in the church on Sunday evenings is poor policy and the church people have voted to discontinue the practice, which has been in vogue since 1921.

Kansas City, Mo.

Moving Picture World Bureau,
Kansas City, Mo., Apr. 7.

THE first "official" sign of spring was observed on Kansas City's movie row this week when several exhibitors and exchange representatives were seen playing catch with an assortment of mitts and a baseball furnished by Jack Langan, film veteran.

The Mystic Theatre at Cedarville, Kas., a new 700-seat motion picture, said to be among the best for its size in Kansas, was opened last week by William Leonard. The decorating scheme of the house is said to be splendid.

Lew Brent, F. B. O. salesman, was pulled out of the mud nineteen times on a trip through Northwest Missouri and Western Illinois in his motor car last week. D. Sydney, National Screen Service representative, made a hurried trip to Omaha this week. E. C. Rhoden, Midwest Film Distributors, Inc., manager, was out in the territory. Max Stahl, Educational home office representative, who has been in Kansas City a week, left Monday for a swing around the other branch offices. Adolph Eisner, former president of the M. P. T. O. Kansas City, has accepted a position as representative of the Arctic N-Air Company and has gone to Omaha, Neb. Thomas J. Walsh has been transferred from Butte, Mont., Pathe branch to Kansas City and is covering Northern Kansas. The personnel of the Educational branch lined up in front of the office this week for an exterior photographic "shot."

R. S. Ballentyne, former Pathe district manager in Kansas City, who has been visiting in Kansas City, returned to his Los Angeles headquarters this week. Max Meyer now is covering Northern Kansas for Warner Bros., while J. F. Baker has been transferred to Southern Missouri for that company. J. N. Naulty, P. D. C. home office representative, was a Kansas City visitor.

Among the out-of-town exhibitors in the Kansas City market this week were: Spyros Skouras, president of the St. Louis Amusement Company, St. Louis; S. E. Wilhoit, Electric Theatre, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

It was a costly motor car ride which C. A. Rogers, Kansas City exhibitor, enjoyed this week. Rogers was fined \$100 in a Kansas City police court and ordered by the court to refrain from driving his car for six months, he being charged with drunkenness and careless driving.

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Northwest

*Moving Picture World Bureau,
Seattle, Wash., Apr. 6.*

HE Bagdad Theatre, Jensen & Von Herberg's new theatre in the Ballard district, will open about May 15. The house will be Arabian in type, as suggested by the name, and will be one of the finest theatres in suburban Seattle.

Vitaphone made its northwest premiere here at John Hamrick's Blue Mouse Theatre, Seattle. The house was closed for one day to complete installation. Hundreds could not gain entrance on opening night and long lines stood for hours.

Spokane

Spokane's Vitaphone installation is now being made at Grombacher's Liberty Theatre, which will feature the new service with a grand opening April 8. Mr. Grombacher attended the Seattle premiere this week.

Frank J. Zeorlin, who has been general manager of Spokane Theatres, Inc., during the past year, has resigned to become manager of the Spokane Athletic Club, which he has been identified with for the past eighteen years. The club has been recently reorganized. President Ray Grombacher has not yet announced Mr. Zeorlin's successor.

Roy Cooper, manager of John Danz' Capitol Theatre, Seattle, reports that both Mother and brand new Paula Lou are doing splendidly. Roy is learning to answer the call of "Daddy."

Hoquiam

The Arcade, Hoquiam, Wash., was robbed of Friday's and Saturday's receipts, when an unmasked bandit forced Manager F. S. Barcus, at the point of a gun, to open the safe and unlock its compartments. Barcus was about to leave the theatre at 12:30 Sunday morning, when he was held up. The robber had evidently familiarized himself with his movements.

Proving there is a friendly feeling existing between competing Spokane theatres, Miss Isabel Cady of the Rex and Mr. Charles Novak of the Clemmer were married in Coeur d'Alene last night. They told their friends after it was too late to throw rice and old shoes.

Waldo C. Ives of Seattle has associated with O. O. Ruth of Mount Vernon, Stanwood and Anacortes, in the purchase of the new Lincoln Theatre, Mount Vernon. This splendid house was opened about a year ago by Ed Halberg of Port Townsend. Ruth is remodeling the Rex, Mount Vernon. The Anacortes Empire has just reopened, following extensive remodeling and installation of a Wurlitzer organ.

Anaconda, Mont.

Albert Nadeau has remodeled and renamed the Margareth Theatre, Anaconda, Montana. The new name is the Dial M. Nadeau also operates the Bluebird.

Alaska

Capt. A. E. Lathrop, of Cordova and Anchorage, Alaska, has returned from a business trip to New York, and is winding up his bookings, etc., in Seattle, and is preparing to return North.

Walla Walla

Fred Mercy, who owns two houses in Walla Walla, Wash., and operates several Yakima, Wash., theatres for North American Theatres, Inc., was a Seattle visitor this week. Mr. Mercy reports an unusually severe winter in Eastern Washington; but predicts more favorable business for the coming season.

George A. Hickey, who has succeeded David Bersohn as Coast District manager for Metro-Goldwyn, paid his first official visit to the Seattle branch exchange last week. Branch Manager Ben Fish is all pepped up over his new chief, who made an exceedingly favorable impression on the entire personnel here. Mr. Hickey has been with the organization for the past eleven years.

St. Louis, Mo.

*Moving Picture World Bureau,
St. Louis, Mo., Apr. 5.*

HOUSES reported to be closed include: American, Cambria, Ill.; West End, Shelbyville, Ill.; Princess, Lexington, Tenn., and Star, Tuckerman, Ark. Theatres that reopened recently were: Arabello, Mo.; Joy, Little Rock, Ark.; The Silex, Silex, Mo., which opens on April 17.

Jules A. Dessent has reopened the Palace Theatre, Marion, Ky. Allison & Hugoniot have leased the Pinelawn Theatre in Pinelawn, Mo.

Visitors of the past week included: Cal Raven, Lilbourne, Mo. Tom Reen and Ted Yemm of Duquoin, Ill. Bob Cluster of Johnson City, Ill.; Harry Tanner of Pana, Ill.; Dominic Fresana, Taylorville, Ill.; C. J. Lawson, Mount Olive, Ill.; S. Roman, Benld, Ill.; Bob Stemple, St. Charles, Mo., and Messrs. Leber & Hirsch, Royal Theatre, Pacific, Mo.

Pennsylvania

*Moving Picture World Bureau,
Pittsburgh, Apr. 7.*

A SURPRISE banquet was tendered by employees of the First National exchange force, in honor of their new manager, R. H. Haines, at the Hotel Henry, Pittsburgh, Tuesday evening, March 29. The affair was attended only by F. N. employees with the addition of Fred J. Herrington, secretary of the M. P. T. O. of W. Pa. and W. Va., and O. J. Harden, secretary of the Film Board of Trade. This pair made addresses of welcome to Mr. Haines, expressing their wishes that his regime here be a long and successful one. Russell S. Wehrle, retiring manager, who sailed on April 2 for Paris, to become assistant director general for F. N. on the Continent, was present at the banquet.

West Virginia

George Allender has been awarded the contract for the rebuilding of the Philippi Theatre, Elkins, W. Va., for Mrs. Charles Teter. The theatre had been destroyed by fire last spring. The new building will be 57x145 feet and will seat 800.

William O'Brien, until recently assistant manager of the Cameo Theatre in downtown Pittsburgh, has been transferred to Universal's Broadway Strand in Detroit.

M. J. Gorman, of the Grandview Theatre, Duquesne Heights, is again back on the job, after having been confined to his bed for several days suffering from the grip.

Among the out-of-town exhibitors on Film Row the past few days were: William Dye, Hundred; Michael Rosenbloom, Charleroi; G. B. Meyers, Derry; Miss McGinley, Elizabeth; James Rafter and Joseph Saell, California; B. E. Cupler, Washington; Bart Dattola, New Kensington; Mr. Kane, Pitcairn; Russell King, Knox; J. H. Dealing, Austin; "Andy" Battiston, Yukon and Irwin; Samuel Haimovitz, New Kensington.

Saul Frank, for some time a member of the Pathe sales force, last week resigned, and this week took up his new duties as salesman for the Capitol Film Exchange.

North Dakota

Robert Hines has sold the Roscoe theatre at Roscoe, N. D. to Henry Lehr, a banker of that city. Hines is the owner of the Hines theatre at Loyalton, N. D.

H. L. Weaver, a prominent exhibitor of North Dakota, was killed in an explosion last week. He owned the Iris theater at Edgeley, N. D.

Minnesota

*Moving Picture World Bureau,
Minneapolis, Minn., Apr. 7.*

A NOTHER theatre for Lake street district in Minneapolis was assured with completion last week of arrangements for the erection of a new \$125,000 theatre and store building at the northeast corner of Lake street and Thirty-fifth avenue south. The theatre will seat 600. It will be owned and operated by the Lake Amusement Company. J. T. Agnew is president of the company which now operates motion picture theatres at Lake and Nicollet, Bloomington and Lake, and Twenty-seventh avenue south and Lake in Minneapolis and at Snelling and University in St. Paul.

At the weekly meeting of the executive board of the M. P. T. O. of the Northwest last week, Chairman Otto N. Rath appointed the entire executive board as the general committee to prepare for the 1927 annual convention of the M. P. T. O. to be held in St. Paul May 2, 3, 4. The committee decided to hold the convention at the St. Paul Hotel and also drew up a letter to send to all members asking if they expect to attend.

Nebraska-Iowa

*Moving Picture World Bureau,
Omaha, Neb., Apr. 7.*

DAMAGE to the extent of several thousand dollars was done recently in a small fire in the basement of the Empress Theatre at Omaha. The basement is fitted for a ballroom and it was here that the fire occurred. Smoke and water did most of the damage.

The Scenic Theatre at Correctionville, Ia., was badly damaged by fire recently and is undergoing reconstruction.

Charles Harshaw has bought the Swan Theatre at Villisca, Ia., from William Fairbain.

N. L. Kale has bought the Paramount Theatre at Winterset, Ia., from J. L. Brooker.

James Nolan bought the Opera House at Palmer, Ia., from Buckingham & Loots.

F. W. Larson sold the Auditorium at Laurel, Neb., to A. M. Letich.

F. E. Robertson bought the American Theatre at Corning, Ia., from Stanley & Cecil. Frank H. Mertz sold the Berg Theatre at Fredericksburg, Ia., to S. Burke. Garland Bros. bought the Empress Theatre at Glidden, Ia., from W. H. Smerdon.

Switow Buys In

Louisville, Ky., April 6.—Announcement was made here yesterday of a deal whereby interest in certain moving picture houses owned by Col. Fred Levy and Lee L. Goldberg, Louisville, had been purchased by the Switow interests, composed of M. Switow, Sam Switow, Harry Switow and Fred Switow, who have incorporated the Kentucky corporation of M. Switow & Sons Enterprises, to handle these theatres, and others in Kentucky and Indiana. The deal between the Levy-Goldberg and Switow interests included the Modern Amusement Co., controlling the Kentucky Theatre, on Fourth street, near Broadway; the Lafayette Amusement Co., which operates the Kentucky and Ada Meade Theatres at Lexington, Ky., and Kentucky Theatre at Danville, Ky., which has just been opened.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Fought Usual Lenten Depression With An Increase in Exploitation Appeal

WHEN a manager feels that his house is getting cold he goes downstairs and jazes up the furnace. That generally does the trick. He does not figure out that a drop in his temperature is something he cannot overcome with more coal. He knows to the contrary. And yet, often that same manager will regard the pre-Christmas and Lenten slumps as inevitable and do nothing to offset the drop he feels must come. Edgar Hart, of the Colonial Theatre, Portsmouth, N. H., writes that he is holding off the slump with more exploitation. It may not help him to make new records, but he does hold to average receipts instead of wading in the red ink.

And don't get the idea that Edgar spends fifty dollars to draw in ten. He knows that the test of a stunt is not the money it costs, but the money it makes. He knows, too, that a clever idea with a smile back of it will make more money than the imposing stunt that has only its bigness to commend it. To that end he works for the smiles.

For Harold Lloyd, for example, he did just what lots of others have done. He gave the 24-sheet cutout a real bamboo fishing pole, with an equally real line. But the line terminated about twelve feet from the sidewalk in a disc which read "Come. Just a little bite." That does not sound like much, but it became a local by-word for the next few days, and each time someone said "Just a little bite" he was advertising The Kid Brother in particular and the Colonial in general.

For A Kiss In A Taxi he made a cutout from the three sheet and set into this one of the window cards showing the back of the auto. The window was pasted over with thin fabric

and the kissing couple were pasted back of this curtain. A shadow box was built back of this with a flasher lamp dropped from one of the ceiling sockets. When the light was off the curtain showed. When it went on the pair came into strong silhouette. It got the laugh that sold the tickets.

For It he made a house front banner from a 24-sheet and then hooked the merchants to a full page co-op. He also gave out miniatures of the star, to men patrons only, three days in advance of the picture.

Every week Edgar gives a special morning matinee for the kids, and varies the small gift presented each child, though the lollipop idea was so popular that he took an encore on that.

Edgar is doing nothing more than following Carl Laemmle's advice to "Use the brains God gave you," but he uses them right along, and he makes brain work save Bill Gray a whole heap of dollars in the cost of a year. Using his brains tells him to hustle a little more intensively during Lent instead of regarding it as an enforced vacation time, and you need a calendar and not the house records to know when Lent comes.

Sold Collegians In Non-College Town

It's the simplest thing in the world to sell the Universal Collegians series in a college town. The name alone will do that. But Winchester, Va., is not a college town, and L. Marshall Baker, of the Colonial and Empire theatres had them booked for both houses because he knew they would be liked.

To get them over properly, he got Bob Wood, a Universal exploiteer, to help out, and Wood started a contest for the most popular school athlete, with a cup for the winner.

Buying the cup locally gave a window display, and Rotary was glad to get a preview of the first story to use for a luncheon attraction. Each member was asked to bring a working boy to the lunch, which provided still more jazz. The members liked the sample and went out and got back of the set in regular Rotary fashion.

Meanwhile Wood had sold the school principals the idea and the balloting started off with a rush. The better it got, the more space Mr. Baker gave it in his ads, and now he has a weekly feature that is not a serial and that is always sure to play to better than unusual business.

Brief Praise

If you could put your admiration for John Gilbert into fifty words, you stood a chance of getting a photograph in a contest conducted by the *Star-Journal* in connection with the showing of *Flesh* and the *Devil* at the Colorado Theatre, Pueblo. There were daily awards for the best expressed opinions, and fifty words took a lot of polishing.

A devil was used to pass out throwaways and a co-op page carried the cross word puzzle, with some of the definitions in the merchant ads. It all helped, and the picture rolled in a nice looking box sheet.

Nyman Kessler Turns Up Still Clicking Winners

Perhaps you remember Nyman Kessler, who used to kick in from Atlantic, Mass., with a lot of ideas. He dropped out of sight some time ago, and we were unable to locate him.

The other day he bobbed up from Lynn, Mass., to explain that he is in the wholesale shoe business now, but he's still a showman, and the reason for his letter was a two-column story of the observance of Lincoln's Birthday by the Y. M. H. A. of Lynn.

He put on the show and then he put it over, and he did it up in his good old-fashioned way.

He opened with "Our Gang," because he wanted to get the crowd in good humor, then he let them talk a little, jazed them up with a Lincoln sketch, followed with a picture on the life of Lincoln sent them out with America still ringing in their ears.

Kessler is a showman still, and he isn't going to stay in the shoe business if he can find a house either as lessee or manager. You can't keep that sort of a boy out of the show business. It's in his blood.



A WINDOW FOR STROGOFF ON ITS LOS ANGELES OPENING

This was laid out by the Western Costume Company, and we don't believe that's Mike in the centre, but the disposition of the pictorial material is suggestive and the general effect is capital. It ran at the Uptown theatre.

Putting the Pathe Will Rogers Series Over

A Novel Lobby Dress Doubled the Receipts

J. B. Sams, of the Amuzu Theatre, Winston-Salem, N. C., sends in an unusually good lobby front on *Man of the Forest* and adds that it not only got him capacity on the morning shows, but gave him three turnaway nights. They played to more business in the three days than they usually get in a full week, and this in the Lenten period, at that.

The slabs shown on the front, also used to enclose the box office and frame the stills, cost him \$6 at a local woodyard. Half a dozen crosscut saws, three circular saws and a couple of peavies were borrowed for a couple of passes and the result was a distinctive display that sold most of the town the idea of seeing the picture.

If you want to get a sound attractor, remove the gong from an electric bell, hitch it to a transformer and place it so that the hammer will strike one of the saws.

Don't let them tell you that lobby fronts are passe when Mr. Sams can double them up with a stunt like this. Note particularly the box office construction. It is just as effective as a log cabin and is much less trouble to make.



A LOBBY THAT DOUBLED BUSINESS ON MAN OF THE FOREST

J. B. Sams, of the Amuzu Theatre, Winston-Salem, paid six dollars for the slabs and a pair of passes for the saws and played to a three-day stand-out, doing more business than in the average week. It was Lent, too.

Getting Vitaphone Over Was a Big Stunt

Getting Vitaphone over in Denver was a sixteen week's job. This doesn't mean that it will take that long everywhere, it merely shows that the management of the Aladdin Theatre looks a long way ahead.

Sixteen weeks ago it began to feed the newspapers stories about Vitaphone as an invention and as the latest cinematic novelty. This was straight news stuff and nothing was said about the Denver booking. The papers were glad to give space to the novelty and ran full stories; much fuller stories than they would have run with the theatre mentioned. This material was judiciously fed in during subsequent weeks, always as news stuff. Naturally people began to wonder when they would see the invention at a local house, particularly as it was told that the

device was being distributed.

That was timed to bring interest to the demand point about four weeks in advance of the opening, and the theatre came out with a splash to tell where it would be seen.

When the machines arrived, they were tricked to the theatre with banners telling what the cargo was, and 500 one sheets with "Vitaphone is thrilling the world" were posted. Another 500 were posted in all nearby towns. Busses to these towns were bannered for the attraction, and even the bus to Colorado Springs carried the announcement.

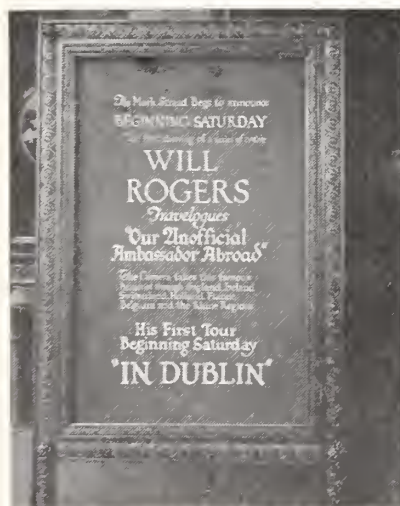
Just before the opening a bus load of 25 costumed girls was sent around town with an eleven-piece band on a truck following.

Two Catholic schools were closed earlier

than usual in order that the children might see the new marvel. The Sisters who accompanied their charges were admitted free. The students in the Boulder University division of electricity were given a special rate, but the local Society of Electrical Engineers paid full price at a designated matinee, in order to see a special demonstration reel following the regular performance.

All of these events were duly exploited in the newspapers, and put Vitaphone and Don Juan over to exceptional business.

A Dutch dance, staged by a local dancing school, was the big noise for The Red Mill at the Hippodrome Theatre, Waco, Texas. J. P. Harrison provided a special set, and the school contributed six ensemble and two solo dancers and costumed the octet.



HOW JOSEPH PLUNKETT PLAYED UP WILL ROGERS AT THE NEW YORK STRAND

Plunkett knows values about as well as any manager in the game, and his liberal display on the Will Rogers series naturally brought contentment to the Pathe exploiters, who know that the smaller exhibitors follow the leaders. Three examples are given here, showing three different styles of appeal. We particularly like the straight frame.

Walker Walked a Walker to See Jackie Coogan



HELPING THE EXHIBITOR TO HELP HIMSELF

The Chicago exchange developed this display for the Will Rogers releases, but in trying to sell the exhibitor, they hand him an idea which he can use in his own house to sell the public. This is one reason why Pathe clicks.

Addison's Wedding Was Knockout Money-Maker

Two or three years ago H. M. Addison, of the Binghamton Theatres, staged a wedding that was a cleanup, and he decided to put another one over for a Lenten attraction. He writes that he played to 3,125 persons, about 1,400 standing up for two hours.

Mr. Addison employed a man who has staged seven of these events, and it was put over in an imposing fashion. The wedding party came down the main stairway from the mezzanine to the tones of the organ, with trumpeters and a cupid instead of flower girls.

The ceremony was conducted with the utmost dignity, and we don't believe that "Addie" booked in Lauro La Plante in Her Big Night to make a joke out of it. That just happened.

He offers the sapient suggestion that a minister be engaged from out of town. He encountered this difficulty at the last wedding, none of the local ministers being willing to lend their names. This time he engaged the minister before he obtained the

bride and groom. He went through the formality of asking the local ministers and got two extra stories, one telling of his difficulty and one, the following day, announcing that a minister from Schenectady would officiate.

The theatre donated the minister and the ring, and the promoter got the usual gifts from merchants who wanted to share in the advertisement.

The happy pair were employed in a local factory and were glad enough to get such an auspicious start. It made money for Addie, too.

Biked 'Em

Putting an old-fashioned couple on an old-fashioned tandem was the way W. S. Perutz put over Casey at the Bat at the Lincoln Theatre, Lincoln, Neb. They wore costumes of the 'nineties, and got no end of attention wherever they stopped to peddle bills.

Backing this up was a boy in an ill-fitting baseball uniform and a collection of crepe hair where his face should have been. He was back-signed for the picture.

Scanlon's Brother Is Newest Contributor

John J. Scanlon, of the Alhambra Theatre, Torrington, Conn., has contributed a bunch of big ideas in the last year or two. Now meet his brother, first name unknown. It seems that this other Scanlon is the projectionist of the Alhambra, and he has ideas, too.

A couple of his latest are apt to be useful. One is the spotting of a soloist for illustrated songs. He used two spots, one a dark blue for the figure and a smaller white for the face, only. Possibly the same effect might be had by making the proper sized hole in a colored medium, but this will take much more careful planning, and Scanlon has two spots.

The other wrinkle is a lobby idea. The house has a portable projector. The usual shutter was replaced with a small color-wheel, the mechanism was geared down to very slow speed and the result was a constant play of color on a lithograph of Colleen Moore that worked just as well as a more expensive color wheel. If you have a portable, try it on.

Walk Would Win More Than Pack of Camels

The man who would walk a mile for a Camel was a mere piker alongside the man who wrote T. Y. Walker, of the Noble Theatre, Anniston, Ala., that he was going to walk 26 miles to see Jackie Coogan in Johnnie Get Your Hair Cut.

Walker immediately sold the story to the newspapers and offered prizes to those who most closely approached the time it took the man to cover the ground. He also arranged with local merchants to supply the walker with shoes, milk, cake, chocolate and other training materials, and sent the newspaper men along in an automobile to report the trip. Of course the walk wound up in front of the theatre, where the waiting crowd had plenty of time to study the posters and other advertising material.

The stunt cost only \$15, which included the hire of the man who did the hoofing, for of course the idea was a plant, but so good a one that it got over.



HOW O. L. MEISTER DRESSED THE WHITEHOUSE THEATRE, MILWAUKEE, FOR FLAMING FRONTIER

He had plenty of material to work with and something to work for, so he made a display that was elaborate even for this persistent exploiteer. Naturally he got plenty of business in return. There is suggestion here for both lobby front and window display. If you can get it in the lobby, it's a good idea, but if you can't, get a window.

Gets A Good Idea For Cafeteria Exploiting

Found an Improvement Over Printed Napkins

Printing up the napkins used by the cheaper restaurants had long been a standard stunt, but Robert Bender, of the Columbia Theatre, Seattle, found something that is cheaper and in many ways better.

Cafeterias supply their patrons with the necessary silver wrapped in a napkin, a set being handed each patron. Mr. Bender arranged with one of the largest places, serving about 1,400 persons daily, to wrap a Michael Strogoff herald with each table service, and to make it more interesting, he gave fifty passes to be included with some of the wraps. Word of this got around and did not hurt business any. This gives the advantage of color and also permits more sales argument, while the herald is more apt to be taken away than the napkin. It has the additional advantage of being practical where cloth napkins are supplied, which naturally cannot be printed up.

Mr. Bender also agreed to distribute 5,000 samples of a new cigarette then being put over. The cigarette concern gave him the cigarettes, each in an envelope printed up for the tag and the engagement of Strogoff.

A novelty idea was a private showing for the French Consul and his official family and friends, which was the basis of a special news story, and a drive was made on the foreign language papers for this engagement.

With a flashy front in barbaric colors, the picture was put over to big receipts.

Stuck Up

In addition to sticking pasters on 7,500 copies of Liberty intended for local circulation, the Liberty magazine agent at Birmingham, Ala., got authority to take a full page in the newspapers announcing the showing of Love's Greatest Mistake at the Strand theatre and the start of the novel in the magazine. He went 50-50 on the cost of a drive-your-own truck and supplied the banners while the house furnished the driver. He got one of the best Liberty breaks to be reported.



THE ENTIRE FIRE DEPARTMENT PARADED FOR A SERIAL
Here it is, all ready to go out and put over Universal's serial. The fire fighters at the New Theatre, Mifflinburg, Pa. H. M. Ralston asked them to leave the engine in front of the theatre to help the opening.

Let's Join the Marines

It's pretty soft for the Marines—sometimes.

In Chicago, when Tell It to the Marines played McVickers, a pretty girl was secured to lead a bannered bulldog through the streets, in emulation of the late and still lamented "Jiggs."

And a Marine was detailed to go along with her. There are about 300 Marines on various details in Chicago and even the postal guard wanted to lay off guarding the mails and protect the female, but not all got a chance.

Saw It in Red

Robert Blair had a large red electric It made when he came to show the picture at the Texas theatre, San Antonio, and he put it into the window of a furniture store right next door to the opposition house. He also got out a tag reading "Chase me. I have It," which were given to the high school girls and boys to play with.

Circulation Hook-Up With a College Paper

Newspaper hook-ups are nothing new, but pinning a circulation stunt on a college paper is something else again. Credit what seems to be the first to the Olympia Theatre, New Haven. Manager Pinkus, aided by a Universal man, offered a loving cup to the most popular man in Yale, to be determined by the votes printed in the Yale Daily News. Three shops were hooked in for prizes of a dressing gown, a tennis racquet and a ten dollar credit, but the cup was supposedly donated by Carl Laemmle, Jr., author and creator of The Collegians series.

Naturally the paper had much to say about the series in offering the prizes, but the student body was not required to see the pictures in order to cast their votes. The voting was entirely by the newspaper ballot and was based on "athletic accomplishment, social celebrity or campus prominence."

The most popular collegian idea has been worked in many college towns, and always with success, but this is the first instance of a circulation hook-up with a college paper that has been recorded.

It worked exceptionally well with so large a student body.

Ministers and Books

Two of the best bets Stanley Chamners used to put over The Scarlet Letter at the Palace Theatre, Wichita, Kans., were the endorsement of the Federated Council of Churches, mailed to all ministers as well as school teachers, and cooperation with the library, which permitted a display card. It emphasized the class of the picture.

Sold by Sample

Because a local realtor had a complete model house that was very attractive, Sidney Dannenberg decided that it was a paradise for two and borrowed it for his lobby on the Dix picture.

In the real estate office it was just ordinary, but in the lobby it got plenty of attention, and the "loaned by—" card well repaid the agent.



A LOBBY SIDEWALL DISPLAY ON SENOR DAREDEVIL

This was used by the Strand Theatre, Nashville, for Ken Maynard, and made a fine display in the inner lobby, later being moved outside for a "Now." It was worked out by E. E. McDaniel, assistant manager and staff artist.

The Windmill Box Office Grinds Money In



ANOTHER ATTRACTIVE STROGOFF BOOK WINDOW FROM UTICA

The inserts and other material on this picture work nicely in window displays and help the book over to unusually good sales. This display was done by the Majestic Theatre, Utica, N. Y., for the local showing of a feature.

Offered Prizes for New Super-Super Substitute

Professing an inability to find a word adequately to describe the unusual excellence of Hotel Imperial, Ernest Morrison, of the Howard theatre, Atlanta, Ga., offered a month's pass to the person who could hand him what he wanted. Nothing very definite came of the contest, for even the home office press agents have run out of words, but the contest got the idea over that there must be something in Hotel Imperial that was worth while.

Guests of a large hotel were warned that they would be protected from such happenings as disturbed the rest of the guests of the Hotel Imperial. This is a good line where there is no Imperial hotel in your town, but it's a libel otherwise.

And for a kicker Morrison put out 3,000 keys each tagged: "Rescue me from the Hotel Imperial. Maybe this key will unlock the door. Please help.—Anna Sedlak." This was not tied to the usual lock contest. You just got the message and threw the key away again. It could, however, be used for an adaptation of the treasure chest idea.

Morrison got enough without that.

Well, They Laughed

It's old enough to have great-grandchildren, but when G. R. Stewart, of the Sterling theatre, Greeley, Col., advertised Paradise for two with a pair of huge dice on a truck they all laughed. Then most of them brought tickets to see Richard Dix. The dice were about three feet square and were laid so as to show sevens on either side facing the street.

Beat New York

Edgar Hart was a particularly soft place in his heart for Douglas MacLean, for Doug was one of his proteges in his old dramatic days. They let him have a print ahead of the New York opening and Edgar got a half column telling how Portsmouth, N. H., was getting the picture in advance of the rest of the world. It was an appeal to local pride that packed the Colonial.

He's a Candy Kid

Any of the things used to put over Michael Strogoff in the Northwest is a "Michael Strogoff Mighty Bar" put out by a concern in Portland, Oregon. All salesmen have been instructed to co-operate with the picture, and retail dealers have been supplied with cards with blank spaces for the insertion of the theatre name and playing dates when the picture comes to their town. The candy is attractively packed and has been helped to a large sale.

The Postal Telegraph in this section has also been instructed to work with the theatres and all telegrams delivered before the local showing of the picture in any town are stamped with an advertisement for the showing.

Names in a Window Clever Sales Sensation

Edward Harrison, of the Rialto Theatre, Lincoln, Neb., got the entire town stirred up when he played The Waltz Dream. He got most of his advertising at a cost of fifty tickets.

A large store made a special window display of stills and colored material for the picture, along with its own goods. Scattered through the display were fifty cards containing the names of as many residents. Anyone who found their name in the display could go into the store for a pass. The store advertised the stunt heavily in the newspapers as well as around the store, and when the display was made almost everyone went to the store to see if they could find their names. Few were fortunate, but most of them were sold on the picture.

The stunt is not new. It has been worked in a variety of ways, with the names displayed on the counters or the shelving and in one instance a fresh set of names was posted every hour through one entire store day. It is not new in some places, but it was a novelty in Lincoln, and it sold tickets by the yard.

Whatisits

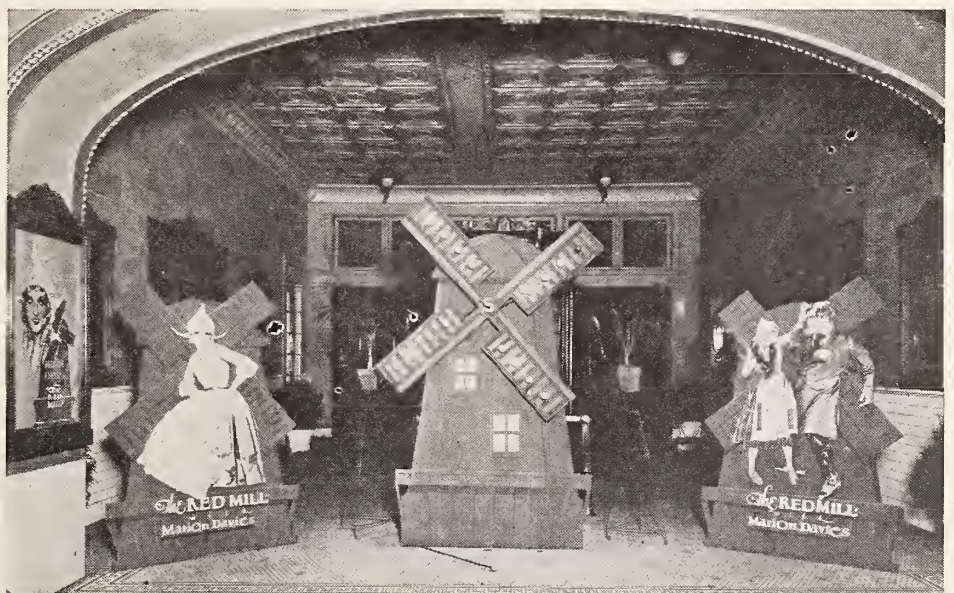
E. R. Rogers used the phrase "What Is It" for his sales on the Clara Bow picture at the Tivoli theatre, Chattanooga. He had orange tags printed in black to hang on automobiles, and sniped 200 half sheets with the same phrase, with the result that the citizens advertised the picture by making the words a temporary addition to the slang of the day.

It was all he needed to do to get the crowd.

For a Laugh

W. S. Perutz gave out samples of "genuine hard tack" when he played "Tell It to the Marines" at the Lincoln theatre, Lincoln, Neb.

Each sample was in an envelope telling what it was, and you did not have to open the envelope to tell that this hard tack was of the carpet variety. He used the very smallest size rather than the large ones.



PUTTING OVER THE RED MILL IN ASHEVILLE, N. C.

H. M. King, Jr., masked his box office with a Red Mill cutout for the Marion Davies picture, the wings carrying red lights. Two small wings on the sides did not revolve. These carried cutouts from the paper. All lights were red.

Four Layouts that May Suggest New Ideas

Cartoon Attractor Is Help to Lloyd Comedy

This cartoon sketch of Harold Lloyd, used by the Cameo Theatre, Cleveland, is better than the halftone from which the pose is derived. The spectacle effect of the double o in "look" helps to get a smile and to convey the suggestion that The Kid Brother must be funny.



This is a third week announcement, and the big sales idea is that the picture is being held on, but the general effect of the display is suggestive of humor, and this is as much a part of the sales propaganda as the statement of fact.

Simple Art Work Gives A Very Strong Display

For The Fire Brigade, the Stillman Theatre, Cleveland, dropped its usual art work and sold more on type talk. The house name and title are lettered in white against a dark ground crossed by streams of water apparently thrown by the firemen shown at the bottom of the space, and this provides strong contrast with the panel inset.

There are four type appeals on the big fire stuff, with a cross space quoting a local writer who saw the picture in New York, and three lines at the bottom to tell of the cast. There is a lot to talk about in The Fire Brigade, and we think that this appeal carried



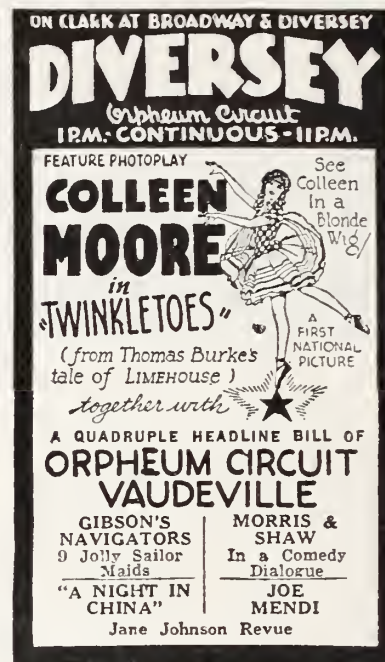
THE STILLMAN SPACE

many more sales than the best of fancy art work would have done. M. A. Maloney is a good judge of pace, and knows when to change over. Here the change means more coin at the box office. Knowing what to do and when to do it is what marks the advertising man from the tyro.

Anyone can write advertising. The trick is to write advertising that sells tickets.

Gets Cut and Everything In This Three Inch Drop

This cut may suggest the reduction of larger space, but it is an actual size clip of the Diversey Theatre in Chicago, dropping little more than three inches and yet including a cut, a display for the title, some sales talk and a five-act vaudeville program. And yet some managers have trouble packing their facts into a two fives!



JUST AS IT WAS

This looks as though it had been set up in larger size and then reduced to column width. Certainly this would be the best way to get such a small space properly proportioned, and the trouble of getting the copy together will be more than paid for in the resultant effect, and effect must be considered

Twenty-five Lines Is Large Chicago Space

Space is largely a matter of geography—and price. If small spaces are in general use, then a small space is ample. The Castle Theatre, Chicago, put over Tom Mix in twenty-five lines where some small towns might take as many inches, and yet the effect was about the same—and probably the cost, as well.



IN ACTUAL SIZE

Twenty-five lines is not quite two inches, and yet there are four facts put over here, the house, the star, the title and the author, all of which are selling points. More space might have sold in greater detail each of these points, but there was no more to sell, and the Castle needed no greater lineage.

WATCH FOR IT!

IN AN EARLY ISSUE OF JUNE

MOVING PICTURE WORLD

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. This editorial feature will be read all over the English-speaking Show World.

WATCH FOR IT!

A Similiar Editorial Feature Will Appear in

CINE-MUNDIAL

where it will be read and quoted by the press from one end of Latin America to the other—wherever Spanish is spoken.

These two long-established Chalmers Publications serve more than half of the world's picture amusement market

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Long Pants"

Hilarious Gag Comedy Pictures Harry Langdon
As Romantic Lad Infatuated by a Bandit-Vamp

First National Pictures, Inc., Present
Harry Langdon in
"Long Pants"
Directed by Frank Capra
CAST:

The Boy.....Harry Langdon
The Lady.....Alma Bennett
The Girl.....Priscilla Bonner
Harry's Mother.....Gladys Brockwell
Harry's Father.....Alan Roscoe
Length—5,550 Feet

With his first long pants, romance comes to the boy in the shape of a city vamp, and he leaves his country sweetheart to follow her. He aids the vamp in escaping the police, but when she fights another woman and shoots her own husband, the boy awakens to the truth and returns to his sweetheart. Hilarious gag comedy with pathos and human interest.

dame has a flat tire near the humble Langdon homestead and it is easy to guess what happens to the impressionable boy. The vamp goes away and Harry dreams of her and as he is about to marry a sweet young country girl he sees in the paper that his idol is in jail. Like a knight of old he goes to her rescue and aids in getting her to a cafe where she proceeds to show her true colors by beating up another girl and then shooting her husband. Harry, disillusioned, returns home and marries the other girl.

Possibly the story reads like straight drama and this gives Harry opportunities to play upon pathos and human interest as well as comedy, but of course it is the comedy that is predominant. The story in truth is slight and wavers, at times being halted for long periods while innumerable gags are worked out. In fact, it is a typical example of a gag comedy, episodic in nature, with the laughs clustered around four scenes, his meeting with the vamp, his attempt to get up courage to shoot his sweetheart to get rid of her, his aiding the vamp to escape by putting her in a box and carrying it through the streets and his part as a surprised witness to her outburst against husband and double-crossing rival. Each of these sequences has been held for considerable periods and between them the continuity is at times jumpy, being bridged by subtitles. There is also a noticeable ten-

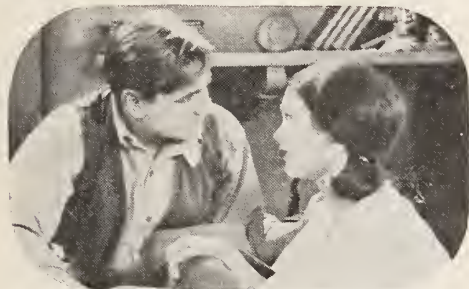


dency to repetition in some of the gags which weakens them and the result is that while "Long Pants" is screamingly funny it is not as fast or snappy as "The Strong Man."

Langdon appears in his familiar type of make-up and has a congenial role, he is the Langdon that the fans have learned to laugh at, although there is the novelty of seeing him as a kid in short pants and, what is more striking, as a romantic lover in uniform in a brief technicolor sequence when he dreams of his amorous conquests which are to come.

Alma Bennett is dashing and satisfying as the vamping female bandit and all-around crook, and Priscilla Bonner is well cast as the demure country girl. Gladys Brockwell and Alan Roscoe are satisfactory in the minor roles of the boy's mother and father.

There are a lot of original gags in this picture, such as his stunts on a bicycle while trying to attract the vamp's attention. Although held rather too long, the sequences where he carries the vamp through the streets is a scream, especially when he mistakes a dummy cop for a real one and vice versa, hitting the real policeman with a brick and starting a chase.



BEFORE MUCH OF THE footage of the P. D. C. production "White Gold" has sped through the projector one is apt to feel that here is "big stuff." A simple story, fine acting and direction, a minimum of brief captions and an unexpected and intensely dramatic ending.

"White Gold" is a story of sheep raising, the wool being the "gold" of the title. Alec Carson, son of a sheep rancher, slips over the border, marries Dolores, an entertainer in a dance hall, and brings her to the home he shares alone with his father, who resents the intrusion. Randall, a herder, appears on the scene, and the jealous, crafty father sees in him "the other man," brings Dolores and Randall together and magnifies an innocent incident until it portends tragedy.

Just at that time, rain is badly needed and the sand and heat puts everyone's nerves on edge. Dolores senses a change in her husband. Dolores has utterly failed to win over her father-in-law. The son is divided in his allegiance between father and wife.

Dolores retires. Her husband, unable to sleep, decides to watch Randall, but falls asleep. Randall, who has been playing solitaire for hours, seeks the girl's room and the scene fades out on a holster and revolver hanging on a closed door. Then comes a downpour of rain.

Morning comes. Randall is dead, the old man says he shot him, the girl is silent, her husband does not know what to think. Then the final threads are woven into a solution that marks "White Gold" as an A-1 box office attraction crowded with the essentials of a powerful advertising and exploitation campaign.

George Nichols dominates the players. His acting touches the apex of screen artistry. His work is flawless. He passes from concealed anger to crafty deceit, shattering the girl and wrecking the romance. In the end, he lies and lies and you hate him, but proclaim him a great actor.

Jetta Goudal is excellent. She never misses a movement of the hands, a twitch of the lips or the possibility of tragedy with her beautiful eyes. The story has revealed her as one of the principal feminine stars as possibly no other story could.

Kenneth Thompson gives a fine perform-

"White Gold"

Sheep Ranch Furnishes Background for Tense,
Vivid, Emotional Drama, Starring Jetta Goudal

ance of a difficult role, leaving nothing to be desired. George Bancroft adds further to the laurels he has gained in recent pictures. Clyde Cook furnishes exceptionally good comedy to break the drab story. Mr. Howard's direction is somewhat suggestive of the work of the German directors. It is a rarely fine piece of work in which he leaves much to the imagination and immeasurably strengthens the dramatic effect thereby.

De Mille Pictures Corp. Presents
Jetta Goudal in
"White Gold"

Based on play by J. Palmer Parsons
Directed by William K. Howard
A Prod. Dist. Corp. Production

CAST:

Dolores Carson.....Jetta Goudal
Alec Carson.....Kenneth Thomson
Sam Randall.....George Bancroft
Alec's Father.....George Nichols
Bucky O'Neil.....Robert Perry
Homer.....Clyde Cook

Length—6,198 Feet

Carson resents his son, Alec's marriage to Dolores and conspires to compromise her with Randall, a sheep herder. Alec wavers in his love and when Randall is found murdered, Dolores leaves because he will not believe in her. Stirring, emotional drama of a woman's soul.

"Fashions for Women"

Sumptuous Parisian Creations Vie With Undress
In a Story Featuring Beautiful Esther Ralston

Adolph Zukor and Jesse L. Lasky present

Esther Ralston in
"Fashions for Women"

Based on play "The Girl of the Hour" by
Paul Armond and Leopold Marchand

Directed by Dorothy Arzner

A Paramount Picture

CAST:

Celeste De Givray Esther Ralston
Sam Dupont Raymond Hatton
Raoul Einar Hanson
Duke of Arles William Martindel
Rone William Orlamond

Length—6,298 Feet

Lulu Duffy, American chorus girl, stranded in Paris, becomes enamored of Raoul and is persuaded to impersonate Celeste, a famous beauty, largely because Raoul, bankrupt, has been hired as Celeste's aviator. Both stunts are schemes of Celeste's press agent, who wins her idol. A gentle little comedy of dress and dressmakers.

THERE IS LITTLE TO THE story of "Fashions for Women." Whatever the

original may have been, the adaptation is largely clothes and lingerie, with considerable comedy supplied by the American press agent of Parisian star, known as "the best dressed woman in Paris." This woman, Celeste de Givray, has just had her face lifted and the press agent conceives the brilliant idea of having her disappear, ostensibly because the operation has been a failure, only to reappear more radiant than ever. The cigarette girl in a restaurant is hired to impersonate her. This gives Miss Ralston, who plays the dual roles, ample opportunity to display her charms all the way from a milk bath to elaborate costumes.

The comedy is supplied by Raymond Hatton, as the American press agent; a role which stands out better than that of the star because it has more meat on its bones. The complications are furnished by Einar Hanson, as a French ace, who hires out as



the private aviator of Celeste because he believes his fortune has been swept away in the stock market. The other characters are all background for this trio, but as carefully cast as though their parts were important.

The production is the first offering of Dorothy Arzner, Paramount's new woman director. She seems to have been over-eager to direct, and some of the screens show this in their lack of spontaneity. The action is directed, rather than natural, but as a whole the novice has done very well. She has produced a colorful background and introduced bales of charming frocks. Between dress and undress the play should please both sexes.

"Spuds"

Amusing Gags and Slapstick Enliven Farce
Comedy of World War, Starring Larry Semon

John Adams Presents

"Spuds"

Starring Larry Semon

Directed by Larry Semon

A Pathe Picture

CAST:

"Spuds" Larry Semon
Madelon Dorothy Dwan
Captain Edward Hearn
Sergeant Kewpie Morgan
General Robert J. Graves
Bertha Hazel Howell
Spy Hugh Fay

Length—4,930 Feet

"Spuds," American private in the world war, harassed by his top sergeant eventually gets mixed up with spies, who have stolen an armored tank loaded with money, and captured by the Germans he succeeds in escaping with the tank and money. Amusing war comedy.

LARRY SEMON'S NEWEST production, "Spuds," written and directed by himself and which is being distributed by Pathe, is a farce comedy of the battle area during the World War, with the star in the role of a boob private, whose job is to peel potatoes for his company, hence his nickname.

Characteristic of this type of farce, there is only a bare thread of a story which concerns Larry's troubles with the familiar hard-boiled top sergeant, which leads him into an adventure with spies and eventually to the recapture of an armored car filled with money which has been stolen from the Americans.

Around this outline there has been built up a succession of gags, some new and some old, with slapstick galore, chases, etc., and the result is a comedy that should prove



fairly amusing for the average audience. One of the most amusing sequences shows the antics of a lot of colored soldiers who mistake Larry for a ghost. There is some good stuff in the spy scenes and a clever bit shows Larry drawing cartoons of Chaplin and the top sergeant and giving imitations of them by using his own fingers as the legs of the cartoon figures.

This is a typical Semon comedy with the stars doing the same sort of things he usually does and the stunts and gags have been considerably drawn out to make it a comedy of feature length.

"Rubber Tires"

Bessie Love and Harrison Ford Featured in a
Comedy Based on Trans-Continental Auto Tour

John C. Flinn presents

"Rubber Tires"

With Harrison Ford and Bessie Love

Based on story by Frank Condon

Directed by Alan Hale

A. P. D. C. Production

CAST:

Mary Ellen Bessie Love
Her Father Erwin Connelly
Her Brother Junior Coghlan
Her Mother May Robson
Bill Harrison Ford
Adolph John Patrick

Length—6,303 Feet

Deciding to move to California, Mary Ellen's family buy a dilapidated auto, and Bill, her sweetheart, follows them. The company has offered a big reward for the return of this their first car and after many adventures they cash in on the prize. Entertaining comedy.



OBVIOUSLY an automobile story, "Rubber tires" the Producer Distributing Corporation production, with Bessie Love and Harrison Ford in the leading roles, is a light comedy-drama of a family's trip across the continent in an old dilapidated car, with the girl's sweetheart continuously camping on their trail.

There are several amusing moments, and the crux of the story, the fact that the company has offered a fortune for the return of their first car is a novel idea, but it is

too slight to keep the interest from wavering in the long intervals between the high-spots and it could be drastically trimmed to excellent advantage.

In attempting to build up the intervening footage gags have been introduced that are very farfetched such as the hero succeeding in going a good portion of the distance in a car without an engine, by using ruses to get passing motorists to tow him, and finally swapping this engineless car, sight unseen for one with an engine.

Bessie Love gives a vivacious and spirited performance and Harrison Ford is satisfactory as the hero. The remainder of the cast are entirely capable, Junior Coghlan being especially good as the mischievous younger brother.



BILLED as a Western Special, Universal is offering Jack Hoxie as the star of "Men of Daring" a story of the Dakotas in the pioneering days of the early 70's directed by Albert Rogell.

Produced on a much bigger scale than the average western, the director has made use of a large cast including a big wagon train of settlers, scores of Indians and a troop of U. S. cavalry which rides to the rescue of the settlers when they are attacked by the red-skins. These scenes are well handled and are exceedingly exciting and thrilling and a feature that will especially delight the younger generation although it stretches the credulity of the grown-

ups shows Jack's magnificent horse going alone to the fort and bringing the troops.

Jack Hoxie gives a thoroughly satisfactory performance as an ex-scout who volunteers to protect a small wagon train and as the leader of the defense of the big train during the attack. Ena Gregory is attractive as the girl and Francis Ford capably supplies the necessary villainy as a bandit leader who cheats the Indians and then incites them against the whites.

Although the story follows along rather familiar lines there is a lot of sure-fire stuff for the western fans handled on a big scale and while there are few situations of big dramatic strength, director Albert Rogell has handled the script so that the interest is held at a good pitch and the result is good western entertainment of the better sort.

With audiences that like westerns you will make no mistake by showing them "Men of Daring."

"Men of Daring"

Indians, Settlers, Soldiers, Supply Thrills
In Big Western Special, Starring Jack Hoxie

Carl Laemmle Presents

"Men of Daring"

Starring Jack Hoxie

Directed by Albert Rogell

A Universal Western Special

CAST:

Jack	Jack Hoxie
Nancy Owen.....	Ena Gregory
Mother Owen.....	Marin Sais
Black Roger.....	Francis Ford
Piney	Jimmy Kelly
Ace	Ernie Adams
King	R. E. Milash
Col. Murphy.....	Bert Lindley
Lone Wolf.....	Bert Apling

Length—6,155 Feet

Jack, attracted by Nancy's beauty, volunteers with his pals, Ace and King, to guard their little caravan across the desert to join a wagon train. Black Roger inflames the Indians, but Jack's horse brings soldiers to the rescue. Spectacular and exciting western.



BUCK JONES HAS another excellent Western in "Whispering Sage," and in this offering he again comes through with some rapid-fire, fast-riding, double-fisted stuff.

As "Buck" Kildare, a Montana cowman, seeking the assassin of his brother, Buck rides into "Paradise Valley," Government land legally turned over to a band of Basque immigrants, who brought much of the picturesque of their Spanish mountains. Hugh Acklin, owner of an adjoining ranch, wants the property, and gun-play between the Basques and Acklin threatens as Buck rides in.

Buck takes a job with Acklin, but discovers Acklin's duplicity. Later he proves a strong ally of the Basques, due to the presence of Mercedes, daughter of the leader.

A tender love story unfolds with the unraveling of the tense drama, and in the final fight between Acklin's men and the Basques, Buck does a great "clean-up" job almost single-handed, and discovers in Acklin's right hand man the dum-dum bullet assassin of Tom Kildare. In a gripping fight, Buck kills his man and wins the girl.

Buck Jones will uphold his reputation with the public for the spirited manner in which he handled this role and Natalie Joyce scores as an exceedingly attractive and capable Mercedes. Emile Chautard gives an excellent characterization of Jose and Joseph Girard is all that could be desired as the villain.

"Whispering Sage"

Spanish Colony Supplies a Picturesque Locale
For an Exciting Western Starring Buck Jones

William Fox Presents

Buck Jones in

"Whispering Sage"

A Scott Dunlap Production

CAST:

Buck Kildare.....	Buck Jones
Mercedes	Natalie Joyce
Jose	Emile Chautard
Esteban	Carl Miller
Fallows	Albert J. Smith
Acklin	Joseph Girard
Tom Kildare.....	W. J. Steele
Mrs. Kildare.....	Ellen Winston
Mercedes' Friend.....	Hazel Keener

Length—4,483 Feet

Buck, searching for the murderer of his father, comes upon a colony of Basques, falls in love with Mercedes and is instrumental in saving the ranch from a gang of desperadoes who attack it, and, of course, wins Mercedes. Romantic action western.

"Evening Clothes"

Adolphe Menjou's Latest Starring Vehicle Is
Amusing Light Comedy Based On a French Play

Adolph Zukor and Jesse L. Lasky present
Adolphe Menjou in
"Evening Clothes"

with **Virginia Valli** and **Noah Beery**
Based on play "The Man in Dress Clothes" by
Andre Picard and Yves Mirande

Directed by **Lutner Reed**

A Paramount Picture

CAST:

Lucien **Adolphe Menjou**
Germaine **Virginia Valli**
Lazarre **Noah Beery**
Fox Trot **Louise Brooks**
Henri **Lido Manetti**

Length—6,287 Feet

Germaine leaves her husband Count Lucien because he is too fond of horses and farming. He goes to Paris and becomes a polished gentleman but loses his fortune, finally Germaine repents and comes back to him. Amusing light comedy with good heart interest.

ADAPTED FROM A FRENCH stage play "The Man in Dress Clothes" and with the action taking place in Paris and the provinces, Paramount is offering Adolph Menjou as the star of "Evening Clothes"

The story concerns a French count whose wife left him because of his neglecting her in favor of his horses and dogs. He goes to Paris determined to become a "gentleman" and succeeds in acquiring polish but loses his fortune and is left with only a suit of evening clothes. His wife repents her action and there is a reconciliation.

While the outline of this story is capable of straight dramatic treatment, in developing it as a suitable vehicle for Menjou the sophisticated comedy angle has been stressed and the result is a picture that is amusing light entertainment with a lot of situations that will



cause audiences to smile and chuckle and with some good heart interest bits.

As the fashionable Parisian boulevardier, Menjou is in his element and gives an enjoyable performance with Virginia Valli giving him fine support as his wife. Noah Beery as the representative of the law who delights in seizing the star's belongings, gives an excellent characterization and Louise Brooks makes a minor role stand out.

"Evening Clothes" should especially please Menjou fans and audiences of the better class, with its bright comedy, skillful direction and effective touches of pathos and human interest.

"Moulders of Men"

Frankie Darro Dominates Cast of Melodrama
Dealing With Elks, Slums and Drug Traffic

Joseph P. Kennedy presents

"Moulders of Men"

Directed by **Ralph Ince**

An F. B. O. Picture

CAST:

Dr. Matthews **Conway Tearle**
Anc Grey **Margaret Morris**
Sandy Barry **Frankie Darro**
Jim Barry **Rex Lease**
Barney **Eugene Pallette**

Length—6,413 Feet

To aid his crippled brother, Jim takes a job with a dope smuggler and is caught and jailed. Dr. Matthews, head of the narcotic squad learns of the crippled boy and has him operated on successfully. Jim finding his boss has double-crossed him, gives facts that lead to the arrest of the gang. Heart-interest melodrama involving the lodge of Elks.

A MELODRAMATIC STORY of the traffic in the slums and government activities in breaking it up is unfolded in "Moulders of Men," an F. B. O. production in which, despite the presence of Conway Tearle, little Frankie Darro is really the bright star.

The lodge of Elks is brought into the story in a mild way, the point being brought out that the doctor who befriends the little cripple lad is a member of this order and wears the lodge emblem, and the lad is taken for an operation to a hospital maintained by the Elks.

The story itself is stirring melodrama with good human interest and plenty of action and offering entertainment that should please the average fans. The love between the cripple and his brother, a crooked gangster, is stressed to such a point that it is overplayed and this



is also true of the scenes of squalor in the forlorn tenement.

Little Frankie Darro is exceptionally fine and convincing as the cripple and makes every scene register strongly. Conway Tearle gives a dignified and capable portrayal of the doctor who is in charge of the narcotic squad and Eugene Pallette as his assistant supplies comedy. Margaret Morris is capital as a newspaper reporter who wins the doctor. Ralph Ince has handled the direction so that the picture is good audience material for the average house.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
1926		
The Big Show (Lowell).....Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....Western	May 22..	4,639
Earth Woman (Mary Alden).....Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....Western	July 31..	4,472
Twisted Triggers (Wally Wales).....Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....Western comedy-melo.....	Aug. 21..	4,460
Hidden Way (Mary Carr).....Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson).....Crook melodrama	Sept. 25..	4,500
Call of the Wilderness (Sandow).....Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt).....Western	Dec. 25..	4,468
1927		
Bad Man's Bluff (Buffalo Bill, Jr.).....Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Trail of the Monk.....Lantz' cartoon	Nov. 29..	1 rl.
Monkey Huka.....Sunkist comedy	Dec. 4..	2 rls.
Luke Warm Daze.....McDougall Alley	Dec. 4..	2 rls.
Blue Black.....Fistical Culture series.....	Dec. 11..	2 rls.
Comma Butterfly.....Nature Special	Dec. 11..	1 rl.
Even Up.....Fistical culture	Dec. 25..	2 rls.
A Sport Calendar.....Novelty Magazine	Dec. 25..	1 rl.
1927		
So's Your Monk.....Sunkist comedy	Jan. 1..	2 rls.
Dog Gonnit.....Hot Dog cartoon	Jan. 8..	1 rl.
Hyena's Laugh.....Unnatural History	Feb. 12..	1 rl.
Present Arms.....MacDougall Alley ser.....	Feb. 12..	2 rls.
Oh, Boy.....McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6.....Yukon scenes	Feb. 19..	1 rl.
Along Came Fido.....Hot Dog cartoon	Feb. 26..	1 rl.
A Furry Tale.....Nature special	Mar. 5..	1 rl.
Petering Out.....Hot Dog cartoon	Mar. 12..	1 rl.
A Sorority Mixup.....Sunkist comedy	Mar. 19..	2 rls.

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26..	6,500
1926		
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore).....Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....Crook melodrama	July 31..	5,750
Belle of Broadway (Compton-Rawlinson).....Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....Comedy drama	Oct. 2..	6,108
Screen Snapshots.....Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....Melodrama		5,235
When the Wife's Away (Arthur).....Farce comedy		
Obey the Law (Lytell).....Crook drama		
Truthful Sex (Busch-H. Gordon).....Comedy drama		5,831
Better Way (Ince-Revier-Strong).....Melodrama		5,540
Remember (D. Phillips-E. Metcalfe).....War drama		5,495

	Kind of Picture	Review	Feet
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,613
When Husbands Flirt (Revier).....	Comedy drama		5,505
Fate of a Flirt (Revier).....	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,470
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve.....			
Novelty Twelve.....			1,000
Famous Paintings.....	De Luxe dramas.....		2,000
Real Charleston.....	Lesson novelty	April 24..	2,000
The Angelus.....	Drama de luxe.....	May 15..	2,000
Wooden Shoes.....	"International"	May 8..	

EDUCATIONAL FILM CORP.

1926			
Uppercuts (Duffy).....	Christie comedy	Sept. 4..	2,000
My Kid (Big Boy).....	Juvenile comedy	Sept. 4..	2,000
The Blue Boy.....	Romance prod.	Sept. 4..	2,000
Open House (Johnny Arthur).....	Tuxedo comedy	Sept. 11..	2,000
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11..	2,000
Sons of the Surf.....	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25..	1,000
Missing Links.....	"Life" Cartoon	Sept. 25..	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25..	2,000
Flaming Ice.....	"Life" Cartoon	Sept. 25..	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2..	2,000
Two Lip Time.....	Felix the cat.....	Oct. 2..	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2..	2,000
Hodge Podge.....	Travel scenes	Oct. 16..	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16..	1,000
Whatnots.....	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16..	2,000
Cut Price Glory.....	Life cartoon	Oct. 23..	1 rl.
Shell Socked (Adams).....	World War comedy.....	Oct. 30..	2 rls.
River Road.....	Bruce scenic	Oct. 30..	1 rl.
Pound Foolish.....	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6..	2 rls.
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6..	1 rl.
Felix Shatters the Sheik.....	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham).....	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy.....	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks.....	Cameo comedy	Nov. 20..	1 rl.
Felix Hunts the Hunter.....	Sullivan cartoon	Nov. 20..	1 rl.
Thens and Nows.....	"Curiosities"	Nov. 20..	1 rl.
Raging Tide.....	Life cartoon	Nov. 27..	1 rl.
Midnight Follies.....	Mermaid comedy	Nov. 27..	2 rls.
Mighty Smithy.....	Life cartoon	Nov. 27..	1 rl.
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27..	2 rls.
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29..	2 rls.
Movieland.....	Lupino Lane comedy.....	Nov. 29..	2 rls.
The Mona Lisa.....	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton).....	Comedy	Nov. 29..	2 rls.
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall).....	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley).....	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
Close Shaves (Arthur).....	Tuxedo comedy	Dec. 11..	2 rls.
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl.
A Key-hole Cruise.....	Hodge-Podge	Dec. 18..	1 rl.
Have Courage (Dooley).....	Comedy	Dec. 18..	2 rls.
Barnum Was Right.....	Life Cartoon	Dec. 18..	1 rl.
Much Mystery (Davis).....	Mermaid comedy	Dec. 25..	2 rls.
One Sunday Morning (Hamilton).....	Comedy	Dec. 25..	2 rls.
Parisian Importations in Color.....	Koda-Chrome process	Dec. 25..	1 rl.
1927			
Felix Trumps the Ace.....	Sullivan cartoon	Jan. 1..	1 rl.
Balloon Tired.....	Life cartoon	Jan. 1..	1 rl.
Three Bruce Scenics.....	Instructive	Jan. 1..	1 rl.
Wild and Wozy (Jimmy Adams).....	Christie comedy	Jan. 8..	2 rls.
Felix Collars the Button.....	Sullivan cartoon	Jan. 8..	1 rl.
Sweet Baby (Lupino Lane).....	Comedy	Jan. 8..	2 rls.
Mister Champ (Phil Dunham).....	Cameo comedy	Jan. 8..	1 rl.
Why Women Pay.....	Life cartoon	Jan. 15..	1 rl.
A Movie Medley.....	Hodge-Podge	Jan. 15..	1 rl.
Sure Fire.....	Bobby Vernon comedy.....	Jan. 15..	2 rls.
Nic-Nax.....	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John).....	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis).....	Cameo Comedy	Jan. 22..	1 rl.
Paris Originations in Color.....	Kodachrome fashions	Jan. 22..	1 rl.
Funny Face (Big Boy).....	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke.....	Lupino Lane com.....	Jan. 22..	2 rls.
Zoo Logic.....	Sullivan Cartoon	Jan. 29..	2 rls.
Summer Day.....	Bruce Scenic	Jan. 29..	1 rl.
Break Away (Neal Burns).....	Christie comedy	Jan. 29..	2 rls.

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Dear Season (Bud Duncan).....	Cameo comedy	Jan. 29. 1 rl.	
Busy Lizzie (Geo. Davis).....	Mermaid comedy	Feb. 5. 2 rls	
Highlights.....	Curiosities	Feb. 5. 1 rl	
Peaceful Oscar (Lloyd Hamilton).....	Comedy	Feb. 5. 2 rls	
High Spirits.....	Cameo comedy	Feb. 12. 1 rl.	
Mike Wins a Medal.....	Life cartoon	Feb. 12. 1 rl.	
Duck Out (Bobby Vernon).....	Comedy	Feb. 12. 2 rls.	
Listen, Lem (Al St. John).....	Mermaid comedy	Feb. 19. 2 rls.	
Peaceful City.....	Life cartoon	Feb. 19. 1 rl.	
Wedding Yells (Johnny Arthur).....	Comedy	Feb. 19. 2 rls.	
Soft Soap.....	Life Cartoon	Feb. 26. 1 rl	
Sailor Beware (Billy Dooley).....	Comedy	Feb. 26. 1 rl	
Fiddlesticks.....	Curiosities	Feb. 26. 1 rl	
Quiet Please (Phil Dunham).....	Cameo comedy	Feb. 26. 1 rl	
A Cluster of Kings.....	Hodge-Podge	Feb. 26. 1 rl	
Drama de Luxe (Lupino Lane).....	Comedy	Mar. 5. 2 rls	
Heavy Date.....	Life cartoon	Mar. 5. 1 rl	
Hitting the Trail.....	Life cartoon	Mar. 5. 1 rl	
Gandpa's Boy (Big Boy).....	Juvenile comedy	Mar. 12. 2 rls	
Icy Eyes (Felix-cat).....	Sullivan cartoon	Mar. 12. 1 rl	
Pedigree (Felix-cat).....	Sullivan cartoon	Mar. 12. 1 rl	
Ask Dad (Sargent).....	Cameo comedy	Mar. 12. 1 rl	
Bruce Scenics.....	Two subjects	Mar. 12. 1 rl	
Wise Old Owl.....	Hodge-Podge	Mar. 19. 1 rl	
Local Talent.....	Life cartoon	Mar. 19. 1 rl	
Chicken Feathers (Cornwall).....	Christie comedy	Mar. 19. 2 rls	
Stars and Stripes.....	Felix the Cat	Mar. 19. 1 rl	
A Perfect Day.....	Cameo comedy	Mar. 19. 1 rl	
Hot Lightning (Beauchamp).....	Mermaid comedy	Apr. 2. 2 rls	
Felix Sees them in Season.....	Felix the Cat	Apr. 2. 1 rl	
Somebody's Fault.....	Hamilton comedy	Apr. 2. 2 rls	
Bruce Scenics.....	Two subjects	Apr. 2. 1 rl	

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....	Drama	Nov. 6. 5,640
A Man of Quality (G. Walsh).....	Punch melodrama	Nov. 6. 5,640
His Rise to Fame (Geo. Walsh).....	Pugilist melodrama	Feb. 19. 5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Isle of Retribution (L. Rich-Frazier).....	Melodrama	May 29. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama	June 5. 5,510
Hands Across the Border (Thomson).....	Action western	June 12. 5,367
Valley of Bravery (Custer).....	War-western	June 19. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.	June 26. 5,480
Jade Cup (Brent).....	Crook melodrama	July 3. 3,656
Dead Line (Bob Custer).....	Western	July 10. 5,000
Masquerade Bandit (Tom Tyler).....	Western	July 10. 4,010
Bigger Than Barnum's (star cast).....	Melodrama	July 17. 5,391
Two Gun Man (Fred Thomson).....	Western	July 24. 5,139
Her Honor, the Governor (Frederick).....	Melodrama	July 31. 6,712
Better Man (R. Talmadge).....	Stunt comedy	Aug. 7. 4,703
Cowboy Cop (Tom Tyler).....	Action western	Aug. 7. 4,385
Flame of the Argentine (Brent).....	Melodrama	Aug. 14. 5,004
College Boob (Lefty Flynn).....	Comedy drama	Aug. 21. 5,340
One Minute To Play.....	Red Grange special	Aug. 28. 7,430
Laddie (John Bowers).....	Romantic drama	Sept. 4. 6,931
Kosher Kitty Kelly (Viola Dana).....	Hebrew-Irish comedy	Oct. 2. 6,105
Breed of the Sea (Ralph Ince).....	Sea-Island drama	Oct. 30. 5,408
Red Hot Hoofs (Tom Tyler).....	Pugilistic western	Nov. 13. 4,681
A Regular Scout (Fred Thomson).....	Action western	Nov. 29. 6,119
Line Hand Saunders (Thomson).....	Action western	Dec. 4. 5,453
The Gorilla Hunt.....	Burbridge special	Dec. 11. 4,362
Rose of the Tenements (Shirley Mason).....	Human int. drama	Dec. 18. 6,678
Timid Terror (George O'Hara).....	Comedy drama	Dec. 25. 4,872
Her Father Said No (Guard-Brian).....	Witwer comedy	Jan. 1. 6,808
Home Struck (Viola Dana).....	Drama of stage	Jan. 5. 5,615
Cactus Trails (Boh Custer).....	Western	Jan. 15. 4,889
Lightning Lariats (Tyler).....	Western	Jan. 22. 4,536
Uneasy Payments (Vaughn).....	Farce comedy	Feb. 12. 4,770
Magic Garden.....	G. S. Porter novel	Feb. 26. 6,807
Don Mike (Thompson).....	Romantic drama	Mar. 5. 5,723
Sonora Kid (Tyler).....	Action western	Mar. 5. 4,565
Mother (Belle Bennett).....	Mother-love drama	Mar. 19. 6,885
Tarzan and the Golden Lion.....	Jungle fantasy	Apr. 2. 5,807

Short Subjects

		1926
Sock Me to Sleep (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Smouldering Tires.....	Fighting Hearts	June 5. 2,000
Lightning Slider.....	Fighting Hearts	June 26. 2,000
Three of a Kind.....	Standard comedy	June 26. 2,000
Cat's Whiskers.....	Bray cartoon	June 26. 1,000
Big Charade.....	Fighting Hearts	June 26. 2,000
Dinky Doodle & Little Orphan.....	Bray cartoon	July 10. 1,000
Black and Blue Eyes.....	Comedy	
Up and Woofing.....	Fighting Hearts	July 17. 2,000
When Sally's Irish Rose.....	Fighting Hearts	July 24. 2,000
Magician.....	Bray Dinky-Doodle	July 31. 1,000
Mule's Disposition.....	Bray Unnatural Hist.	July 31. 1,000
Wedding Daze (Alexander).....	Comedy	Aug. 7. 2,000
Vamping Babies (L. Sargent).....	Comedy	Aug. 7. 2,000
All's Well That Ends Well.....	Fighting Hearts	July 24. 2,000
Back Fire (Fat trio).....	Comedy	Aug. 21. 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28. 2,000
Many A Slip (Bowers).....	Comedy and cartoon	Jan. 22. 2 rls.
Wise-crackers (Coke Guard).....	Witwer series	Jan. 29. 2 rls
He Couldn't Help It.....	Charley Bowers com.	Mar. 5. 2 rls
Why Women Love (Blanche Sweet).....	Sea melodrama	Oct. 31. 6,570

FIRST NATIONAL

	Kind of Picture	Review	Feet
Classified (C. Griffith).....	Newspaper comedy drama	Nov. 14.	6,977
Scarlet Saint (Astor Hughes).....	Drama	Nov. 21.	6,888
Unsung Hero (Sills Kenyon).....	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore).....	Typical of star	Dec. 12.	6,000
Clothes Make the Pirate (Erroll).....	Pirate travesty	Dec. 12.	6,000
Splendid Road (A. O. Nilsson).....	Gold rush drama	Dec. 19.	7,666
Joanna (Dorothy Mackaill).....	Newspaper drama	Dec. 26.	7,900

		1926
Infatuation (C. Griffith).....	Drama	Jan. 16. 5,794
Ist Suppose (Barthelmess).....	Romance	Jan. 30. 6,270
Too Much Money (Stone-Nilsson).....	Comedy	Jan. 30. 7,000
Memory Lane (Nagel-Boardman).....	Romance-sentiment	Feb. 6. 6,825
Reckless Lady (Bennett-Moran).....	Drama	Feb. 13. 7,336
Far Cry (Blanche Sweet).....	Society drama	Mar. 6. 6,086
Irene (Colleen Moore).....	Romantic comedy	Mar. 13. 8,400
Girl from Montmartre (LaMarr-Stone).....	Drama	Mar. 20. 6,200
Dancer of Paris (Tearle-Mackaill).....	Romantic Drama	Mar. 27. 6,229
Kiki (Norma Talmadge).....	Comedy Drama	April 17. 8,279
Old Loves and New (Stone-Bedford).....	Drama	May 1. 7,423
Mlle. Modiste (C. Griffith).....	Victor Herbert opera	May 8. 6,230
Greater Glory (Tearle-Nilsson).....	Epic drama	May 15. 9,710
Wilderness Woman (Pringle).....	Comedy	May 22. 7,533
Ransom's Folly (Barthelmess).....	Romantic drama	May 29. 7,322
Brown Derby (Johnny Hines).....	Comedy	June 5. 6,500
Tramp, Tramp, Tramp (Langdon).....	Farce-comedy	June 12. 5,830
Wise Guy (Kirkwood-Astor-Compson).....	Human Interest dr.	June 26. 7,775
Ella Cinders (Colleen Moore).....	Comedy	June 26. 6,540
Puppets (Sills).....	Drama	July 3. 7,468
Senior Daredevil (Ken Maynard).....	Western	July 10. 6,402
Men of Steel (Sills).....	Melodrama	July 24. 9,143
Duchess of Buffalo (C. Talmadge).....	Comedy drama	Aug. 21. 6,940
Great Deception (Lyons-Pringle).....	War melodrama	Aug. 28. 5,885
Into Her Kingdom (C. Griffith).....	Romantic drama	Sept. 4. 6,447
Amateur Gentleman (Barthelmess).....	Romantic drama	Sept. 11. 7,790
Subway Sadie (Dorothy Mackaill).....	Comedy drama	Sept. 25. 6,727
Paradise (Milton Sills).....	South Seas melo.	Sept. 25. 7,090
It Must Be Love (Colleen Moore).....	Typical comedy	Oct. 16. 6,848
Forever After (Astor-Hughes).....	Romantic drama	Oct. 23. 6,336
Prince of Tempters (Moran-Lyon).....	Romantic drama	Oct. 30. 7,780
Unknown Cavalier (Ken Maynard).....	Action western	Nov. 6. 6,305
Midnight Lovers (Nilsson-Stone).....	Light comedy	Nov. 13. 6,100
Syncopating Sue (C. Griffith).....	Drama	Nov. 20. 6,770
Stepping Along (Johnny Hines).....	Comedy	Nov. 27. 7 rls
Ladies at Play (Hughes-Kenyon).....	Farce	Nov. 29. 6,119
Silent Lover (Milton Sills).....	Desert drama	Dec. 4. 6,500
Blonde Saint (Stone-Kenyon).....	Comedy-drama	Dec. 11. 6,800
White Black Sheep (Barthelmess).....	Melodrama	Dec. 18. 6,798
Overland Stage (Ken Maynard).....	Pioneer western	Dec. 25. 6,392
Just Another Blonde (Mackaill).....	Romantic com-dr.	Dec. 25. 5,603

FOX FILM CORP.

		1926
Palace of Pleasure (Lowe-Compson).....	Romantic drama	Jan. 23. 5,467
First Year (K. Perry-M. Moore).....	Matrimonial comedy	Feb. 6. 6,038
Yankee Senor (Tom Mix-Tony).....	Spanish-western	Feb. 13. 4,902
Cowboy & The Countess (Jones).....	Action melodrama	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton).....	Drama	Feb. 20. 5,600
Johnstown Flood (all-star).....	Spectacular melo.	Mar. 13. 6,258
Dixie Merchant (Bellamy).....	Drama	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child).....	Western	Mar. 27. 6,038
Yellow Fingers (Olive Borden).....	Oriental melodrama	April 10. 5,994
Sandy (Madge Bellamy).....	Drama	April 17. 7,850
Fighting Buckaroo (Buck Jones).....	Comedy melodrama	May 1. 5,095
Rustling for Cupid (O'Brien).....	Romantic western	May 8. 4,835
Shamrock Handicap (J. F. McDonald).....	Romantic racing drama	May 22. 5,685
Early to Wed (M. Moore-K. Perry).....	Domestic drama	May 29. 5,912
A Man Four-Square (Buck Jones).....	Western	June 5. 4,744
Black Paradise (Bellamy).....	Thrill melodrama	June 12. 4,962
A Trip to Chinatown (Foxe).....	Farce-comedy	June 26. 5,594
Gentle Cyclone (Buck Jones).....	Action-comedy	July 3. 4,822
More Play—Less Work (Mary Brian).....	Comedy-drama	July 10. 6,022
Fig Leaves (O'Brien-Borden).....	Comedy drama	July 17. 6,491
Family Upstairs (Valli-MacDonald).....	Comedy drama	July 31. 5,971
Midnight Kiss.....	Comedy drama	Aug. 7. 5,021
No Man's Gold (Tom Mix).....	Western	Aug. 14. 5,745
Three Bad Men (Star cast).....	Spectacular thrill melo.	Aug. 28. 8,000
Marriage License? (Alma Rubens).....	Mother-love drama	Sept. 4. 7,168
Flying Horseman (Buck Jones).....	Action western	Sept. 11. 4,971
Blue Eagle (George O'Brien).....	Drama	Sept. 25. 6,200
Womanpower (Graves-Perry).....	Comedy drama	Oct. 2. 6,240
The Lily (Belle Bennett).....	Emotional drama	Oct. 9. 6,268
Great K & A. Train Robbery (Mix).....	Fast melodrama	Oct. 16. 4,800
Country Beyond (Olive Borden).....	Curwood drama	Oct. 23. 5,363
Whispering Wires (Anita Stewart).....	Mystery melodrama	Oct. 30. 5,906
International Eucharistic Congress.....	Religious	Nov. 20. 6,950
Return of Peter Grimm (star cast).....	Drama from play	Nov. 27. 5,500
The Girl (Robert Frazer).....	Clive Fitch drama	Nov. 27. 5,500
What Price Glory? (all star).....	War comedy-drama	Nov. 29. 11,400
Wings of the Storm (Thunder-dog).....	Melodrama	Dec. 4. 5,374
Canyon of Light (Tom Mix).....	Typical Mix	Dec. 11. 5,389
Going Crooked (Bessie Love).....	Crook melodrama	Dec. 18. 5,425
Bertha, Sewing Machine Girl.....	Stage melodrama	Dec. 25. 5,242
Summer Bachelors (Bellamy).....	Comedy drama	Jan. 1. 6,782
Desert Valley (Buck Jones).....	Western comedy-dr.	Jan. 8. 4,731
One Increasing Purpose (Lowe).....	Drama	Jan. 15. 7,777
Music Master (Alec. B. Francis).....	Belasco play	Jan. 22. 7,734
Stage Madness (Virginia Valli).....	Stage-home drama	Jan. 29. 5,620
The Auctioneer (Geo. Sidney).....	Stage success	Feb. 5. 5,500
Last Trail (Tom Mix).....	Zane Grey Western	Feb. 12. 5,100
Unstream (Earle Foxe).....	Theatrical drama	Feb. 19. 4,953
War Horse (Buck Jones).....	War (horse) story	Feb. 26. 5,440
Marriage (Virginia Valli).....	Drama	Mar. 5. 5,500
Monkey Talks (Lerner).....	Drama	Mar. 12. 5,498
Ankles Preferred (Bellamy).....	Light com-dr.	Mar. 19. 5,506
Love Makes 'Em Wild (Johnnie Harron).....	Breezy comedy	Apr. 2. 5,425
Broncho Twister (Tom Mix).....	Whirlwind western	Apr. 2. 5,425

Short Subjects

		1926
A Polar Baron.....	Imperial comedy	April 24. 2,000
Too Many Relations.....	Helen and Warren	May 15. 1,965

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Canary Island	Varieties	May 22	927
Wild America	Varieties	May 29	960
A Social Triangle	O. Henry series	June 5	2,000
Eight Cylinder Bull	Comedy	June 12	2,000
Belgium Today	Varieties	June 19	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26	2,000
Mountains of the Law	Varieties	June 26	895
Poland—A Nation Reborn	Varieties	June 26	920
Swimming Instructor	Van Bibber	July 3	2,000
Jerry the Giant	Kid and animals	July 3	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3	2,000
Complete Life	O. Henry comedy	July 3	2,000
A-I Society	Comedy	July 10	2,000
Family Picnic	Comedy	July 10	2,000
Lickpenny Lover	O. Henry series	July 24	2,000
Dancing Around the World	Varieties	July 31	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7	2,000
Putting on Dog	Varieties	Aug. 7	749
Lumber Jacks	Varieties	Aug. 14	750
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyn' Tamer (Ernie Shields)	Imperial comedy	Oct. 23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls

Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 r
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 r
Big Business	Imperial comedy	Jan. 22	2 rls
Constantinople	Scenic	Jan. 22	1 r
Society Architect	Van Bibber	Jan. 22	2 rls
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls
Birthday Greetings	Comedy	Feb. 19	2 rls
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls

GOTHAM PRODUCTIONS

Hearts and Spangles	Circus Romance	5,900
Sign of the Claw (Peter, the Great)	Dog picture	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11, 6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9, 5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30, 5,000
Move to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29, 5,900
Hermes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5, 6,500
Flying High		
Quarantined Rivals		
Mountains of Manhattan		
Final Extra (De La Motte)	Melodrama	Feb. 19, 6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29, 5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12, 10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12, 6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3, 5,511
Great Divide (all star)	Drama	Feb. 21, 7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14, 5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11, 5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10, 6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17, 6,300
Midshipman (Pamono Novarro)	Naval com.-drama	Oct. 31, 7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7, 6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14, 6,437
Old Clothes (Coogan)	Typical feature	Nov. 21, 5,915
Bright Lights (Chas. Ray)	Type com.-drama	Nov. 28, 6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5, 5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12, 5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19, 5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26, 4,757

His Secretary (Shearer)	Light comedy	Jan. 2, 6,433
Ren Hur (Ramon Novarro)	Lew Wallace story	Jan. 9, 12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6, 6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13, 6,688
Mare Nostrum (Rex Ingram prod.)	Inanez Novel	Feb. 27
Le Bohème (Gilbert-Gish)	Famous opera	Mar. 13, 8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3, 6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10, 6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1, 6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15, 7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22, 5,130
Paris (Chas. Ray)	Parisian drama	June 12, 5,580
Lovey Mary (Bessie Love)	Drama	July 3, 6,167
Road to Mandalay (Chaney)	Melodrama	July 10, 6,551
Waltz Dream	Romantic comedy	Aug. 7, 7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21, 9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4, 6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2, 6,025
The Temptress (Garbo-Moreno-D'Arcy)	Inanez' novel	Oct. 23, 8,221
Magician (Weegener-Terry)	Rex Ingram prod.	Nov. 6, 6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13, 8,536

	Kind of Picture	Review	Feet
Exit Smiling (Lillie-J. Pickford).....	Comedy	Nov. 20, ..	6,461
Upstage (Norma Shearer).....	Vaudeville com.-dr.	Nov. 27, ..	6,048
Flaming Forest (Moreno-Adoree).....	Northwest Curwood dr.	Nov. 29, ..	6,567
Tin Hats (Nagel-Windsor).....	War comedy	Dec. 4, ..	6,598
Faust (Emil Jannings).....	Opera transcription	Dec. 11, ..	8,110
Fire Brigade (McAvoy-Ray).....	Spectacular fire drama.....	Dec. 25, ..	8,616
1927			
Tell It To The Marines (Chaney).....	Melodrama	Jan. 1, ..	8,800
Valencia (Mae Murray).....	Romantic drama	Jan. 8, ..	5,680
Flesh and the Devil (Gilbert-Garbo).....	Suderman drama	Jan. 15, ..	8,758
A Little Journey (Star Cast).....	Comedy drama	Jan. 15, ..	6,088
Red Mill (Marion Davies).....	Adapted musical com.	Feb. 19, ..	6,337
Taxi Dancer (Crawford-O. Moore).....	Broadway drama.....	Mar. 12, ..	6,203
The Show (Gilbert-Adoree).....	Melodrama	Mar. 19, ..	6,309
Slide, Kelly, Slide (Haines-O'Neil).....	Baseball comedy-dr.	Apr. 2, ..	7,865
Demi-Bride (Norma Shearer).....	Comedy-drama	Apr. 2, ..	6,886

PARAMOUNT

Stage Struck (Swanson)	Comedy feature	Nov. 28, 6,691
Irish Luck (Meighan)	Melodrama	Dec. 5, 7,008
Cobra (Valentino)	Drama	Dec. 19, 8,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26, 6,353

1926		
The Splendid Crime (W. DeMille prod.).....	Daniels comedy	Jan. 2, 6,069
A Kiss for Cinderella (Bronson).....	Barrie whimsical	Jan. 9, 9,621
Enchanted Hill (Holt).....	Western	Jan. 9, 6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16, 6,765
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23, 10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30, 6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30, 5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6, 7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13, 6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20, 5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27, 6,314
Moana.....	South Sea study	Feb. 27, 6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6, 5,655
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13, 7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20, 6,800
Nell Gwyn (Dorothy Gish).....	Farce comedy	Feb. 6, 6,800
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27, 6,467
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3, 7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3, 6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10, 5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10, 6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	April 17, 5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	April 17, 7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24, 6,805
A Social Celebrity (Menjou).....	Comedy drama	May 1, 6,025
The Runaway (Clara Bow).....	Melodrama	May 8, 6,218
Fascinating Youth (Juniors).....	Drama	May 22, 6,882
Aloma of the South Seas (Gilda Gray).....	Drama	May 29, 8,514
Wet Paint (Raymond Griffith).....	Farce-comedy	June 5, 5,109
Rainmaker (Collier, Jr.).....	Drama	June 12, 6,055
Say It Again (Dix).....	Travesty-farce	June 19, 7,445
Volcano (Daniels).....	Thrill melodrama	June 12, 5,467
Good and Naughty (Pola Negri).....	Society comedy	June 26, 5,503
Palm Beach Girl (Bebe Daniels).....	Farce-comedy	July 3, 6,918
Variety (Emil Jannings).....	Drama, short version	July 10, 7,804
Born to the West (Jack Holt).....	Western	July 10, 6,043
It's the Old Army Game (W. C. Fields).....	Farce comedy	July 17, 6,889
Mantrap (Torrence-Bow).....	Drama	July 24, 6,077
You Never Know Women (Vidor).....	Drama	Aug. 7, 6,064
Padlocked (Lois Moran).....	Melodrama	Aug. 28, 6,700
Beau Geste (Ronald Colman).....	Drama	Sept. 4, 10,600
The Show-Off (Ford Sterling).....	Character comedy	Sept. 11, 6,196
Diplomacy (Sweet-Hamilton).....	Modernized Sardou play	Sept. 25, 6,950
Campus Flirt (Bebe Daniels).....	College comedy	Oct. 2, 6,702
Tin Gods (Thomas Meighan).....	Drama	Oct. 2, 8,568
You'd Be Surprised (K. Griffith).....	Satirical comedy	Oct. 9, 5,904
Kid Boots (Eddie Cantor).....	Comedy	Oct. 23, 5,636
Sorrows of Satan (D. W. Griffith prod.).....	Drama	Oct. 23, 11 rls
Don't Give Up the Ship.....	One Reel special	Oct. 23
Ace of Cads (Menjou).....	Drama	Oct. 30, 7,786
Quarterback (Richard Dix).....	Football comedy-dr.	Nov. 6, 7,114
London (Dorothy Gish).....	Drama	Nov. 13, 6 rls
We're in the Navy Now (Beery-Hatton).....	Sequel, "Behind Front"	Nov. 20, 5,519
So's Your Old Man (W. C. Fields).....	Comedy	Nov. 20, 6,347
Eagle of the Sea (Vidor-Cortez).....	Sea drama	Nov. 27, 7,250
Everybody's Acting (star cast).....	Stage comedy-dr.	Nov. 27, 6,139
God Gave Me Twenty Cents (all star).....	Romance-drama	Nov. 29, 6,532
The Great Gatsby (Warner Baxter).....	Drama	Dec. 4, 7,296
Old Ironsides (special cast).....	Super-special	Dec. 11, 10,689
Canadian (Meighan).....	Northwest drama	Dec. 11, 7,773
Stranded in Paris (Daniels).....	Farce comedy	Dec. 18, 6,106
Love 'Em and Leave 'Em (Brent).....	Comedy drama	Dec. 18, 6,075
Popular Sin (Vidor-Brook).....	Love drama	Dec. 25, 6,244

1927		
Hotel Imperial (Pola Negri).....	Drama	Jan. 8. 7,091
Ronde or Brunette? (Menjou-Nissen).....	Parisian comedy	Jan. 15. 5,872
The Potters (W. C. Fields).....	Human int. com.-dr.	Jan. 22. 6,680
Kid Brother (Harold Lloyd).....	Typical comedy	Jan. 29. 7,654
Paradise for Two (Dix-Bronson).....	Comedy	Jan. 29. 6,187
New York (Cortez-Wilson-Taylor).....	Melodrama	Feb. 5. 6,877
"It" (Clara Bow).....	Flinr Glyn story	Feb. 12. 6,542
Love's Greatest Mistake (Brent).....	Comedy drama	Feb. 26. 6,000
Blind Alleys (Meighan).....	N. Y. melodrama	Mar. 5. 5,597
Let It Rain (Douglas MacLean).....	Naval comedy	Mar. 12. 6,052
Metropolis.....	UFA Superspectacle.....	Mar. 12.
Rough Riders (Feature Cast).....	Roosevelt epic.....	Mar. 19. 12,071
Stark Love.....	Mountaineer drama.....	Mar. 19. 6,203
A Kiss in a Taxi (Bebe Daniels).....	Farce comedy.....	Apr. 2. 6,429

PATHE

	Kind of Picture	Review	Feet
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5, 2,000	
Muscle Round Music (Bevan)	Mack Sennett com.	June 5, 2,000	
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12, 2,000	
Golf Bug (Parrott)	Comedy	June 12, 2,000	
He Forgot to Remember (Cook)	Hal Roach comedy	June 12, 2,000	
Songs of Central Europe	Song series	June 12, 1,000	
R P M.	Spotlight	June 12, 1,000	
Long Fliv the King (Chase)	Hal Roach comedy	June 19, 2,000	
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19, 1,000	

Users Help Make This Chart More Useful

			Kind of Picture	Review	Feet
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	Are Brunettes Safe? (Chase)	Comedy	Mar. 12.. 2 rls
Never too Old (Gillingwater)	Hal Roach comedy	June 26.. 2,000	Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19.. 2 rls
Big Retreat	Terry cartoon	June 26.. 1,000	Weatherproof	Spotlight	Mar. 19.. 1 rl
Jacks-of-One-Trade	Spotlight	June 26.. 1,000	Pathe Review	Review	Mar. 19.. 1 rl
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.. 2,000	Cracked Ice	Terry cartoon	Mar. 19.. 1 rl
Thundering Fleas	Our Gang	July 3.. 2,000	Taking the Air	Terry cartoon	Mar. 19.. 1 rl
Glory or Dollars	Spotlight	July 3.. 1,000	Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2.. 2 rls
Songs of Spain (Peggy Shaw)	Melody series	July 3.. 1,000	Frost Line	Spotlight	Apr. 2.. 1 rl
Land Boom	Terry cartoon	July 3.. 1,000	A Small Town Princess	Sennett comedy	Apr. 2.. 2 rls
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.. 2,000	Features		1926
A Plumber's Life	Terry cartoon	July 10.. 1,000	The High Hand (Leo Maloney)	Western	Sept. 11.. 5,679
Keeping in Trim	Spotlight	July 10.. 1,000	Atta Boy (Monty Banks)	Gag comedy	Oct. 9.. 5,775
Mighty Like a Moose (Chase)	Comedy	July 17.. 2,000	Outlaw Express (Leo Maloney)	Action western	Nov. 6.. 5,479
Pirates Bold	Terry cartoon	July 17.. 1,000			1927
Jungle Sports	Terry cartoon	July 17.. 1,000	Cyclone Cowboy (Wally Wales)	Western	Jan. 8.. 4,447
Chop Suey and Noodles	Terry cartoon	July 24.. 1,000	The Long Loop (Maloney)	Action western	Jan. 15.. 5,977
Her Ben	Terry cartoon	July 24.. 1,000	Play Safe (Monty Banks)	Thrill comedy	Jan. 29.. 4,915
Smith's Baby	Sennett comedy	July 24.. 2,000	Sink or Swim	Terry cartoon	Feb. 5.. 1 rl
Songs of Italy	Song series	July 24.. 1,000	A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5.. 2 rls
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.. 2,000	Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5.. 2 rls
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.. 2,000	Between Dangers (B. Roosevelt)	Fast western	Feb. 12.. 5,854
Venus of Venice	Terry cartoon	Aug. 7.. 1,000	Burnt Fingers	Melodramatic mystery	Feb. 12.. 5,854
Alice Be Good (Day)	Comedy	Aug. 7.. 2,000	Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19.. 4,524
When a Man's a Prince (Turpin)	Comedy	Aug. 14.. 2,000	Man from Hardpan (Maloney)	Western drama	Feb. 26.. 5,814
Last Ha-Ha	Terry cartoon	Aug. 14.. 1,000	Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5.. 5,705
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.. 2,000	Tearin' Into Trouble (Wally Wales)	Western	Mar. 5.. 4,453
Ball and Bat	Spotlight	Aug. 14.. 1,000	Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19.. 4,134
Crazy Like a Fox (Chase)	Comedy	Aug. 21.. 2,000	Fighting Comeback (B. Roosevelt)	Action western	Apr. 2.. 4,145
Shivering Spooks	Our Gang Comedy	Aug. 21.. 2,000			1926
Dough Boys	Terry cartoon	Aug. 21.. 1,000	Lew Tyler's Wives (Frank Mayo)	Drama	July 10.. 6,757
A Knight Out	Terry cartoon	Aug. 28.. 1,000	Romance of a Million Dollars	Melodrama	Aug. 7.. 5,300
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.. 2,000	Dancing Days (Star Cast)	Domestic	Sept. 25.. 5,900
Scrambled Eggs	Terry cartoon	Sept. 4.. 1,000	Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30.. 5,218
Fighting Marine (Gene Tunney)	Serial	Sept. 4.. 1,000	His New York Wife (Alice Day)	Comedy drama	Nov. 27.. 5,294
A Buggy Ride	Terry cartoon	Sept. 11.. 1,000			1927
Fourth Alarm	Our Gang comedy	Sept. 11.. 2,000	Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22.. 6,087
Abraham the Patriarch	Pilgrimage series	Sept. 11.. 1,000			1925
Watered Stock	Terry cartoon	Sept. 25.. 1,000	PRODUCERS DISTRIBUTING CORP.		
Bull's Eye	Spotlight	Sept. 25.. 1,000	Stop Flirting (all star)	Light comedy	June 27.. 5,161
Charleston Queen	Terry cartoon	Sept. 25.. 1,000	Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.. 5,794
Bromo and Juliet (Chase)	Comedy	Sept. 25.. 2,000	Awful Truth (Agnes Ayres)	Light comedy	July 11.. 5,917
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25.. 2,000	Texas Trail (Carey)	Typical western	July 18.. 4,726
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2.. 2,000	Private Affairs (Hulette)	Character drama	Aug. 1.. 6,182
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2.. 2,000	Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.. 6,084
Why Argue?	Terry cartoon	Oct. 2.. 1,000	Seven Days (Lillian Rich)	Comedy feature	Sept. 12.. 6,974
Road House	Terry cartoon	Oct. 9.. 1,000	Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.. 5,077
Wise Gals Prefer Brunettes	Hal Roach comedy	Oct. 9.. 2,000	Off the Highway (W. V. Mong)	Drama	Oct. 3.. 7,641
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9.. 2,000	Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.. 6,168
Smith's Visitor	Jimmy Smith series	Oct. 16.. 2,000	Road to Yesterday (J. Schildkrant)	Tense drama	Dec. 12.. 9,986
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16.. 2,000			1926
Restless Race	Spotlight	Oct. 16.. 1,000	Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.. 7,373
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23.. 2 rls	Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.. 6,717
Gun Shy	Terry cartoon	Oct. 23.. 1 rl	Braveheart (LaRoque)	Indian drama	Jan. 23.. 7,238
Mount Sinai	Pilgrimage series	Oct. 23.. 1 rl	Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.. 6,013
Home, Sweet Home	Terry cartoon	Oct. 30.. 1 rl	Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.. 5,669
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30.. 2 rls	Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.. 6,095
Phoney Express	Terry cartoon	Oct. 30.. 1 rl	Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.. 7,419
Durable Souls	Spotlight	Oct. 30.. 1 rl	Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.. 5,503
Journey of the Israelites	"Pilgrimage"	Oct. 30.. 1 rl	Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.. 6,906
Pup's Tale	Mayer "Sketchbook"	Oct. 30.. 1 rl	Red Dice (Rod LaRoque)	Underworld melodrama	May 1.. 7,257
More Ways Than One	Spotlight	Oct. 30.. 1 rl	Forbidden Waters (Priscilla Dean)	Comedy drama	
Nuremberg	Mayer "Sketchbook"	Oct. 30.. 1 rl	Whispering Smith (H. B. Warner)	Melodrama western	May 8.. 6,155
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13.. 3 rls	Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.. 10,660
A Harem Knight (Turpin)	Sennett comedy	Nov. 13.. 2 rls	Paris at Midnight (Jetta Goudal)	Melodrama	May 15.. 6,995
In Vaudeville	Terry cartoon	Nov. 20.. 1 rl	Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.. 6,606
Hooks and Holidays	Spotlight	Nov. 20.. 1 rl	Bachelor Brides (La Roque)	Mystery drama	May 22.. 6,612
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20.. 2 rls	Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.. 5,750
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27.. 2 rls	Silence (H. B. Warner)	Self-sacrifice dr.	June 5.. 7,518
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29.. 2 rls	Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.. 7,979
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29.. 2 rls	Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.. 5,614
Buck Fever	Terry cartoon	Nov. 29.. 1 rl	Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.. 5,800
Radio Controlled	Terry cartoon	Nov. 29.. 1 rl	Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.. 6,345
Tripping the Rhine	Sketch Book	Nov. 29.. 1 rl	Shipwrecked (S. Owen-J. Schildkrant)	Melodrama	July 3.. 5,865
War Feathers	Our Gang comedy	Nov. 29.. 2 rls	Meet the Prince (Jos. Schildkrant)	Comedy-Drama	July 3.. 5,908
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4.. 3 rls	Sea Wolf (Ralph Ince)	Jack London story	July 10.. 6,763
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4.. 2 rls	Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.. 5,994
Through Thick and Thin	Terry cartoon	Dec. 4.. 1 rl	Speeding Venus (Priscilla Dean)	Melodrama	July 24.. 5,560
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4.. 2 rls	Clinging Vine (Leatrice Joy)	Comedy	July 31.. 6,400
Hitting the Rails	Terry cartoon	Dec. 4.. 1 rl	Young April (Bessie Love)	Romantic com-dr.	Sept. 11.. 6,858
Bars and Stripes	Terry cartoon	Dec. 11.. 1 rl	For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9.. 6,400
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11.. 2 rls	Gigolo (Rod La Roque)	Drama	Oct. 16.. 7,295
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18.. 2 rls	Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23.. 6,796
School Days	Terry cartoon	Dec. 18.. 1 rl	Pals in Paradise (star cast)	Kyne mining story	Nov. 29.. 6,636
Top Notchers	Spotlight	Dec. 18.. 1 rl	For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4.. 5,790
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25.. 2 rls	Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18.. 7,460
		1927			1927
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1.. 3 rls	Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1.. 5,324
Telling Whoppers	Our Gang	Jan. 1.. 2 rls	Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15.. 6,421
Musical Parrot	Terry cartoon	Jan. 1.. 1 rl	Man Bait (Marie Prevost)	Comedy drama	Jan. 29.. 5,865
Kitty from Killarney (Day)	Sennett comedy	Jan. 8.. 2 rls	Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19.. 6,859
With the Wind	Spotlight	Jan. 8.. 1 rl			1926
Fourflushers (Bevan)	Sennett comedy	Jan. 8.. 2 rls	Midnight Limited (star cast)	Railroad melodrama	Dec. 27.. 5,254
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15.. 2 rls			1926
When Friendship Ceases	Terry cartoon	Jan. 15.. 1 rl	Call of the Klondike (Glass-Dwan)	Melodrama	Ang. 21.. 5,803
Smith's Pets	Jimmy Smith series	Jan. 15.. 2 rls	Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.. 5,307
Bring Home the Turkey	Our Gang comedy	Jan. 22.. 2 rls			1925
Chasing Rainbows	Terry cartoon	Jan. 22.. 1 rl	RED SEAL		
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22.. 2 rls	Has Anybody Seen Kelly?	Song Cartune	Mar. 20.. 1,000
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22.. 2 rls	Marvels of Motion	Magazine	Apr. 3.. 654
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22.. 2 rls	Song Cartune	Fleischer novelty	Apr. 3.. 550
On Guard (Cullen Landis)	Army serial	Jan. 29.. 1 rl	Reelview (Scenes in Turkey)	Magazine	Apr. 10.. 854
Sporting Knack	Spotlight	Feb. 12.. 1 rl	Hair Cartoon	Marcus cartoon	Apr. 10.. 854
Smith's Customer	Smith Family com.	Feb. 12.. 2 rls	Old Black Joe	Song Cartune	July 17.. 500
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19.. 2 rls	Hair Cartoon	Marcus cartoon	July 17.. 1,000
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19.. 2 rls	Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.. 1,000
Pathe Review 6	Magazine	Feb. 19.. 1 rl	Hair Cartoons	Marcus cartoon	July 31.. 1,000
Plow Boy's Revenge	Terry cartoon	Feb. 26.. 1 rl	Reelview (Issue E)	Pictorial	July 31.. 1,000
Crowd Bait	Spotlight	Feb. 26.. 1 rl	Searchlight (Issue H)	Pictorial	Aug. 7.. 1,000
Seeing the World	Our Gang comedy	Feb. 26.. 2 rls	Song Cartune	Song series	Aug. 7.. 1,000
One Hour Married (Normand)	Hal Roach comedy	Mar. 5.. 2 rls	Marvels of Motion	Issue L	Sept. 4.. 800
In the Rough	Terry cartoon	Mar. 5.. 1 rl	Morning Judge	Carrie of the Chorus	Sept. 4.. 2,000
Tit for Tat	Terry cartoon	Mar. 5.. 1 rl	Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.. 1,000
Crawl Strike Kid	Terry cartoon	Mar. 12.. 1 rl	Film Reporter	Series	Sept. 11.. 1,000
With Will Rogers in Dublin	Rogers Abroad	Mar. 12.. 2 rls			
Mail Pilot	Terry cartoon	Mar. 12.. 1 rl			

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Churchyards of Old America.....	Humor	Sep. 25.	1,000
Film Reporter (Issue B).....	Sport subjects	Oct. 9.	1,000
Berth Mark.....	Carrie of Chorus.....	Oct. 9.	2,000
Hair Cartoons.....	Number 17.....	Oct. 16.	458
Searchlight.....	Issue J.....	Oct. 16.	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell).....	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson).....	Melodrama	July 24.	5,723
Wreckage (May Allison).....	Drama	July 24.	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea.....	Romantic comedy drama		
The First Night.....	Farce comedy		
One Hour of Love.....	Emotional drama		
The Enchanted Island.....	Romantic drama		
Flaming Timber.....	Woodland drama		
Squads Right.....	War farce comedy		
The Song of Steel.....	Society-business drama		
Snowbound.....	Comedy drama of the North		
Wild Geese (Special).....	Human drama		
Princess of Hoboken.....	Comedy drama		
Lightning.....	Zane Grey drama		
Tale of a Vanishing People.....	Society drama	Jan. 15.	5,300
The Broken Gate.....	Emotional drama	Oct. 9.	6,484
Fools of Fashion (Mac Busch).....	Social life drama	Nov. 6.	7,300
College Days (Marceline Day).....	College comedy-dr.	Nov. 27.	5,800
Josselyn's Wife (Pauline Frederick).....	Emotional drama	Dec. 11.	6,100
Sin Cargo (Shirley Mason).....	Melodrama		

Redheads Preferred (Hitchcock-Daw).....	Farce comedy	Feb. 19.	5,500
The First Night (Lytell-Devore).....	Farce comedy	Feb. 26.	5,600
Husband Hunters (Mae Musch).....	Sophisticated com.-dr.	Mar. 12.	6,022
Cheaters (O'Malley-Ferguson).....	Crook melodrama		

UNITED ARTISTS

Black Pirate (Douglas Fairbanks).....	Technicolor feature	Mar. 20.	8,388
The Bat (all-star).....	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino).....	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford).....	Comedy drama	Oct. 9.	6,600
Winning of Barbara Worth (Banky).....	H. B. Wright western	Dec. 4.	8 rls.
Night of Love (Banky-Colman).....	Romantic Drama	Jan. 29.	7,440
The General (Buster Keaton).....	Civil War comedy	Feb. 12.	7,500
Love of Sunya (Gloria Swanson).....	Episodic drama	Mar. 19.	7,311
Beloved Rogue (J. Barrymore).....	Romantic drama	Apr. 2.	9,264

UNIVERSAL

My Old Dutch (McAvoy-O'Malley).....	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling).....	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie).....	Western	May 8.	4,862
Outside the Law (Chaney-Dean).....	Crook melodrama	May 15.	8,000
Rolling Home (Denny).....	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson).....	Western	May 28.	5,820
Rustler's Ranch (Acord).....	Western	June 5.	5,230
Love Thief (Norman Kerry).....	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison).....	Action western	June 19.	4,304
Bucking the Truth (Morrison).....	Action western	June 26.	4,305
Marriage Clause (Lois Weber).....	Drama	July 3.	7,680
Under Western Skies (Norman Kerry).....	Western	July 10.	6,352
The Terror (Art Acord).....	Western	July 17.	4,862
Man in the Saddle (Gibson).....	Western	July 24.	5,492
Poker Faces (Horton-LaPlante).....	Farce comedy	July 31.	7,808
Whole Town's Talking (E. E. Horton).....	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie).....	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy).....	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante).....	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt).....	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson).....	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana).....	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes).....	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny).....	Comedy drama	Oct. 16.	6,649
Michael Strogoff.....	Russian Melodrama	Oct. 30.	9,315
Spangles (O'Malley-Nixon).....	Circus comedy-dr.	Nov. 6.	5,655
Buckaroo Kid (Hoot Gibson).....	Farce-drama-western	Nov. 20.	6,107
Red Hot Leather (Hoxie).....	Western	Nov. 27.	4,535
Man from the West (Acord).....	Blue Streak Western	Dec. 4.	4,974
Cheerful Fraud (Denny).....	Farce comedy	Dec. 11.	6,945
Prowlers of the Night (Humes).....	Blue Streak western	Dec. 18.	4,390
Silent Rider (Hoot Gibson).....	Western	Dec. 25.	5,598

Butterflies in the Rain (LaPlante).....	Romantic drama	Jan. 1.	7,319
Rough and Ready (Hoxie).....	Western	Jan. 8.	4,409
Loco Luck (Art Acord).....	Action western	Jan. 22.	4,827
Sensation Seekers (Billie Dove).....	Romance-drama	Jan. 29.	7,015
Perch of the Devil (Busch-O'Malley).....	Melodrama	Feb. 5.	6,807
One Man Game (Fred Humes).....	Blue Streak westn.	Feb. 12.	4,689
Taxi! Taxi! (E. E. Horton).....	Farce comedy	Feb. 19.	7,172
Held by the Law (Lewis).....	Crime-detective	Apr. 2.	6,929

Short Subjects			
Shoot 'Em Up Kid (F. Gilman).....	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack).....	Comedy	Aug. 21.	2,000
Don't Shoot (Mower).....	Short western	Aug. 21.	2,000
Tiddly Winks (Lake).....	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley).....	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume).....	Short western	Aug. 28.	2,000
And George Did (Saylor).....	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgewick).....	Short western	Sept. 4.	2,000
Buster Helps Dad.....	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards).....	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors.....	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy).....	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley).....	What Happened to Jane.....	Sept. 11.	2,000
Olga's Boatman (Edwards).....	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King).....	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley).....	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake).....	Comedy	Oct. 2.	1,000
The Collegians.....	Series of 10.....	Oct. 9.	4,000
Fighting With Buffalo Bill.....	Pioneering serial	Oct. 16.	2,000
A Man's Size Pet.....	Western comedy	Oct. 16.	2,000
Never Again.....	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud.....	Bluebird comedy	Oct. 16.	1,000
Lots of Grief.....	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower).....	Mustang western	Oct. 16.	2,000
Pioneer Blood (F. Gilman).....	Mustang western	Oct. 23.	2 rls

Show Cow Puncher (Cobb).....	Mustang western	Oct. 23.	2 rls
Too Much Sleep (A. Lake).....	Comedy	Oct. 23.	1 r1
When Bonita Rode.....	Mustang western	Oct. 30.	2 rls
Wild Bill (Chas. Puffy).....	Fat man comedy	Oct. 30.	1 r1
Jane's Engagement Party.....	What Happened to Jane.....	Nov. 6.	2 rls
Barely Reasonable (D. Kitchin).....	Mustang comedy	Nov. 6.	2 rls
Lone Prairie (G. Magrill).....	Universal western	Nov. 6.	2 rls
Business Worries (Arthur Lake).....	Comedy	Nov. 6.	1 r1
Please Excuse Me.....	Excuse Maker com.....	Nov. 6.	2 rls
The Big Surprise.....	Gump comedy	Nov. 13.	2 rls
Snookums' Outing.....	Newlyweds comedy	Nov. 13.	2 rls
What Price Pleasure? (Edwards).....	Bluebird comedy	Nov. 13.	1 r1
Better Luck.....	Gump comedy	Nov. 20.	2 rls
Martin of the Mounted (Gilman).....	Mounted police	Nov. 20.	2 rls
Fighting Strain (C. Witzel).....	Western	Nov. 20.	2 rls
Hook or Crook (Puffy).....	Bluebird comedy	Nov. 20.	1 r1
A Second-Hand Excuse.....	Excuse Makers	Nov. 20.	2 rls
Switching Sleepers (Arthur Lake).....	Bluebird comedy	Nov. 29.	1 r1
Sweetheart Daze (Edwards).....	Bluebird comedy	Nov. 29.	1 r1
Last Lap.....	Collegians No. 4.....	Nov. 29.	2 rls
A Close Call.....	Gump series	Nov. 29.	2 rls
Snookums' Merry Christmas.....	Newlyweds series	Nov. 29.	2 rls
Hen Punctured by Piperock.....	Mustang western com.	Nov. 29.	2 rls
Trail of Trickery (Cobb).....	Northwest drama	Dec. 11.	2 rls
Honeymoon Quickstep (Lake).....	Comedy	Dec. 11.	1 r1
Around the Bases.....	Collegians series	Dec. 11.	2 rls
Little Pest (Neely Edwards).....	Bluebird comedy	Dec. 18.	1 r1
Rooms for Rent.....	Andy Gump comedy	Dec. 18.	2 rls
Too Much Progress in Piperock.....	Tuttle western com.	Dec. 18.	2 rls
Buster's Sleigh Ride.....	Buster Brown series	Dec. 18.	2 rls
Fighting Spirit.....	Collegians series	Dec. 25.	2 rls
Buster's Picnic.....	Buster Brown series	Dec. 25.	2 rls
Denver Dude (Hoot Gibson).....	Action western	Feb. 26.	5,292
Wrong Mr. Wright (Jean Hersholt).....	Farce	Mar. 5.	6,450

Lost Soul (Puffy).....	Bluebird comedy	Jan. 1.	1 r1
Jane's Flirtation (Wiley).....	What happened to Jane.....	Jan. 1.	2 rls
Menace of the Mounted (Cobb).....	Mustang N'western	Jan. 1.	2 rls
Snookums' Playmate.....	Newlyweds comedy	Jan. 8.	2 rls
Hop Along (Arthur Lake).....	Bluebird comedy	Jan. 8.	1 r1
By George (Sid Saylor).....	Let George Do It (ser.).....	Jan. 8.	2 rls
Up Against It.....	Gump comedy	Jan. 15.	2 rls
The Relay.....	Collegians	Jan. 15.	2 rls
Dude Desperado (Gilman).....	Mustang com.-western	Jan. 22.	2 rls
Tied Up.....	Piperock western	Jan. 22.	2 rls
What's Your Hurry?.....	Excuse Makers	Jan. 22.	2 rls
Love on a Weak Stomach (N. Edwards).....	Comedy	Jan. 22.	1 r1
Newlyweds Build.....	Newlyweds and Baby.....	Jan. 22.	2 rls
Cinder Path.....	Collegians	Jan. 22.	2 rls
High and Dizzy (Puffy).....	Bluebird comedy	Jan. 22.	1 r1
Youth and Beauty.....	Gump comedy	Jan. 29.	2 rls
Thanks for the Boat Ride.....	What Happened to Jane.....	Jan. 29.	2 rls
George Runs Wild.....	George series	Feb. 5.	2 rls
Oh, What a Kick (Summerville).....	Burlesque war com.	Feb. 5.	1 r1
Tenderfoot Courage.....	Mustang western	Feb. 5.	2 rls
In for Life (Neely Edwards).....	Bluebird comedy	Feb. 12.	1 r1
Meet the Husband (Arthur Lake).....	Comedy	Feb. 12.	1 r1
Snookums Disappears.....	Newlyweds	Feb. 19.	2 rls
A Strange Inheritance.....	Mustang comedy	Feb. 19.	2 rls
Buster's Dark Mystery.....	Buster Brown	Feb. 19.	2 rls
Ranger's Romance (Fred Gilman).....	Short western	Feb. 26.	2 rls
Some More Leave Home (Summerville).....	Excuse Makers	Feb. 26.	2 rls
Why Mules Leave Home (Summerville).....	Comedy	Feb. 26.	1 r1
A Party Man (Duffy).....	Blue Ribbon comedy	Mar. 5.	1 r1
Flashing Oars.....	Collegians	Mar. 5.	2 rls
Jailhouse Blue (Arthur Lake).....	Comedy	Mar. 12.	1 r1
Backward George (Saylir).....	Let George Do It.....	Mar. 12.	2 rls
Hot Air (Puffy).....	Bluebird comedy	Mar. 19.	1 r1
Return of the Riddle Rider.....	Sequel serial	Mar. 19.	....
Breaking Records.....	Collegians	Apr. 2.	2 rls
Pride of Piperock.....	Western comedy	Apr. 2.	2 rls
She's My Cousin.....	Excuse Makers	Apr. 2.	2 rls

WARNER BROS.

Man on the Box (Syd Chaplin).....	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook).....	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 7.	6,506
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller).....	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin).....	Cnrwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich).....	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore).....	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost).....	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello).....	Melodrama	Apr. 10.	6,808
Night Cry (Rin-Tin-Tin).....	Dog melodrama	Apr. 24.	6,300
Other Women's Husbands (Blue).....	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller).....	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello).....	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller).....	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich).....	Drama	June 5.	6,061
Social Highwayman (Devore-Love).....	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan).....	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore).....	Romantic drama	Aug. 21.	10,918
Across the Pacific (Monte Blue).....	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle).....	Drama	Nov. 6.	7,846
Private Izzy Murphy (Jessel).....	Comedy	Oct. 30.	7,889
The Better 'Ole (Syd Chaplin).....	Supercomedy	Oct. 23.	8,649
Millionaires (Sidney-Fazenda-Gordon).....	Heart-int. Hebrew com.....	Nov. 21.	6,903
While London Sleeps (Rin-Tin-Tin).....	Dog melodrama	Dec. 11.	5,810
Third Degree (Dolores Costello).....	Stage melodrama	Jan. 8.	7,647
Don't Tell the Wife (I. Rich).....	Light comedy	Feb. 5.	6,972
Finger Prints (Fazenda).....	Crook-detective	Jan. 22.	7,031
Wolf's Clothing (Blue-Miller).....	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore).....	Classic romance	Feb. 12.	10,049
Hills of Kentucky (Rin-Tin-Tin).....	Dog melodrama	Feb. 26.	6,271
Gav Old Bird (Fazenda).....	Farce-comedy	Mar. 12.	6,284
What Every Girl Should Know (Miller).....	Romantic comedy-drama	Mar. 19.	6,281
White Flannels (Louise Dresser).....	Football-thrills	Apr. 2.	6,820

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BORDER WHIRLWIND. Star, Bob Custer. A nice western with oodles of action when the fun finally began, but F. B. O. is putting Bob into too many love making scenes. Let's let the society "he-men" do that, Bob, and the fans will continue to shout when we announce that a Bob Custer picture will soon be shown. Good paper, good picture, fine photography. Tone O.K. Strong appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials, H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BORN TO BATTLE. Star, Tom Tyler. A very good western which went over with a bang, but I did not give the star or the picture credit for the business done—the big draw here was the Graham Stock Company producing the show, "Some Baby." Tone none, appeal 60 per cent. Sunday, special no. Draw general class, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

BORN TO BATTLE. Star, Tom Tyler. A little better than his former releases. Very good for Saturday night. Tone good, appeal 70 per cent. Special no. R. P. McFadden, Reel Theatre, Natoma, Kansas.

COLLEGE BOOB. Star, Lefty Flynn. An entertaining picture of college life. The football game was a little tame and lacked the snap of the one in the Red Grange picture, One Minute to Play, but all-in-all The College Boob was entertaining and worth while playing. Tone O.K. Appeal general. Sunday yes, special no. Draw rural class, town 300. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

MAGIC GARDEN. (6,807 feet). Gene Stratton Porter novel. All star cast. A dandy little love story; tone O.K. Appeal 100 per cent. Have played Porter's Keeper of the Bees and Laddie. All good. Here in her home state we tear the roof off; her stories are the best money makers in the whole list for my place. Draw farming class, town 550. Merchants don't attend as I have a religious neighborhood that won't stand for Sunday shows. Merchants all drive over to neighboring towns for Sunday shows. Admission 10-25. Robert Anderson, Black Cat Theatre, Sandborn, Indiana.

A REGULAR SCOUT. Star, Fred Thomson. After starving all winter, due to local conditions and bad weather, I was extremely gratified to find, after this show, that I could go to the bank the next day with my head up. A bang-up good show with wonderful exploitation possibilities in a larger town than ours. Silver King was very prominent in his part. If it is true, as I have heard, that Thomson has signed up with another company, which might contemplate a 50 per cent. increase in rental, and expect the exhibitor to buy a raft of other pictures to get Thomson, I would have to develop another western star, so we have signed up for some Ken Maynard pictures which, we predict, will, in time, fill the void to be left by Thomson. Draw rural class, town 300. Admission 15-30, special 15-40. Chas. W. Lewis, I. O. O. F. Hall (300 seats), Grand Gorge, New York.

WILD TO GO. Star, Tom Tyler. Very good western, although the Tylers follow pretty near the same formula. Frankie Darro and Beans very good and Tom's leading lady an improvement over the last one. Quite a few fights, but evidently not so rough, as our minister commented very favorably on this picture. Tone O. K. Appeal general. Sunday, special no. Draw rural class, town 300. Admission 10-30. Chas. W. Lewis, I. O. O. F. Hall (300 seats), Grand Gorge, New York.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

First National

IT MUST BE LOVE. Star, Colleen Moore. Colleen Moore is a good bet. She does her part fine. A good entertainment. Tone good, appeal 90 per cent. Admission 10-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

LUNATIC AT LARGE. Star, Leon Errol. A fair program picture that failed to draw. Tone O.K. Appeal 60 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-20. J. R. Long, Opera House (350 seats), Fort Payne, Alabama.

LUNATIC AT LARGE. Star, Leon Errol. A very good picture with quite a lot of comedy and pleased a small Saturday night crowd; however, made a little money on it. Play it as it should please in most places. Tone fair, appeal 90 per cent. Sunday, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MEN OF STEEL. Star, Milton Sills. This is a fine picture and, I believe, pleased all who saw it. Played two nights to fair houses and made a little above expenses. Picture did not draw for some reason. Tone fine, appeal 100 per cent. Sunday, special yes. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MISS NOBODY. Star, Anna Q. Nilsson. A very good comedy drama as all First Nationals are good here. Appeal 90 per cent. No as special. Draw farming class, town 300. Admission 10-25. Floyd G. Ward, Ward Theatre (150 seats), Stark, Kansas.

PARADISE. Star, Milton Sills. This is a good program picture and pleased all of the Sills fans; however it was not a picture to draw much favorable comment. Business was also only fair. It is not up to some of his previous pictures but as a star attraction will get by. Plenty of action and a big fight near the end. Typically Sills. Appeal 80 per cent. Special no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SEÑOR DAREDEVIL. Star, Ken Maynard. This is a good western and somewhat different from the usual class of westerns. Tone good, appeal 95 per cent. Sunday yes, special no. Admission 10-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

STEPPING ALONG. Lively number with plenty of good comedy but not as good as The Brown Derby. Small patronage but not fault of picture. Times hard here at present. Surely would like to see Johnny in a good feature length haunted house story and I

hope he takes this hint and makes one. Photography clear 100 per cent. Johnny always a peppy number. Paper not so good. Tone O.K. Appeal fair. Sunday yes, special no. Draw all species, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SUBWAY SADIE. Star, Dorothy Mackaill. A very good picture but nothing to rave about. Think it pleased the majority. Some said good and others didn't like it. Played two nights and didn't make expenses. Tone fair, appeal 75 per cent. Sunday, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SUBWAY SADIE. Star, Dorothy Mackaill. Nice little story of the Big Town that seemed to please the few who saw it. Can't blame the picture for the small crowd as a religious revival was the center of attraction on this as well as on a few succeeding nights. Photography not quite up to First National's standard. Paper O.K. Tone O.K. here. Appeal fair. Sunday, yes, here. Special no. Draw all colors, town about 1,000. Admission 10-25 to 15-30. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UNKNOWN CAVALIER. Star, Ken Maynard. One of the best. This fellow Maynard has them all beat when it comes to real riding, and he is sure to top them all in drawing power as soon as the public gets on to him. First National is not making enough off this star to get them to talking Maynard. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WILDERNESS WOMAN. Star, Corinne Griffith. Good picture; no fault to find whatever. Tone good, appeal fair. Sunday yes, just above program type. Draw merchants, farming class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

COUNTRY BEYOND. (6 reels). Star, Olive Borden. If we could pick the weather we certainly would pick the right pictures for snow storms. Had excellent weather for The Gay Decelver but snow storms for this one. This is too good a picture for mean weather. R. A. Preuss, Arveda Theatre, Arvada, Colorado.

DIXIE MERCHANT. Splendid picture and pleased. Failed to get the business however. Tone good, appeal 90 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

THE LILY. Star, Belle Bennett. Slow moving picture, with some very fine acting by Miss Bennett. Tone, appeal fair. Sunday maybe, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROAD TO GLORY. Star, May McAvoy. Not a special but near to it. As good a comedy drama as we have shown. Situations are thrilling and well made without excess footage—in fact, the big scene in the storm sequence was missing. Tone good. Sunday no. Draw all classes, town 3,500. Admission 10-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

SUMMER BACHELORS. Star, Madge Bellamy. Snappy entertainment but not the wonder picture Fox says it is. While this picture is full of pep and dash there is nothing really objectionable in it and patrons seemed to enjoy every inch of the production. Fine photography. Tone, appeal fair. Sunday yes, here, special yes. Draw all

colors, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THREE BAD MEN. Star, J. Farrell McDonald. The Iron Horse was great and Three Bad Men is better. More human, with more thrills, more comedy and not so much of the "onward, ever onward go the covered wagons" stuff. Every theatre should show it. Tone fair, appeal 95 per cent. Sunday no, special yes. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Gotham

WINGS OF THE STORM. (6 reels). Star, Thunder (dog). A dog picture with a different twist to it. Told by Thunder himself as we are supposed to believe. This proved good entertainment to my patrons, as it drew good for two nights. Good paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Metro-Goldwyn

BARRIER. (7 reels). Rex Beach story, star cast. Small crowd; could not get them out in the rain, but it is a wonderful picture in every way. Starts off with a bang—plenty of action—and ends with beautiful scenery of the boat caught in the icebergs. Should go any place. Plenty of action and romance. I would say, yes—book it, and boost it to the limit. E. P. Hosack, Community Theatre (200 seats, admission 10-15), Ellston, Iowa.

BOY FRIEND. A good, clean entertainment and had several good comments for the picture. Tone good, appeal 90 per cent. Sunday yes, special no. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

GAY RECEIVER. (7 reels). Star, Lew Cody. A slim story with a good bunch of stars. Played one day to our regular movie friends. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GREAT LOVE. Novelty comedy drama centering about the love of an elephant for a young doctor who cures a pain for her. Well developed drama of typical Neilan type with many chuckles, and should bring trade. Tone fair. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

HIS SECRETARY. Star, Norma Shearer. Another good one from Metro-Goldwyn. Very clean and entertaining. Norma very beautiful. Paper just a little weak. E. P. Hosack, Community Theatre (200 seats, admission 10-15), Ellston, Iowa.

JOHNNY GET YOUR HAIR CUT. Star, Jackie Coogan. Horse racing drama of more than ordinary interest, particularly for children. Ran on Saturday and drew about six hundred for two shows. Comedy from Educational, a Big Boy Juvenile, didn't help the feature any. Tone fair. Sunday, special no. Draw all classes, town 3,500. Admission 10-30. Henry W. Numan, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

LA BOHEME. Stars, Lillian Gish, John Gilbert. A long drawn out picture; not so good for small towns. If it had been in six reels it would have passed, but nine reels was too much for that kind of stuff; well acted, to be sure, but the sad ending and all was too much. Had more walkouts than on any other picture I ever ran. Tone good, appeal poor. Sunday yes, special not for me. Draw town and country class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MERRY WIDOW. Stars, John Gilbert, Mae Murray. A big picture for a big town. But not so good for a small town. Acting of Mae Murray was far better than usual. That of John Gilbert not so good. Some beautiful scenes. I call it a big picture. Sunday no, special yes. Appeal 90 per cent. George

Pictures that bring them out in the rainy weather, pictures that get out the S.R.O. sign—these are worth knowing about, and dependable exhibitor tips in this department give you the low-down on which ones they are, as well as when to step heavy and when to bear light on the advertising. It's simply a question of choosing as your guide the exhibitor who agrees in his reports with your experience on pictures you both have run.

It's only fair to return the favor by sending tips to help the other fellow as he helps you.

Lodge, Green Lantern Theatre, Claymont, Delaware.

NAVIGATOR. Star, Buster Keaton. Extremely funny. One of the best Keaton pictures we ever played. I would not ask for a better comedy. Enjoyed by our entire audience. Sunday yes, special almost. Appeal 100 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

TIN HATS. (7 reels). Special cast. A little Big Parade, and a good drawing attraction. One day to a fair house. Good appeal. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WANING SEX. Star, Norma Shearer. A great picture, still better than His Secretary. Norma is there and over. Admission 10-15. Seat 200. E. P. Hosack, Community Theatre, Ellston, Iowa.

WANING SEX. Star, Norma Shearer. More than pleased. It's a dandy comedy. Better than His Secretary. Tone O.K. Appeal 100 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-20. J. H. Long, Opera House (350 seats), Fort Payne, Alabama.

WINNERS OF THE WILDERNESS. Star, Tim McCoy. Very good historical picture, full of action but rather dark. Its historical scenes made it worth playing. Tone, appeal good. Sunday yes, special no. Draw town, country class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Paramount

CAT'S PAJAMAS. Stars, Betty Bronson, Ricardo Cortez. Just a fair program picture; however, pleased about 75 per cent. Tone O.K. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-20. J. R. Long, Opera House (350 seats), Fort Payne, Alabama.

FOR HEAVEN'S SAKE. Star, Harold Lloyd. Good show, but not up to standard of Lloyd's specials and only six reels. Had to build up the show considerably with short subjects and then our price of admission at fifty cents was too high for this burg. Tone O. K. Yes for Sunday or any day, and special, but not at too high admission. Draw all classes, town less than 1,000. G. H. Perry, people's Theatre (240 seats), Cloverdale, California.

FORLORN RIVER. Star, Jack Holt. A fine Zane Grey story. Jack Holt does his part in this one. Book it and you won't go wrong with your western audience. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

GREAT GATSBY. (7 reels). Showed this to a very small crowd and wasn't sorry, as this type of picture is no boost to Paramount: would have shelved it had not rental been so high. But I took a bigger loss by

running it. Played one day only. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HOLD THAT LION. Star, Douglas MacLean. Fair picture: it takes a long time to get started, but the last two reels are very good. Draw town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

LOVE'S GREATEST MISTAKE. (6 reels). Star, Evelyn Brent. Miss Josephine Dunn is really the star in this one and she plays her part very well: but Miss Brent had a terrible part; she was the sister to Miss Dunn, and what a "fast" one. Not suited to her and we heard a lot of comments, "Wasn't Evelyn Brent Awful?"—which she was! Good print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN OF THE FOREST. (6 reels). Star, Jack Holt. A good house in good weather and it's a good picture. Patrons said, picture does not follow book closely. Good paper. Appeal good. Sunday maybe, special questioned. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN OF THE FOREST. Star, Jack Holt. Best Zane Grey picture to date. Book and boost it. Business good. You can't go wrong. Tone O.K. Appeal 80 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-20. J. R. Long, Opera House (350 seats), Fort Payne, Alabama.

SO'S YOUR OLD MAN. Star, W. C. Fields. A dandy comedy that will please any audience. Paramount here most certainly delivers the goods. Tone O.K. Appeal 85 per cent. Draw mixed class, town 3,500. Admission 10-20. J. R. Long, Opera House (350 seats), Fort Payne, Alabama.

WE'RE IN THE NAVY NOW. (5,519 feet). Stars, Beery-Hatton. This is just about the best comedy picture we have ever shown here. Is so far ahead of the Lloyds for entertainment purposes that there can be no real comparison. My crowd were wild about it. They talked it on the street and sent their friends to see it. Some even came back to see it again. Don't forget, Mr. Zukor, that we have the Aviation Corps, the Marines and the militia, as well as student officer training camps. Appeal good, Tone, Sunday, special O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WET PAINT. Star, Raymond Griffith. Very good comedy. Tone good. Special no. R. P. McFadden, Reel Theatre, Natoma, Kansas.

Pathe

DEVIL HORSE. Star, Rex. Very good picture in every respect. Pleased the patrons. Tone, appeal good. Sunday, special yes. Draw farming, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Producers Dist. Corp.

BACHELORS' BRIDES. Star, Rod La Rocque. This is another good program picture that will please your average audience. Appeal 80 per cent. No as special. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

DICE WOMAN. Star, Priscilla Dean. This star has no following here and the picture is not worth any more than program service. Business slumped below normal. Tone none, appeal 50 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

MADE FOR LOVE. Star, Leatrice Joy. An excellent program attraction that will please your regular fans. It is not a big picture nor did it do a big business; but a very pleasing little program picture. Appeal 80 per cent. Special no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WITHOUT MERCY. Only a fair program attraction that flopped from every standpoint. Has no drawing power; however not the worst picture ever made. Barely will get by as a program attraction. Appeal 60. Special no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

A TAILOR MADE MAN. Star, Charles Ray. This is old but you can buy it cheap and it is good. All the people who haven't seen it and some who have already seen it will enjoy it as I did. Tone fair. Sunday no. Draw all classes, town 3,500. Admission 10-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

TUMBLEWEEDS. (8 reels). Star, W. S. Hart. This is one of the best pictures we have played this season. Appeal 100 per cent. Special no. Draw farming class, town 300. Admission 10-25. Floyd G. Ward, Ward Theatre (150 seats), Stark, Kansas.

WILD JUSTICE. Star, Peter the Great. This is an old picture but I believe it is the best dog picture that I ever saw. His acting was almost human. If you haven't played it, don't pass it up as it should please anywhere. Tone fine, appeal 100 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Universal

CALL OF COURAGE. (5 reels). Just a fair western. Nothing exciting, not very much action, though the horse and dog were very interesting and their acting good. A fairly good picture for small country town. Appeal 70 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

LITTLE GIANT. (7 reels). This picture would have been a good one if the first two or three reels had been omitted. They were tiresome. After that there was comedy and good acting. Sunday yes, special no. Appeal 70 per cent.

RED HOT LEATHER. (5 reels). Star, Jack Hoxie. Five reels of good entertainment that we usually put on with a weak society feature. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RIDIN' RASCAL. Star, Art Acord. These Universal westerns are all good, clean, snappy program pictures that are just what the western element of our audience want. Hokus, but will please the rougher classes. These are better than the average western independents. Appeal 70 per cent. Specials, no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RUNAWAY EXPRESS. This is a good Saturday picture that pleased here and in Railroad towns it will go over fine. A good picture that will stand advertising big where you have this class of people. Will not appeal to the highbrows, however. Appeal 80 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SPORTING LIFE. Start, Bert Lytell, Marian Nixon. A little bit too sporty for a quiet country town. Probably true to fast sporting English life but did not especially appeal to country patronage. Sunday or special no. Appeal 60 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

TRIPLE ACTION. Star, Pete Morrison. Fair picture with some comedy and enough action to interest a small town patronage. Sunday yes, special no. Appeal 70 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

TWO FISTED JONES. Star, Jack Hoxie. This picture has been generally rated as a poor one but I consider it good for a small town. Not enough action but the comedy is good, and the acting fair. Sunday yes,

Special Delivery

The following report arrived special delivery from our good "Gang" member, James D. Kennedy, Apollo Theatre, Indianapolis, Indiana:

FIRE BRIGADE (Metro-Goldwyn). Stars, Charles Ray, May McAvoy. Here is a spectacular picture with an excellent cast: it is splendid entertainment. This movie really glorifies the firemen of America and at the same time it drives home a powerful lesson. Some of the picture is in Technicolor and oh, what a wonderful sight to see the flames and smoke belching from the engines' stacks. There are some wonderful opportunities to exploit this picture through the Fire Department. Don't be uncertain about this, it's a great picture and it will make everyone hold onto the arms of their chairs.

special no. Appeal 75 per cent. Draw suburban class. George Lodge, Green Lantern Theatre, Claymont, Delaware.

WHAT HAPPENED TO JONES. Star, Reginald Denny. A comedy that is better than the ordinary. Entirely satisfied the average patronage. Amusing situations that will appeal to any audience. Sunday yes, special no. Appeal 90 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

Warner Bros.

MY OFFICIAL WIFE. (8 reels). Star, Irene Rich. Wouldn't want to run one of these very often. Good picture for its type. Title, and paper, hurt business. It just drew the better class. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

OH, WHAT A NURSE. Star, Syd Chaplin. Not the draw that his other picture was, *The Man on the Box*. Did a fair business. I think the picture, alone, would do a little better—I used it with a radio broadcasting station and played to less than ordinary business. Tone none, appeal 60 per cent. Sunday, special no. Draw general class, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

WOLF'S CLOTHING. (6 reels). Stars, Monte Blue, Patsy Ruth Miller. A splendid picture that is packed with action. Entire cast sure does work in this one. My bunch got a surprise on the ending. Cold weather hurt business. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Miscellaneous

MAN FROM TEXAS. Star, Tom Mix. An old picture, but a very good one. Played one night, to a fair house. Attendance not good on account of cold weather. Tone fair, appeal 75 per cent. Sunday yes, special no. Draw general class, town 500. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

PERILS OF THE COAST GUARD. Star, Cullen Landis. Wholesome and clean program picture, but action slow. Dorothy Dwan again very good and easy to look at. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Short Subjects

BRUISERS AND LOSERS. (F. B. O.-series). This chapter, Bill Grimm's Progress, 2 reels, is not so laugh-packed but it is entertaining and they never walk out on these. Say, Cooke and Guard, I'll give you till the 4th of July to send me your pictures. We've

played all your stuff and glad to get it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BUSTER'S HUNTING PARTY. (Universal-Buster Brown). The best one of the Buster Browns so far. Lots of outdoor action. Pleased both young and old. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

DESPERATE DAN. (Universal-western). Here is a two reel western that is as funny as most comedies. Good for either short western or as a comedy. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

DON KEY, Son OF BURRO. (Pathe-all star). Judging from remarks made by departing patrons, Pathe's efforts were not very highly appreciated here. It's the old gag of picturizing a story told by one of the actors in the film. Tone fair enough, appeal weak. Sunday yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DRAMA DE LUXE. (Educational-Lupino Lane). Another burlesque on little town theatricals and, as usual, a tame laugh producer. Lupino deserves better vehicles than stories such as this as he is a real comedian. He ought to be in fast action slapstick stuff. Tone O. K., appeal none. Draw all colors, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FATAL FOOTSTEPS. F. B. O.-Whirlwind comedy. This is the second of the Whirlwind comedies and a very good one; but not as good as the first one. Better buy these as I believe they will go over in fine shape. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

FIGURES OF FANCY. (Educational-Hodge Podge). A novelty reel that's always good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FOX COMEDIES. I consider Fox a real factor in the two reel comedy field. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

HERE COMES CHARLIE. (Educational-Lloyd Hamilton). An extra good comedy. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HOLD YOUR HAT. This is a real one and it makes them all roar. New Cozy Theatre, Springfield, Kentucky.

HOOT MON. (Educational-Bobby Vernon). Hardly a laugh that Vernon got. Jack Duffy seemed to get the laughs, but this comedy can only be classed as fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE LIGHTNING SLIDER. (F. B. O.-series). Star, Alberta Vaughn. The seventh chapter of Fighting Hearts and a very good one. This series is holding up in fine shape. Play them as they are really better than most of the comedies. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

LITTLE MISS BLUFFIT. (F. B. O.-series). Stars, Cooke and Guard. One of Bill Grimm's Progress series that wasn't as good as the others. First reel taken up in a "treasure hunt" but second reel has a good deal of action in it. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NOBODY'S BUSINESS. Money wasted here—not worth showing. New Cozy Theatre, Springfield, Kentucky.

RADIO DETECTIVE. (Universal-serial). This is a very good serial. A great drawing card for the Boy Scouts. Plenty of action. This is a serial that is really different. Tone very good, Sunday yes. H. V. Ritter, McDonald Theatre (275 seats), McDonald, Kansas.

UKELELE SHEIKS. (Pathe-Gleen Tryon). Tryon shown as the star but Jimmie Findlayson deserves just as much credit for making this the fine comedy that it was. Here's a little subject that will make anybody laugh. If this one doesn't send them out in good humor, it is because they are blind. One look at Findlayson's antics will make them grab their sides and holler "nuff!" Tone O. K. Appeal strong. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHAT'LL YOU HAVE? (Excuse Makers-Universal). Some parts good; some fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

The Theatre of To~Day

Presentations ~ Prologues ~ Music

An Easter Fantasia

A Moving Picture World Presentation Devised by O. T. Taylor

A NUMBER of presentation ideas could be advanced as suitable and appropriate for Easter. A setting depicting the door of a cathedral, barely discernible in the dim light, with a singer attired as a nun, rendering vocal selections. Or more elaborately staged; showing the inside of a cathedral, stained glass windows in the background, with fitting renditions by choir boys, or by a mixed chorus of nuns and choristers.

Then there is the lighter, joyous vein; perhaps not quite so artistic, not so classical, yet pleasing and entertain; a fantasy introducing the beloved Easter characters,—chicks and bunnies.

A combination of the classical and fantastic should prove ideal for presentation purposes, with routine suggested as follows:

THE ROUTINE—Part One.

Organ prelude, "Ave Maria," Gounod. Organist in soft white overhead spot. Chimes. Spot on organist dimming out as drapes part to a dim stage showing a cathedral art glass window, softly illuminated from behind, set in a dark colored plush, split cyc. A soft white spot reveals the head and bust of soloist, in nun's garments, singing "The Rosary," Nevin. Light behind window dims, spot out on singer who exit. Stage almost dark; music to "Cherry Blossoms," Friml, as window and cyc flies, revealing a woodland scene.

Part Two

The scene is in blue light. A full moon hangs high in the sky; fantastic trees and flower-strewn hills in the distance; and in the foreground, big trees with low hanging foliage.

Under one of the trees is a nest of eggs of enormous size; under another tree the dark mouth of a burrow. The moon is gliding slowly to the left and down. A rose glow appears on right horizon.

A bunny appears in the burrow, peeks out, then disappears again. The moon pales as it glides, now low on the sky, behind the trees at the left. The light at right is increasing; dawn breaks. Red, then amber up gradually in front, canary up back. Birds begin to sing, frogs croak, etc.

A little girl romps on from left, stopping to pick flowers as she performs a light airy dance. (Number choice of ballet master.) She discovers the nest of eggs, approaches and stops in a listening attitude, an expression of surprise on her face; then a startled exclamation as the eggs break open and several chicks appear.

Introduce barnyard dance, suggested music, "A Rustic Festival," Zamecnik, with a hen or rooster, or both, furnishing comedy. The bunnies, as many as consistent, now emerge from the burrow, popping out and in again before they remain out. Tumbling or acrobatic dance by the bunnies. Finish with ensemble number.

This presentation can be made very effective, whether staged with professional or local talent. When using local talent, tie up with a dancing school. Give the dancing

(Continuen on next page)

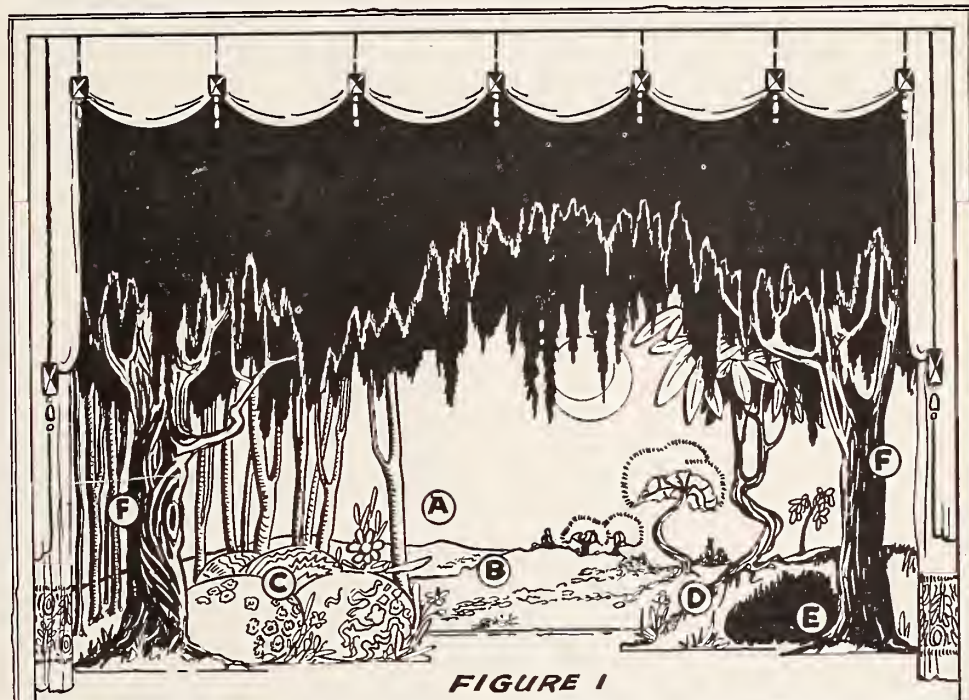


FIGURE 1

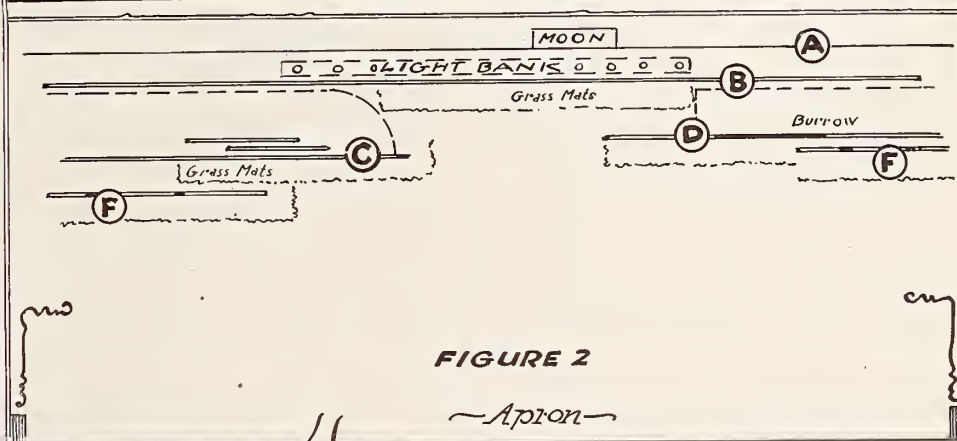


FIGURE 2

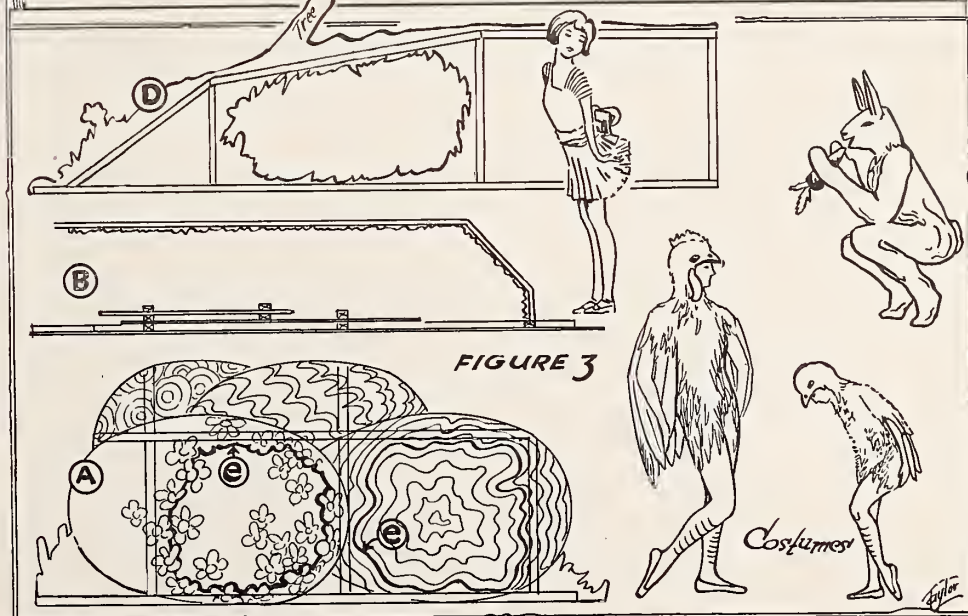


FIGURE 3

Tips, Kinks and Production Wrinkles

instructor an outline of the action and he will work up the numbers, adding the finesse so difficult to obtain by a producer more or less unversed in the fine points of dancing.

THE SETTINGS

Part one is very simple to stage, yet it is effective, consisting of a tab on which is painted the replica of a cathedral window. The set should be large and imposing with panes of translucent material and painted in imitation of stained glass. The cyc masking can be a stock hanging, preferably of dark colored material.

Part two, figures 1 and 2, is composed of the sky drop, A, which is semi-transparent dye, for use with moon effect; and a number of rows and profiles.

The ground row, B, of wall board, paper and frame construction, is set in front of the sky drop, with enough space between the two for a bank of lights for effects. This row is painted in distance colors, purple, blues, lavender; with a touch of orange and red on the high spots. The slender tree trunks in front of ground row, B, right, can be a leg, or cut from wall board and suspended from batten.

The egg row, C, is cut from wall board and nailed to a batten frame as shown in A, figure 3. Openings, heavy line, e, are cut in the eggs. The openings are covered with paper and the eggs decorated in approved Easter style. The paper covering, broken to admit the chicks, must be replaced for each performance and a number of decorated sheets of paper should therefore be kept on hand for this use. A backing, with top cover, as shown in ground plan B, fig. 3, is advisable, as the inside may be hung with dark colored material to aid in creating an illusion of the chicks coming from the inside of, rather than merely through, the shell.

This is also true of the raking piece, D, picturing the mouth of a burrow, E, (fig. 1). This piece, shown in detail in fig. 3, D, is also wall board on a batten frame; or a combination of wall board and paper, for economy; with an opening to lead to the burrow. Top and backing are necessary to create the appearance of a deep, dark, cave-like burrow. Paint to suggest earth bank, brown, buff and green predominating.

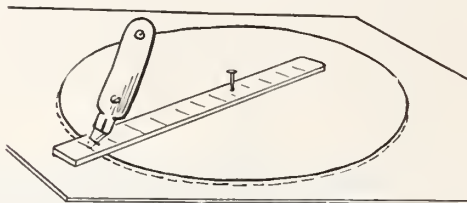
Do tree, rooted on top of earth bank, bright green foliage, olive green trunk and branches.

Big trees in front, F, figures 1 and 2 are cut from wall board, batted and painted in dark blue and purple, black shading, red and orange highlights. Foliage in dark green detailed in bright light green and blue.

"Bolshevik," Another Novelty Suggestion From Tex Howards Orchestra.

The drapes open to an impromptu cabaret scene on a dim stage. Left upstage a boy and girl are seated at a table with a bottle and glasses. A big, burly, bewhiskered bolshevik walks in, pipes the girl, knocks her boy friend into a trance and carries off the girl. Lights up to band, hidden behind big beards, playing "Oui oui, Oui oui, Bolshevik," going to singing on the chorus. Band repeats on number as the big bolshevik re-enters and begins to interfere with the band by talking to the musicians.

Novelty Suggestion



He continues until a barber, with a huge razor and dragging along a barber-pole, enters. The bolshevik, seeing the barber, strokes his beard and beats it; the barber, flourishing his razor, hot on the bolshevik's heels.

The band introduces a Russian dance strain with one of the members burlesquing the dance, then swing into "Oui oui, Bolshevik" again. The big bolshevik again appears, this time breaking in on the band with a clarinet, doing a sob burlesque on "Miserere" (Il Trovatore). The interference does not please the boys; they try to argue with him and finally, in desperation, pull out pistols and shoot him. (The pistols are of the toy variety that rings a little bell when the trigger is pulled). The bolshevik, supposedly hit, exits doing a burlesque dance step. The band joined by bolshevik repeat chorus and close hot. The parts, except that taken by the girl, were played by members of the band.

The bolshevik number was the comedy stunt used to lend variety to an excellent program consisting of a short standard Overture, Ballad, Song hit and popular number as presented by this popular Pacific Northwest Orchestra at the D. & R. Theatre, Aberdeen, Wash.

A handy way of cutting circles is contributed by Jim Emery. As shown in the diagram, a yardstick, or other thin flat strip of wood, is used as a compass. Cut a slit across the strip, about an inch from one end. Drive a small nail as far from the slit as the radius of the circle to be cut measures. Fasten nail in card or wall board to be cut; place the knife in the slit and draw the circle. A perfect cut as well as a true circle is the result.

By slanting the slit, and thereby the cutting knife, various degrees of bevels may be cut.

Knife blades, called in the shoe trade upper-cutters blades, have been found to be of superior steel, taking a keen sharp edge and holding it. Adjustable hollow handles for use with this sort of blades are obtainable.

The Critic Bends

(Continued from page 555)

around the streets or lingering near the drinking resorts. She also hits the nail on the head when she remarks that "our elders—magistrates, editors, and busybodies—who see so much harm in certain kinds of films and plays and books, perhaps enjoy being unpaid censors." Human nature is the same the world around.

In the matter of film handicaps, she finds the lack of good film stories and the meddling of many minds the chief objections. That too many cooks spoil the artistic broth is apparent far east of Hollywood.

She further objects to the overemphasis given to character drawing, and does not feel that cruelty is fully characterized by kicking at a dog any more than scant and luxurious robes should be the hallmark of easy virtue. She would have the character more carefully built up, but finds a strong movement in the right direction here.

Her appraisals of the producers are as interesting as her estimation of the players. It is well worth reading.

It is impossible to more than skim the cream in a review. It would be unfair to the author to try and do more. She is entitled to full reading, for she has sought earnestly and intelligently to appraise the pictures, finding more good than bad, more hope than discontent; an example our own daily press writers might well follow were they less intent upon demonstrating their own superiority. Miss Barry understands and appreciates the movies. She is neither ashamed of nor above her profession. In the language of the day, she knows her onions, and therefore she is interesting.

Cats and Dogs

(Continued from page 557)

water, to continue their chases along the streets. Weeping children emerged from the doors, in search of their lost pets and Henderson, dripping with water turned to face Fairbanks.

Two hours later, from adjoining cells, they patched up the truce. Henderson has the first and third weeks of each month. Fairbanks gets the second and fourth. The race had been run to a tie.

Turn to our new Hollywood photographic section for the latest and most intimate "Who's Who" of the Western film colony.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of Moving Picture World, published weekly at New York, N. Y., for April 1, 1927.
State of New York
County of New York—ss.

Before me, a notary in and for the State and County aforesaid, personally appeared A. J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the vice-president of the Chalmers Publishing Co., publishers of Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section, 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are
Publisher, Chalmers Publishing Co., 516 5th Ave., New York City; editorial director, F. G. Ortega, 516 5th Ave., New York City; managing editor, Epes W. Sargent, 516 5th Ave., New York City; business manager, Ervin L. Hall, 516 5th Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Chalmers Publishing Co., 516 5th Ave., New York City; J. P. Chalmers, 516 5th Ave., New York City; J. F. Chalmers, 516 5th Ave., New York City; E. J. Chalmers, 516 5th Ave., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or hold 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

A. J. CHALMERS.

Vice-president Chalmers Publishing Co.
Sworn to and subscribed before me this 1st day of April, 1927.

(Seal) WILLIAM HENRY REIFFERT,

Notary Public, New York County

Commission expires March 30, 1928.

Harvard and Newest Art

Continued from page 556)

George H. Chase, of the Graduate School of Arts and Sciences and professor of fine arts; A. C. Coolidge, professor of history and director of the library, and Chandler Post.

"Here was something that deserved to be chronicled to the world: the professors of fine arts, of Greek and of history proposed a meeting to discuss the movies which are a matter of international concern and business importance and general criticism. No one who ever knew the Yard at Harvard has ever subscribed to Harvard's fictitious failure to subscribe to the currents of the time; but this was a demonstration.

"The luncheon was given on January 14 to the group proposed and, in the same week, George H. Edgell, professor of fine arts and dean of the faculty of architecture, was consulted, and the opinion of the whole group was one of unqualified enthusiasm and they wanted to know what the president would think, so Professor Sachs for the fine arts saw him in a few days and he said all right.

"Then Sachs, Forbes and Chase invited Kennedy to luncheon that being the nationally accepted moment for discussing almost

anything, and the luncheon was at the home of Professor Sachs four or five days later. At that luncheon they formulated a plan and drew up a letter to Will Hays to submit to the motion picture industry. It was signed by three men and posted to Hays in New York, and he wasn't in New York, but Kennedy telephoned to him in California, and Hays took the matter of the fine arts interest up with the movie men then on the coast. Here was the old red brick college at one end of the line and the magnificence of the industry in California at the other.

"The movie men who were talking were the upgrowth of an industry that has been accused of everything uncomplimentary in sensationalism; the Cambridge men who were interested have been charged insitutionally with most of the terrors of a proudly lowbrow nation. They were getting together. It was very strange. It was even sensational.

Plan Drawn Up

"Some telegraph correspondence followed, and Mr. Hays suggested the drawing up of a plan by Harvard for the producers to conform to. Then, on Friday, Feb. 11, Professor Sachs and Mr. Seymour happened to be in New York and Mr. Hays, informed of their presence, asked them to an informal discussion. The detailed plan in which Mr. Hays was interested was in the meantime being drawn up at Harvard, largely by Mr. Post, and in time Harvard gave the plan to Mr. Kennedy, who forwarded it to the motion picture organization. Then, on the fine arts, the thing waited for Hays to come to Boston, and on March 15, at Mr. Forbes's, after a meeting of the fine arts and business groups, the story of the archive was given briefly to the public.

"Kennedy had completed the arrangements for the business lectures in the meantime and on March 14 lectured at the business school himself, his subject being an introduction to the discussions that were to come.

"The course was to meet on Mondays and Wednesdays at 2.30 o'clock in the afternoon and on Tuesdays, Thursdays and Saturdays, at ten o'clock in the morning, and was required of all students in their second and final year in the Business School. One of the purposes was to develop the point of view of the executive in dealing with problems as they arise in specific trades and industries.

"Since the case system is being used, several cases were secured for the students to study while the lectures were being given. The students were to be presented with cases by the speakers so that the students would have sufficient information to write reports upon them.

"Mr. Kennedy outlined the plan of the lectures and the lives of the men who would speak. Those men had planned speeches in conformity with the problems of the school, but they sometimes changed their lectures when they went to the platform. They were human men who met human audiences, practical minded, minded according to their experience and their liking.

"After Mr. Kennedy's introduction Mr. Hays was to speak on the industry; Mr. Lasky on production management problems; Mr. Zukor on executive management; Mr. Kent of Famous Players-Lasky on distribution; Mr. Cochrane of Universal on advertising and exploitation; Dr. Giannini, who has real reason to know his subject, on finance; Mr. Fox on foreign development—although he took another text, as it happened—Mr. Loew on theatre management; and Mr. Warner on the developments in motion pictures. Mr. Kennedy wound it up this morning with a word about the future.

Lectures Crowded

"The lectures were crowded; the questions from the floor were intelligent. It became clear to the students that there was a field for them in the industry of the motion picture. It became clear to the motion picture men that here was human material with which to freshen their business.

"In the mornings they talked at the business school, in the afternoon they went to Fogg. They were getting a tremendous reaction from all of it. They found themselves treated as human beings with cour-

tesy. They were the guests of Harvard and Harvard did not advertise their arrivals.

"They came to Back Bay station, one by one, and walked to their hotel unmet by photographers and reporters. That was new to them. They lunched with intelligent men who found out that they were lunching with intelligent men. It was something that stirred up a certain excitement on both sides.

"And in the business school they had their experiences. It was Sidney Kent who told the class that the motion picture business had unique problems; never had those problems been met before; and he was answered chapter and verse from the lessons of the school that problems just like his had been a part of the course.

"Such ground as this is justly a common meeting place; it stimulated interest on both sides; it made the students keen, it suggested to Mr. Kent that there was room for such students in the remarkable industry of which he is a part.

"Mr. Hays was tremendously interested in what he saw and heard. Mr. Lasky, visiting the Fogg Museum, observed the system of lighting and exclaimed that if the movies had understood that years ago they would have saved millions. He was seeing art in terms of business.

"Mr. Zukor was affected by his experience; he felt his responsibility, he said, more than he had at the moment when he once borrowed ten millions. And so it went. Both sides developed the immediate respect that was due each other.

"The lecturers told their stories without hindrance. They told them the more freely because the press was not allowed at the meetings. They were talking pretty nearly from their business and artistic hearts. Zukor, for instance, told his real story for the first time before a gathering. Fox, who started with a sixteen hundred dollar theater, and within a week or so bought Roxy's theater for fifteen millions, intended to talk about the foreign problem and ended by telling what had happened to him as a pioneer.

Fox Tells Story

"He sat for a moment in his seat before he walked up to the platform, a round headed, thin haired, swarthy man, with a small moustache. He took his stand, a little portly, quite calm, observant of the big room. He began in the smoothest voice possible; he showed fight when two youngsters in the back of the hall did something to bother him.

"He would not be so rude if he were in their position and they in his, he said. He would sit down or they would change their conduct. And he went on with his speech as if nothing had happened. But he remembered—he has a turn of humor—and when he was amusing and the pair in the back laughed responsively half an hour later, he told them openly that he knew he could get them if they gave him a chance.

"Both the Business School and the fine arts department have profited by their acquaintance with the lecturers from the industry that Harvard invited to itself. As for the industry, it had the intelligence to send its top line men; they appreciated their opportunity and were frank enough to express their pride in it. Harvard's recognition meant a great deal to them; Harvard's approbation of their intelligence did them no harm.

The university plan to judge their pictures at the end of each year is something that one needs not to belong to either industry or university to appreciate the value of. The judgment will come too late to be used for advertising propaganda; it will at the same time offer something valuable for directors to shoot at. That the directors will do it no executive has any doubt. Mr. Fox remarked that a picture called "The Last Laugh" was the greatest picture he knew, although it had not been a financial success.

"He talked before his class like an emotionalist whose emotions all passed through his head. In one kind and another his conferees made similar impression. The story of the juncture of the newest of the arts with the oldest of the universities speaks something of praise for the sensitiveness to the times of both."

Your Equipment

Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell

Set April 25-28 For S. M. P. E. Spring Meeting at Norfolk, Va.

THE good-will accorded the Society of Motion Picture Engineers in recognition of their growing importance as a factor in the motion picture industry at their last gathering, bids fair to be eclipsed by the interest already displayed in the announcement that the S. M. P. E. will hold its Spring meeting April 25 to 28, inclusive. The Hotel Monticello, Norfolk, Virginia, is stated as the place arranged for the meeting.

Combining, as it does, the best engineering skill and the most forward-looking thinkers and workers for better motion picture engineering, it is natural that widespread interest attaches to each assemblage of the Society, at which constructive papers are read and constructive steps disclosed that give an entire industry food for thought and discussion of an advancing nature.

Both the time and the place selected for the Spring meeting are especially attractive. Norfolk can be reached by rail, by boat and by motor car, and it is at its most charming aspect in late April. Folders giving full particulars of routes, hotel rates, railway and boat accommodations and arrangements are at the disposal of those who will write to L. C. Porter, secretary, Fifth and Sussex streets, Harrison, New Jersey.

The boat trip is a very fine one, says Mr. J. C. Kroesen, who can be reached at the Edison Lamp Works, Harrison, New Jersey. Mr. Kroesen urges that communications be sent to him making arrangements for that method of travel so that sailing can be taken on the Old Dominion Line boat leaving New York at noon, Saturday, April 23, as any

other sailing must be arranged directly with the Old Dominion Line.

The chairman of the Arrangements Committee, William C. Kunzmann, is displaying energy and enthusiasm equal to that with which he and his committee made such a success of the last meeting: a splendid program of instructively interesting papers and a list of entertaining features both for the gentlemen and for the ladies, is provided. J. I. Crabtree is in charge of paper, Lester Isaac is in charge of projection, and J. C. Kroesen will arrange the outdoor sports, golf, and the ladies' card and tea party.

Meeting Offers Strong Program

The program of events and papers follows:
MONDAY, APRIL 25:

9:30—Registration.

10:30—Presidential Address by W. B. Cook, Kodascope Libraries, Inc., New York, N. Y. New Business. Report of Arrangements, Publications, Papers, Publicity and Advertising, and Membership Committees. "Report on Progress in the Motion Picture Industry," by Carl E. Egeler, National Lamp Works, Cleveland, Ohio. "Hollywood and the Motion Picture Engineers," by K. C. D. Hickman, Research Laboratory, Eastman Kodak Company.

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BETTER EQUIPMENT
MEANS BETTER BUSINESS



1:00—Luncheon.

2:00—Papers: "Radio Movies and the Theatre," by C. F. Jenkins. "Some Technical Aspects of the Vitaphone," by J. B. Harlow, Development Manager, Western Electric Co., New York, N. Y. "The Conservation Program of the Motion Picture Producers and Distributors of America," by Hickman Price, Motion Picture Producers and Distributors of America, Inc., New York, N. Y. "Motion Photomicrography with a Cine Kodak," by C. F. Tuttle, Research Laboratory, Eastman Kodak Company.

7:00—Get-Together Dinner.

8:00—Motion Picture Entertainment in the Banquet Hall. Ladies and friends are cordially invited. "To the Roof of the World in Thibet," by H. T. Cowling, Eastman Kodak Company. "The Scientific Motion Picture," by L. F. Goldman, Carpenter-Goldman Labs., New York, N. Y. Cards and dancing afterward.

TUESDAY, APRIL 26:

9:30—Papers: "Some Facts About Projection Lenses," by W. B. Rayton, Director of Research, Bausch & Lomb Optical Co., Rochester, N. Y. Report of Standards and Nomenclature Committee. "An Improved Type of Arc Illumination and Condenser System for Motion Picture Projection," by L. M. Townsend, Supervisor of Projection, Eastman Theatre, Rochester, N. Y. "Effect Lighting in Theatres," by J. H. Kurlander, Brenkert Light Projection Co., Detroit, Mich. "A New Light Source for Mazda Projection Lamps," by H. I. Wood, National Lamp Works, Cleveland, Ohio.

1:00—Luncheon.

2:00—Automobile trip to Virginia Beach for Oyster Roast at the Cavalier Hotel. Golf, swimming, etc. Dancing afterward.

WEDNESDAY, APRIL 27:

9:30—Papers: "The Mercury Arc," by F. Benford, General Electric Co., Schenectady, N. Y. "The Physiological Effect of Radiations from Various Light Sources," by A. C. Downes, National Carbon Co., Cleveland, Ohio. "Why Is Make-Up Compulsory in the Movies?" by V. A. Stewart, Fox Film Corp., New York, N. Y. "Trick Photography," by F. Waller, Famous Players-Lasky Corp., Long Island City, N. Y.

1:00—Luncheon.

2:00—Papers: "A Film Developing Process for Acoustic Records," by Dr. Engel. "Progress in Color Cinematography," by F. E. Ives. "The Use and Care of Motion Picture Film in Exploration Photography," by H. T. Cowling, Eastman Kodak Co. "Air Conditioning in Laboratories and Theatres," by D. C. Lindsay, Carrier Engineer Co., Newark, New Jersey.

7:00—Banquet. Motion Pictures and Vitaphone Entertainment. Dancing.

THURSDAY, APRIL 28:

9:30—Papers: "The Tungsten Lamp Situation in the Studio," by P. Mole, Creco Corp., Hollywood, Calif. "The Use of Filters with Panchromatic Film," by L. A. Jones, Research Laboratory, Eastman Kodak Co. "Trick Photography," by J. A. Ball, Technicolor Corp., Hollywood, Calif. (a) "A Pneumatic Film Squeegee"; (b) "Film Cleaning Liquids," by J. I. Crabtree, Research Laboratory, Eastman Kodak Co. "The Importance of Research Work to the Producer," by Leigh M. Griffith, Famous Players-Lasky Corp., Hollywood, Calif. "A New Camera Pull-Down Mechanism," by George A. Mitchell, Mitchell Camera Co., Hollywood, Calif. "A Shutter Dissolving Mechanism," by D. L. Mistry, Bombay, India. "Examination of Film by Projection on a Continuous Processing Machine," by W. V. D. Kelley, Kelley Color Films, Inc., Hollywood, Calif.

LOS ANGELES, CALIF.—Lowe & Le Grand have plans by C. F. Plummer, Story Building, for theatre, 80 by 160 feet, to be located on Whittier Boulevard, near Duncan street. Estimated to exceed \$150,000.

BRISTOL, CONN.—Colonial Theatre, Inc., care Lockwood & Porter, 102 South street, New Britain, is taking bids for two-story brick theatre, 175 by 175 feet. Estimated cost, \$500,000.

Many Perfectly Equipped Theatres Planned for The Coming Season

Louisville, Ky., March 30.—Rumors heard in Louisville a week or more ago regarding the plans of the Keith-Albee interests, to remodel the Majestic Theatre, and turn it into a two-a-day, or reserved seat vaudeville house, were confirmed in New York yesterday, in announcement by E. F. Albee, of plans for a chain of such houses, or "Band Box Theatres." East of the Mississippi, operating under entirely different policy from the present continuous vaudeville houses, in which there are no reservations, while the Orpheum will inaugurate the same policy west of Chicago.

Louisville, Ky., March 30.—The Broadway Amusement Enterprises started operation of its fifteenth link in its chain of local theatres on March 4, with the opening of the new Oak Theatre, at Eighteenth and Oak streets, in the suburbs. The company now has a widely scattered chain over the city, with several downtown theatres, and others in the heart of various community districts. The new theatre occupies a site 90x175 feet. The building is fireproof, well equipped with exits, and ventilated with machinery with a capacity of changing the air every two minutes. It seats 1,400 people, seats being large and comfortable, and the incline sufficient to give every seat a good view of the screen.

A silver screen and modern new projection machines have been installed. There is also a large organ. Lighting is of the indirect type.

Pittsburgh, Pa., March 30.—Visualizing the most beautiful theatre in the Charleroi district, according to Pittsburgh's standards of "the theatre beautiful," Robert S. Coyle, manager of the Coyle theatre, last week announced that the contract has been awarded for the complete remodeling and improving of the present playhouse. The improvement will cost \$100,000, and will require seven months to complete. Work will be planned and carried on so that there will be no interference with present daily programs. The plans have been approved by the Department of Labor and Industry at Harrisburg. Walter S. Rockwell, Charleroi contractor, has been awarded the contract. The theatre is to be enlarged to cover the entire Coyle lot, in McKean avenue, on a portion of which the theatre now stands. The new building will cover a section 66 by 100 feet, with a huge balcony and a modern stage, amply large to care for large production. The New Coyle will provide seating capacity for 1,200 people with four foot aisles terminating in fire exits at convenient locations.

GIBSONBURG, O.—Moelkenbur Construction Company, Woodville, O., has general contract for converting store building into two-story brick moving picture theatre and office

building, 25 by 80 feet, for D. B. Follet. Estimated cost, \$30,000.

FALLS CITY, NEB.—Busboom Brothers have general contract for one-story theatre, 120 by 50 feet, to be erected for Blaine Corporation, Beatrice, Neb. Estimate cost, \$75,000.

HADDONFIELD, N. J.—William Freihofer, 20th and Indiana avenue, Philadelphia, has plans by Hodgins & Hill, 130 South 15th street, Philadelphia, for theatre, store and apartment building. Estimated cost, \$200,000.

BROOKLYN, N. Y.—Morris Dengasch, 32 Court street, has plans by A. Weiser, 518 Madison avenue, New York, for one-story theatre and store building, 153 by 249 feet, to be located at 9702-18 Kings Highway. Estimated cost, \$300,000.

FLUSHING, N. Y.—105 Northern Boulevard Corporation & 24 Main Street Flushing Corporation, J. B. Fuss, president, has plans by C. A. Sandblom, 145 West 45th street, New York, for one-story theatre and store building, 82 by 232 feet, on Northern Boulevard. Estimated cost, \$350,000.

NEW YORK, N. Y.—Alexander L. Pincus, 565 Fifth avenue, has plans by H. J. Krapp, 1 West 47th street, for two-story theatre, 123 by 100 feet, to be located at 244-54 West 52nd street. Estimated cost, \$300,000.

NEW YORK, N. Y.—241 West 42nd Street, Inc., Isidore Zimmer, president, 285 Madison avenue, has plans by Thomas W. Lamb, 644 Eighth avenue, for one and three-story theatre, 89 by 111 feet, at 241 West 42nd street. Estimated cost, \$300,000.

ROME, N. Y.—Comerford Amusement Company, Scranton, Pa., and Kallet Theatres, Inc., J. S. Kallet, care Strand Theatre, 116 East Dominick street, this city, have plans by Leon Lempert & Son, Rochester, N. Y., for theatre, store and apartment building on East Dominick street.

ASHTABULA, O.—Palace Theatre, Paul Mueller, manager, Main street, has plans by Victor A. Rigamont, State Building, Pittsburgh, Pa., for new theatre, store and office building, to be located on Main street.

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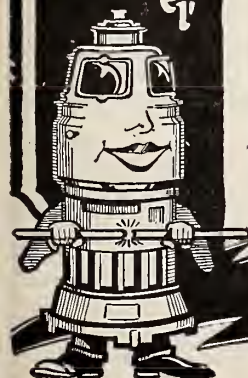
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Hallberg Is Compiling Data On Efficiency of Rectifiers

The laboratory of J. H. Hallberg is now busy compiling important data concerning the efficiency of all kinds of rectifying and current controlling devices.

These tests not only include the ordinary electrical tests, which disclose the efficiency, but they also go into the matter of power factor so that when ultimate efficiency figures are obtained they will represent a true state of affairs.

There has never been submitted a real series of comparative figures—somehow or another the theatre owners and projectionists have taken for granted what was told them, and it is hoped that the figures which will be submitted by the Hallberg laboratory in the near future will be complete in every respect.

Mr. Hallberg also states that he is investigating and testing several important additions to the projection in modern theatres, and that he is developing a line of new "effect" apparatuses which are claimed to produce startling results on the stage and screen. It is possible that one of the large makers of stage lighting appliances may become interested in this branch with Mr. Hallberg, in case he should decide not to distribute the new apparatus himself.

MARSHALLTOWN, IA.—Extensive improvements will be made to Legion Theatre, including remodeling front.

ARLINGTON, KANS.—John Busch will install new projection machine in moving picture theatre.

AUSTIN, MINN.—Improvements will be made to Liberty Theatre and seating capacity increased.

KANSAS CITY, MO.—Warwick Theatre, E. W. Werner, manager, 3927 Main street, will remodel and erect two-story brick, terracotta and concrete addition, 60 by 160 feet, to theatre at Westport avenue and Main street. Estimated cost, \$150,000.

SPRINGFIELD, MO.—Grand Theatre, recently purchased by S. E. Wilholt, is being repaired and thoroughly renovated.

CLEVELAND, O.—Beach Land Company, care A. Sachs, 1321 Guarantee Title Building, has plans by A. F. Janowitz, 502 Standard Theatre Building, for remodeling theatre and store building at northwest corner Detroit and West 65th street. Estimated cost, \$150,000.

MARSHFIELD, WIS.—Adler Theatre will be remodeled and auditorium enlarged, increasing seating capacity. Estimated cost, \$50,000.

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at any price*

CEDAR RAPIDS, IA.—Theodore Stark & Company, 130 Muskego avenue, Milwaukee, Wis., has general contract for theatre store and office building to be erected for Iowa Playhouse, Inc. Estimated cost \$525,000.

DETROIT, MICH.—A. Feldman, 642 Rosedale court, has general contract for one and two-story brick and stone-trim theatre, 60 by 160 feet, to be erected on Gratiot avenue, near Eight Mile road, for Nick Pappas, 4715 Hastings street. Estimated cost, \$175,000.

NEW YORK N. Y.—M. Shapiro & Son, 1560 Broadway, have general contract for two and three-story brick and terra-cotta trim theatre, 21 by 68 by 87 feet, to be erected at 31 Canal street and 8 to 20 Ludlow street, for Ludlow Operating Company, Marcus Loew, president, 1540 Broadway. Estimated cost, \$225,000.

ALLIANCE, O.—Eagle's Hall is being converted into theatre. Will be operated by H. H. Boyds and R. S. Wallace. Improvements estimated at \$60,000.

HINSDALE, N. H.—Interior Monitor Theatre will be renovated and seating capacity increased.

SYRACUSE, N. Y.—Extensive improvements will be made to Novelty Theatre.

FREELAND, PA.—Extensive improvements are being made to Timony Theatre, and up-to-date lighting system installed.

WARREN, PA.—Seating capacity of Strand Theatre will be increased.

WILLIAMSPORT, PA.—Keeney and Grand Theatres, owned by Keystone Theatre Company, will make extensive improvements to both houses and install new equipment.

ABERDEEN, S. D.—Orpheum Theatre will be remodeled and equipment installed so as to accommodate vaudeville, etc.

SEATTLE, WASH.—Neptune Theatre, owned by Pacific Northwest Theatres, will be remodeled. Name has been changed to Liberty.

PALO ALTO, CALIF.—MacDonald & Kahn, 130 Montgomery street, San Francisco, have contract for erection of theatre on University avenue for C. H. Strub, 2632 Mission street, San Francisco. Estimated cost, \$165,000.

SAN FRANCISCO, CALIF.—MacDonald & Kahn, 130 Montgomery street, have contract for theatre, with seating capacity of 1,000, to be erected at 29th avenue and Taraval street. Estimated cost, \$200,000.

CEDAR RAPIDS, IA.—T. Stark & Company, 130 Muskego avenue, Milwaukee, Wis., has contract to erect four-story theatre and office building for A. H. Blank Theatre Corporation, 300 Commonwealth Building Des Moines. Estimated cost, \$575,000.

FITCHBURG, MASS.—Kenmore Realty Corporation, E. L. Snider, 18 Tremont street, Boston, will erect two-story theatre on Main street. Estimated cost, \$500,000.

STUTTGART, ARK.—Roland Siegle, owner and manager of Community Theatre on West Second street, Pine Bluff, has purchased two-story building at 321 Main street. Will convert into an up-to-date moving picture theatre. Estimated cost, \$35,000.

MEDFORD, MASS.—Syndicate has plans by C. F. Springall, 84 Sprague street, Malden, Mass., for one-story theatre, 55 by 145 feet, to be located at Salem street and Riverside avenue. Estimated cost, \$250,000.

BALDWIN, N. Y.—L. Frankel, care H. J. Krapp, 1 West 47th street, New York, will erect six-story theatre and apartment building on Grand avenue. Work will be done by separate contracts, under architect's supervision. Estimated cost, \$900,000.

NEW YORK, N. Y.—H. & S. Construction Corporation, I. S. Crausman, 341 East 149th street, is taking bids on one-story brick theatre and store building, 93 by 121 feet, to be located on north side Burnside avenue. Estimated cost, \$220,000.

SPRINGFIELD, O.—I. O. O. F., H. C. Highmiller, chairman building committee, 128 First street, has plans by C. Dawley, 13 South Fountain avenue, for two- and three-story moving picture theatre, 60 by 200 feet, on South Fountain avenue. Estimated cost, \$125,000.

MILFORD, MASS.—Milford Building Department has plans by J. A. Perkins, 45 North avenue, for alterations and three-story addition to theatre on Lincoln street. Estimated cost, \$150,000.

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National Supply Company Issues Comprehensive House Organ

THE "National Pink Sheet," a combination house organ and catalog, issued by the National Theatre Supply Company, has become quite popular with exhibitors throughout the country. The publication, embodying 48 pages and cover, is published on the tenth of each month and is sent to every exhibitor in the United States as well as all purchasing agents and officials of theatre circuits.

Sixteen pages of the book are devoted to the catalog section, in which all supplies and accessories handled by the National Company are illustrated, described and priced and a list of used and rebuilt equipment is also given. The remainder of the book is devoted to equipment news and doings throughout the country, display advertising and special articles on the subject of equipment by manufacturers and their engineers.

The Pink Sheet is devoted strictly to equipment as a subject matter and many instructive and constructive articles and news of interest appear in each issue. George E. De-Kruik and J. Harry Toler are editors of the publication and both are peculiarly fitted by experience in the equipment industry to treat the subject in a most interesting and comprehensive manner.

BRICELYN, MINN.—Unique Theatre, recently damaged by fire, will be repaired and other improvements made so as to make the house more up-to-date.

MONETT, MO.—Gem Theatre is being re-decorated.

GOLD HILL, ORE.—Improvements will be made to Beaver Theatre, including refurnishing and increasing seating capacity.

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STUTTGART, ARK.—M. A. Lightman manager of Arkansas Amusement Company, 21st avenue, S., Nashville, Tenn. plans to erect theatre on Main street.

PLANT CITY, FLA.—Universal Pictures Corporation, F. O. Buchanan, manager, Capitol Theatre has plans by R. A. Benjamin, 709 Bisbee Building, Jacksonville, for new structure to replace one burned. Estimated cost, \$50,000.

CAMBRIDGE, MASS.—Porter Realty Company has plans by G. N. Jacobs, 9 Bosworth street, Boston, for two-story brick and stone-trim theatre, store and office building, 110 by 150 feet, to be located at 2009 Massachusetts avenue. Estimated cost, \$350,000.

TUPELO, MISS.—Mississippi Theatres, L. G. Milam, manager, plans to erect moving picture theatre on site 49 by 100 feet.

LIMA, O.—Syndicate has plans by Hulsken & Strong, Domestic Building, for three-story brick and concrete moving picture theatre and store building, 90 by 200 feet, to be located on West North street. Estimated cost, \$225,000.

BLACKWELL, OKLA.—Palace Theatre Company has plans by Smith & Senter, 401 Commerce Investment Building, Okmulgee, for two-story theatre, 50 by 140 feet, to be located on Second street. Estimated cost, \$150,000.

PHILADELPHIA, PA.—March Realty Company, 1241 Chestnut street, has plans by A. F. Gilbert, 358 Fifth avenue, New York, for moving picture theatre, bank and store building, located at Germantown and Hunting Park avenues. Estimated cost, \$200,000.

PAWTUCKET, R. I.—T. J. Whalen, Japonica street, has plans by A. Humes, 332 Main street, for one and two-story theatre and store building to be located on Broadway. Estimated cost, \$150,000.

BAY CITY, TEXAS.—P. R. Hamill and J. R. Preddy have plans by Morris & Noonan, Builders' Exchange Building, San Antonio, for one-story balcony theatre. Estimated cost, \$25,000.

EL PASO, TEXAS.—Louis L. Dent, Inc., has purchased properties on Pioneer Plaza and plans to expend \$750,000 for development, including theatre on North El Paso street, with seating capacity of 3,000.

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LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

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Omaha, Neb.

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F.H. Richardson

Better Projection Pays

Wants to Know Why No Vitaphone Dope Is In

PROJECTIONIST Thomas L. Schultz, St. Louis, Mo., writes in and I am printing his letter because it is representative of some hundreds of letters received within the past few months. Friend Schultz says:

"Dear Brother Richardson: What is the matter with the Vitaphone people? They supply us with no information at all through our department, and I, for one, am all "het up," not knowing at what moment it may be chucked into our projection room.

"I assume, of course, that they have supplied our department nothing for publication, because I know it would have appeared had they done so, and it would seem they ought to know there are established mediums to which we have for years looked for information and instruction, chief of which is our projection department and your books.

"Suppose you tell them, for us, that we are not feeling so good about it. They will expect us to handle their stuff and get everything possible out of it, but calmly leave us up in the air until almost the last moment before we get it. I'm telling them and telling you that I'm not going to be very wild about getting maximum results out of the equipment when they treat us in such fashion. We have a projection department which we all, or about all of us, read every week. Why don't they tell us something about Vitaphone in it. I'm asking!

And you are not the only one who has been asking, by many hundreds, brother Schultz. You are, in my judgment, perfectly right in feeling resentment, but you must not fail to do your best with the equipment nevertheless.

As a matter of fact there is very little they could give you in the way of actual detailed instruction for the handling of Vitaphone, because it has been being changed and altered too rapidly. After a conference with Chief Engineer Watkins, of Vitaphone, I decided to leave it out of the new Bluebook for that very reason. Instructions which would be O. K. now might be largely worthless in a month; also the technique of operation had not yet been worked out satisfactorily.

Engineers Install It

However, the company might have and should long ago have told you, through this department and such other sources as projectionists are accustomed to look for projection information, that when Vitaphone is installed in a theatre, the installation is made by Vitaphone engineers, who remain on the job until the projectionist has received all necessary instructions.

They did not do so and as a result thousands of men have been confronted with very genuine anxiety, not knowing when apparatus concerning which they knew just exactly nothing at all would be thrust into their hands, and they expected to handle it. This has built up a feeling of resentment which is very fully justified.

This department is YOUR department and you have the RIGHT to expect that manu-

Bluebook School Questions 571 and 572

Question No. 571—Why is the neutral of an Edison three-wire system grounded and where.

Question No. 572—If both positive and negative be connected to earth would there necessarily be current leakage?

facturers of projection equipment will advise you through it of new things, especially apparatus they know very well you can have no knowledge of, because they know, or should know it is the place you have looked for such information for many, many years.

It was not, however, an intentional slight, but rather an oversight and a failure by very busy men to realize how you would feel about it.

LATER: Since writing the foregoing I have a letter from Mr. H. M. Wilcox, Operating Manager of Vitaphone. In part he says: 'We fully realize the interest Vitaphone has aroused, and the natural desire of motion picture projectionists to secure information with regard to its operation. However, since the maximum number of equipments we can obtain for installation during this year will not exceed 300, you will see that relatively only a few projectionists will require instruction within that time.

"It has been necessary to develop a very great deal of the technique in the operation of Vitaphone equipment from actual field operation, and thus far we have only been able to equip about fifty theatres, so that up to this time we have not felt we have had sufficiently reliable data to justify the formulation of written instructions.

"We hope, however, within a very short time to have something we can offer to you

along those lines, and assure you we will be only too glad to co-operate with you in any practicable way."

That is both enlightening and satisfying. It shows a spirit of co-operation and fairness.

Too Much Grease Bad In Transverter's Cup

THE Hertner Electric Company advises us of a great deal of trouble caused by over-greasing the ball bearings of Hertner Transverters. Some projectionists even give the grease cup a twist every day, which not only is entirely unnecessary, but very harmful, in that it grounds parts of the machine with a mixture of grease and carbon dust which forms a current carrying bridge between the live parts of opposite polarity.

I would strongly advise all projectionists having Hertner Transverters to write the Hertner Electric Company, 1905 West 114th street, Cleveland, O., asking for explicit instructions concerning greasing the ball bearings, and FOLLOW THOSE INSTRUCTIONS IMPLICITLY. Over-greasing is ABUSING THE MACHINE, not giving it real care, however well intentioned your action may be.

So serious has this trouble been that the company has discontinued putting on grease cups of any sort. All Hertner Transverters will, in future, have merely a pipe and plug. You will be instructed to remove the plug and inject a SMALL quantity of grease ONCE EVERY SIX MONTHS, which will be ample to keep the bearing in good condition.

ANOTHER THING: The Hertner Company has for some while been sending with each new Transverter an information card, upon which it is noted that UNLESS THE CARD BE RETURNED TO THE COMPANY IMMEDIATELY AFTER INSTALLATION OF THE MACHINE, THE GUARANTEE UPON THE MACHINE WILL BE VOIDED.

And that is no idle bluff either. THESE CARDS ARE FOR THE INFORMATION OF THE COMPANY, and it is FOR YOUR BENEFIT that they be returned. There are many types and sizes of Transverter. The cards are designed to inform the company just what machine YOU have, so that in ordering brushes etc., when you forget to give machine name plate data, as OFTEN HAPPENS, the Hertner Company has only to refer to its files to know exactly what size and type of machine you have.

UNLESS THE COMPANY HAS THE THEATRE LISTED, TOGETHER WITH THE SERIAL NUMBER OF THE TRANSVERTER AND THE DATE OF ITS INSTALLATION, IT WILL BE IMPOSSIBLE FOR IT TO SUPPLY THE THEATRE WITH THE BEST POSSIBLE SERVICE.

Now, gentlemen, get busy fill out the card and SEND IT IN. If you have lost it, write the company at once, GIVING THEM ALL DATA CONTAINED ON THE NAME PLATE OF THE MACHINE, and the DATE OF ITS INSTALLATION.



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Fifteen Thousand	 7.00
Twenty-five Thousand	 9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

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Bluebook School Answers 558 and 559

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

An apology: Brothers Charles Curle, Chattanooga, Tenn., and W. C. Budge, Springfield Gardens, N. Y., sent acceptable replies to the Philadelphia question, but numbered them 557, which was really correct, but as the make-up man had omitted the number, all other answers referred to it as R. G. B., and in selecting the answers from the file I did not realize that the "557" answers were to the R. G. B. question until too late. This is especially unfortunate in the case of Brother Curle, because he had made a most excellent drawing to take care of the angle matter, and that takes a lot of work and time. Apologies.

Question 558—What would be the amperage flow from one 25 ampere, 110 volt, and one 106 ampere, 110 volt rheostat connected in series, assuming the resistance of the arc to be one ohm? Show how you make your calculation.

Charles Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Ia.; S. F. Cooley, Manchester, N. H.; G. L. Doe, Chicago, Ill.; "Bill" Doe, Chicago, Ill.; John Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, N. Y.; John Tomlinson, Biloxi, Miss.; T. R. Bankerton, Wentzville, Mo.; G. R. Hahn, Memphis, Tenn.; Thomas MacNamara, Waltham, Mass.; T. R. Rand, St. Louis, Mo.; G. E. Lawrence, Jr., Sackville, Nova Scotia (Look who is here); Thomas Billings, London, England; Albert Hancock, Dallas, Texas; J. B. Shirley, Ashland, Oregon, Gilbert Atkinson, Cleveland, Ohio; A. D. Henley, Seattle, Wash.; P. Chatley, Toronto, Ont. (What has become of our old friend Dobson?); A. T. Bolyeson, Halifax, Ontario; T. Gregison, Indianapolis, Ohio, and F. D. Orenbacher, Truesdale, Mo., all sent in answers which I have passed, though some are not really correct, because they fail to remember that a 25 ampere projection rheostat is not a 25 ampere one except in series with a projection arc. But the answers I have passed were otherwise so carefully prepared that I just had not the heart to reject them entirely. Don't make such an important error again, though. I'm telling you!

It is suggested that they carefully examine the answer published and come to an understanding of their error. The answers of John Doe, Hanover, Gengenbeck and Cooley were pretty nearly identical, but I think Doe puts the thing a bit the best. I shall therefore publish his reply. He says: "In considering this problem we must assume that the rheostat is designed for projection purposes, else we shall be far afield and very much wrong in the results. The 25 ampere, 110 volt rheostat is not really that kind of an animal at all, but is designed to deliver 25 amperes (I assume the current to be D.C.) against (pages 395 and 400 of Bluebook) about 50 volts. Its resistance is in accordance with that value. It therefore follows that its resistance would be $(110 - 50) \div 25 = 2.4$ ohms.

But the 106 ampere rheostat would be planned to operate in series with a 106 ampere arc, which would be (I have no exact figures available for arcs of that amperage)

about a 65 volts, I think, and the rheostat, by the same process above set forth, would have only $.42 \div$ ohms resistance.

We therefore have two resistances, one 2.4 ohms and the other .42 ohms, which added together (since rheostats in series become, insofar as concerns total resistance, one rheostat) make $2.4 \div .42 = 2.82$ ohms rheostatic resistance, which we must add the arc resistance of one ohm, which, while all very well for an illustrative problem, but won't do for actual practice, we now have a total of $2.82 \div 1 = 3.28$ ohms opposed to 110 volts.

$$\text{Applying Ohms law } \frac{E}{R} = C, \text{ or}$$

Voltage

..... = Amperes, we have
Resistance of ohms

$110 \div 3.28 = 28.8$ amperes of current as the answer.

Note: If the current be A.C. the problem would be complicated by a slight choking effect present in the coils, if it be a coil rheostat, and I think also in a grid rheostat, though as to that I am not entirely certain. Moreover the arc voltage would be much less."

Question No. 559—Draw diagram of a multiple rheostat connection, tell us the result of such a connection and why that result obtains.

To the foregoing list of correct answers (Is that correct?) must be added the following: George Einzinger, New York City, W. R. Gwynn, Longmont, Colorado and T. Y. Fullerton, Des Moines, Iowa.

Several answers contained very carefully made drawings and I wish I might publish them all.

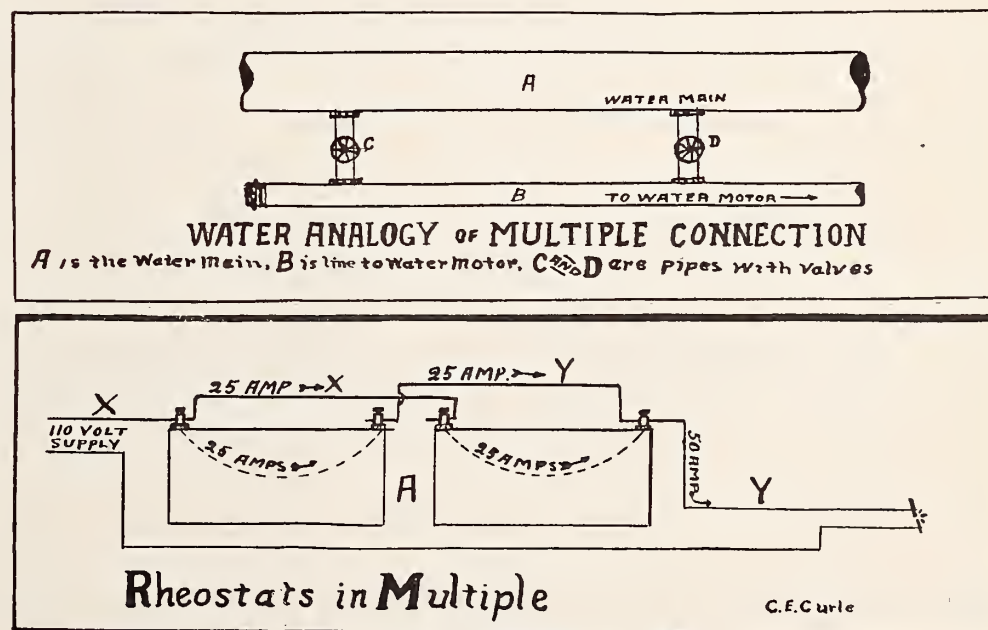
Curle says: "The definition of a multiple, or parallel circuit, as set forth in Hawkin's

Electrical Dictionary is: "An electrical circuit so connected that the current in the circuit divides, a part of it flowing through each of the two (or more. Ed.) portions of the circuit."

This definition gives us some idea of the action, but in order that the matter be made clear to the non-technical man, let us consider the manner in which Brother Richardson explains it in the Bluebook, figures 135 and 137.

In the upper drawing we see water main A carrying water at say 110 pounds pressure. Below it is pipe B which supplies a large water motor. Pipe B connects to pipe A by means of two other pipes controlled by valves C and D. Even a schoolboy can readily understand that if valve C be open and valve D closed, then pipe B and the motor will get only the amount of water, or the "flow," which pipe C will carry, whereas if both valves be wide open, then the motor will be driven by the full capacity of both pipes C and D. In other words, with both C and D open, pipe B will receive just double the quantity of water it would with only one of them open, assuming, of course, that the capacity of both pipes is not sufficient to effect a reduction in the 110 pound pressure of pipe A.

Examining the lower drawing carefully, you will see that the connection electrically is precisely the same as between pipe A and B above, except that we must understand that wire X replaces pipe A and wire Y pipe B, the lower wire being merely the return wire. The analogy would be heightened did we imagine the motor waste pipe as being connected, through a pump, to pipe A, so that the waste is again pumped back into pipe A and its pressure again raised to 110 pounds, which is precisely what it presumed to take place in an electric circuit.



Here Is Curle's Workmanlike Drawing.

Preordained

“— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film.”*

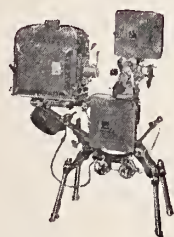
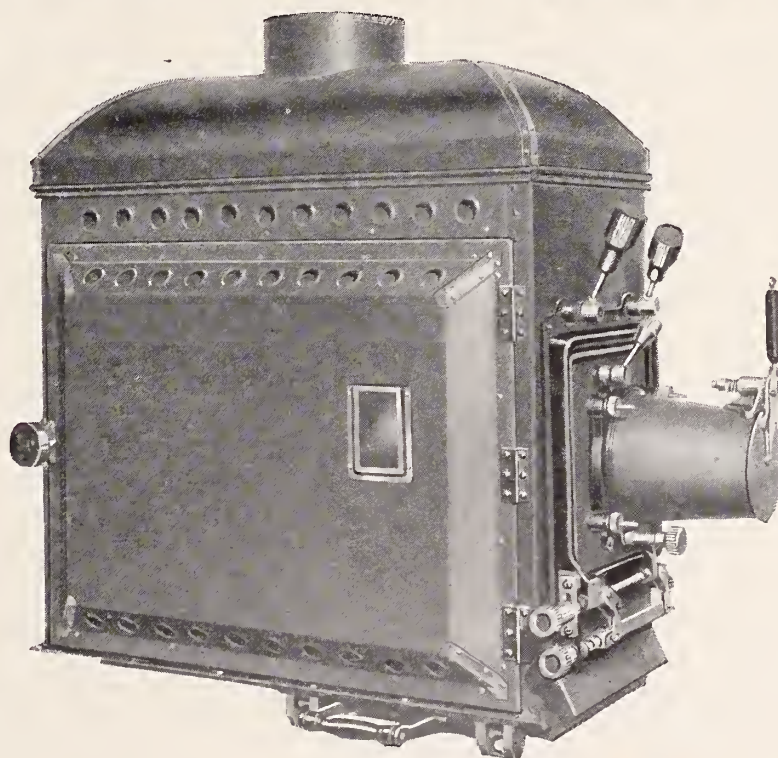
That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 “A Million and One Nights, the History of the Motion Picture”—by Terry Ramsaye.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

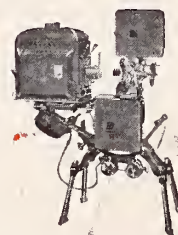
POWER'S NEW AND IMPROVED HIGH INTENSITY LAMP AND LAMPHOUSE



POWER'S PROJECTOR

with

**Power's New and Improved
High Intensity Lamp and Lamphouse**



Improved lamphouse is much larger and with newly designed wide doors the lamp can be easily cleaned or removed.

All adjustments or replacements made without difficulty and better operating conditions secured.

Lamp has entirely new positive carbon feeding assembly and greatly improved rear positive carriage bearing.

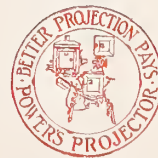
Other important improvements insure correct alignment—reduce wear—make manipulation and control easier and eliminate many defects heretofore found in high intensity lamps.



International Projector Corporation

90 GOLD STREET

NEW YORK, N. Y.



VARIETY
WILL ROGERS
(IN DUBLIN)
 Pathe release, C. S. Clancy presenting.
 First of a series of 12 travelogs underlined
 as "our unofficial ambassador abroad."
 At the Strand, New York, week March 6.
 Running time, 10 mins.

Looks as though these Will Rogers tid-bits will be able to play and click anywhere. This is the first in the series, with 11 more to come. No doubt about how the Strand received it on Sunday's first show, and every one was pretty much in favor of it.

Rogers is constantly in front of the camera pointing out historic or important high lights. The idea is that Bill, with his gum, takes the audience on a tour. Plenty of kidding in the titles and action, the conclusion to be drawn being that the series will flash Rogers chuckling various nations under the chin, including his own.

Confined to Dublin in this reel for multiple "types" being talked to by Rogers up to and including the President and Vice-President of Ireland. A military review, of brief footage, but titled for laughs, finished.

Breezy and easy to look at. Holding to 10 minutes, it should be a valuable link on any program, big or small.

VARIETY
STRAND
(NEW YORK)
 New York, March 6.

On the celluloid end was "Three Hours" (P. N.) as the feature, backed by Pathe's first of its Will Rogers Travelogues. The latter drew concentrated attention, laughs and light applause, rather an achievement for a "short" in a Broadway house.

*Getting the
 laughs and
 the business!*

Will Rogers

OUR UNOFFICIAL AMBASSADOR

ABROAD

A group of 12 one reel features produced by C. S. Clancy

Pathépicture

TRADE



MARK

IN THIS ISSUE

Film Salesmen and Board of Trade to Form Joint Committee
Universal Sales Convention Set For Chicago—May 1st to 4th
World Premiere of "King of Kings" At N. Y. Gaiety, April 19th

MOVING PICTURE WORLD

VOL. 85, No. 7

APRIL 16th, 1927

PRICE 25 CENTS

THE CREAM OF PARAMOUNT'S

RICHARD DIX

IN
**"Knockout
Reilly"**

ST. CLAIR PRODUCTION

and
24
more

**CLARA BOW
ESTHER RALSTON**

IN
"Children of Divorce"

FRANK LLOYD PRODUCTION

and
23
more

GREAT PRODUCT COMES BE-

EDDIE CANTOR

IN
"Special Delivery"

TWICE AS BIG
AS "KID BOOTS"

and
22
more

WALLACE BEERY

IN
"Casey at the Bat"

THE HOME RUN HIT
OF THE YEAR /

and
21
more

TWEEN NOW AND AUGUST!

Published by **CHALMERS PUBLISHING COMPANY**

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3 a year.



WATCH HIS DUST!

Metro-Goldwyn-Mayer is hitting
on all six!



**FLESH and
the DEVIL**

John Gilbert
Greta Garbo



**TELL IT to
the MARINES**

Lon Chaney
William Haines

DID you ever see anything like it?
SOME record!

STICK to Young Blood
AND you'll never go wrong!

M-G-M is off again, leading
THE entire industry

"FLESH and the Devil" . . . just a starter!

"TELL It to the Marines" . . . and how!

THEN "Slide, Kelly, Slide" to keep you happy

AND now comes the prize-winner

"ROOKIES" . . . wait till you see it!



**SLIDE, KELLY,
SLIDE**

William Haines



ROOKIES

Karl Dane
Geo. K. Arthur

—it pays to stick to the live wires
METRO-GOLDWYN-MAYER



**All the points
essential to
a great News
Reel**

**1 ORGANIZATION
2 EXPERIENCE
3 PRESTIGE
4 NATIONAL
ADVERTISING**

**and SOMETHING UP
THE SLEEVE that lifts it
FAR ABOVE THE REST OF THE FIELD!**
No wonder the contracts roll in!



The Profits that

Join in the chorus of V

Warner Winners! Record wreckers! "Wolf's Clothing" plays to \$234,000. in two weeks at the Roxy Theatre! World's record gross!

All New York at B. S. Moss Colony to see "White Flannels." "One of the finest we have ever seen!" says N. Y. Herald-Tribune. Held over second week!

"Matinee Ladies" a positive triumph! Also at the Colony, Broadway, N. Y. "Hilarious! There is 'it' which holds your attention!" says N. Y. Eve. St.



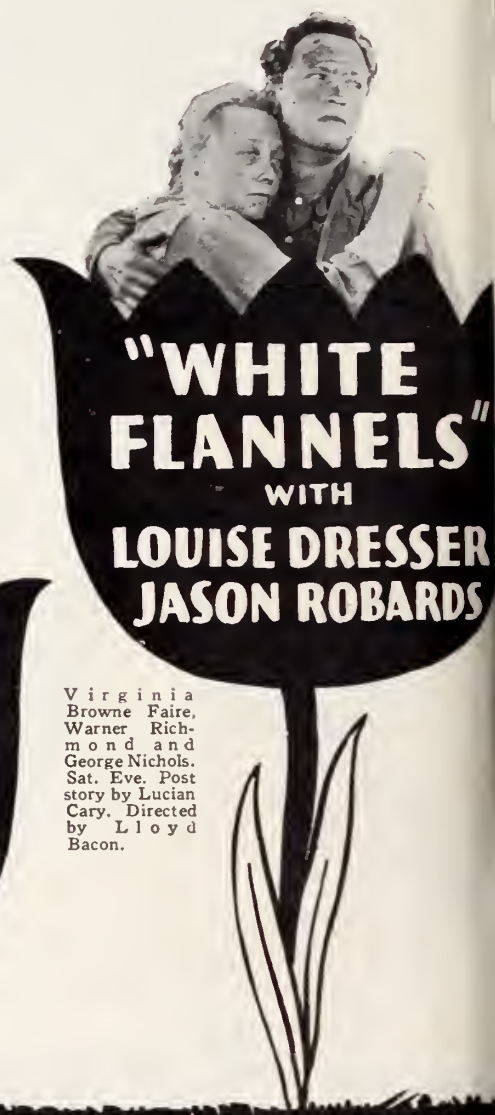
**"WOLF'S
CLOTHING"**
STARRING
**MONTE
BLUE**

with Patsy Ruth Miller, Douglas Gerrard and John Miljan. Directed by Roy Del Ruth. By Arthur Somers Roche.



**"MATINEE
LADIES"**
WITH
**MAY
McAVOY**

Malcolm McGregor and Hedda Hopper. By Albert S. Hovson and Sidney R. Buchman. Directed by Byron Haskins.



**"WHITE
FLANNELS"**
WITH
**LOUISE DRESSER
JASON ROBARDS**

Virginia Browne Faire, Warner Richmond and George Nichols. Sat. Eve. Post story by Lucian Cary. Directed by Lloyd Bacon.

**On the
way!**

Dolores Costello

**SPRING...WINTER
SUMMER...FALL**

26 WARNER

oom in the \$pring RNER WINNERS tra-la!

ch for "The Climbers"! New laurels for Irene Rich! "Tracked
he Police"—Rin Tin Tin's most thrilling and heroic role—play
ow—and how!
ing! Monte Blue's "The Brute"! What a picture! Greater
even "Across the Pacific"!
end of exhibitor profits with the Twenty-Six Warner Winners!
after hit! The season's greatest bigger profit pictures! Why
and wish—play and profit now?



DE
and
AMS.
Irving
Based
y W.
lpton.

with Jason Robards, Virginia
Browne Faire, Tom Santschi
and Nanette. By Gregory
Rogers. Directed by Ray
Enright.

with CLYDE COOK,
Forrest Stanley, Flo-
belle Fairbanks,
Anders Randolph and
Myrna Loy. Suggested
by the play of Clyde
Fitch. Directed by
Paul L. Stein.

**"A Million Bid" HER GREATEST HIT AND
A WARNER WINNER!.**

WINNERS

**MEAN BIGGER BOX OFFICE
PROFITS THE WHOLE YEAR 'ROUND**

BOX OFFICE BLUES



GEORGE O'BRIEN
as the Pug

A Prize Fighter
and his
Manager
in
HIGH
Society



EDMUND LOWE
as the Manager

WILLIAM
FOX
presents

FOX
profit
picture

IS Z

with
GEORGE O'BRIEN-EDMUND LOWE

Based on the stage hit by James Gleason and Richard Taber

Scenario by Philip Klein ~ ALFRED GREEN Production.

Coming ~ The Greatest Drama

TAKE THE COUNT!

Here are the facts - - - *Read 'em and Reap!*

An absolute knockout on the Broadway stage for 2 years!

A sensation of the London stage!

A whirlwind success on tour!

The Cast!—

George O'Brien—the screen's foremost athlete . . .

Edmund Lowe—the Sergeant Quirt of "What Price

Glory" . . . Douglas Fairbanks Jr., Kathryn Perry

and Cyril Chadwick . . . all box office!

get behind the

PUNCH

Act quick - - - NOW!

AT 50¢

*A Madison Square Garden battle
held in a 5th Avenue mansion*



of the Year--7th HEAVEN

The Champion!

Which would you rather have for a personal appearance in your house, the Champion himself or his challengers? The conqueror with a record or the Tom, Dick and Harrys who brag that they can lick him?

If mere claims brought championships, a flyweight could have Tunney's crown.

A champion doesn't just happen.

He becomes one on performance.

It's the champion that draws the big gates at fabulous prices. It's the champion's name that is on everyone's lips. It's the champion that people want, that multitudes fight to see.

Pathe News didn't get the

championship by claiming it but by *earning* it.

For sixteen years it has been on the very top of the motion picture heap, and by the grace of God, hard work and brain power it's going to stay there.

It's easy to claim; but to expect something bigger and better in news reels over night is akin to expecting babies to be born 16 years old, equipped with a college education.

When you book the Pathe News *you're getting a news reel*, with a name that's worth *millions of dollars* to the exhibitors of the United States.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

the simple truth

Back of its verified top exhibitor circulation MOVING PICTURE WORLD has a twenty year established asset of reader interest and confidence which cannot be measured in mere figures—an intangible consideration, so costly and difficult to build, it is priceless to advertisers.



Moving Picture World 7,337*
 2nd Nearest Paper nearly 1,000* less
 3rd Nearest Paper over 1,000* less

*Net paid exhibitor circulation established and verified by a common investigation and officially admitted by each of the three papers.

What Could Be Sweeter?

COLUMBIA PICTURES are accorded an enthusiastic reception by fans and critics wherever they are shown.

Showmanship Brains and Box-Office Acumen have established COLUMBIA indisputably among the recognized leaders in the industry.

Big Circuits and leading First-Run houses buy and play COLUMBIA PICTURES

because—

They know COLUMBIA can be relied upon to deliver a *Dependable, High-Quality Box-Office Product* at all times.

They know they don't have to wait for *Real pictures* from COLUMBIA—

They Get Them—

CONSISTENTLY!

Exchanges Everywhere

Chicago Daily Tribune
You Might Have Read About This in the Papers

"Stolen Pleasures" Quite Like Life.

"STOLEN PLEASURES"

Produced by Columbia.
Directed by Harry Cohn.
Presented at the
Admiral and Randolph theaters.

THE CAST.

Doris Manning.....Helen Chadwick
Mrs. Bradley.....Dorothy Revier
John Manning.....Gayne Whitman
Herbert Bradley.....Harlan Tucker
Guy Summers.....Ramon Ripley

By Mae Tinée.

Good morning!
Jealousy is the whip that makes the mare go in this picture.

Two husbands entertain the green-eyed monster and let it roar. As a result much happens to teach the boys a needed lesson.

"Stolen Pleasures" is sensational but reasonable. The fairs the characters find themselves in are just the sort you read about in the papers every day or so. Primitive passions unleashed make an exhibition of themselves. It's all most exciting and convincing, really.

The picture is well produced. The cast is splendid. It seemed so nice to see Helen Chadwick again! I can't understand why she doesn't appear more often, for besides being an able actress she has a most delightful and appealing personality.

New York American

ANOTHER WORTHY COLUMBIA PICTURE IN 'PRICE OF HONOR'

B. S. MOSS' BROADWAY—"The Price of Honor," adapted to the screen from the story by Dorothy Howell; a Columbia production, directed by Edward H. Griffith.

THE CAST:

Carolyn McLane.....Dorothy Revier
Anthony Fielding.....Malcolm McGregor
Daniel B. Hoyt.....William V. Moon
Peter Fielding.....Gustav Von Seyffertitz

By REGINA CANNON.

"THE Prince of Honor," according to the picture unrolling at B. S. Moss' Broadway this week, is twenty years in prison or death. The story by Dorothy Howell is an intriguing murder yarn which reveals in detail the havoc circumstantial evidence can wreak on an innocent person.

The heroine's father has been convicted of murder and sentenced by the hero's father, who is a judge, to twenty years in the penitentiary. The old man is paroled because of good conduct and bad health, and comes home to die. He finds his daughter engaged to the son of the man who sent him up, and then the same judge turns vindictive and will not allow his son to marry the daughter of a murderer, the girl's father determines it is time to act.

Lays Trap for Hero

Since he cannot live long, anyway, he decides to pull the big self-sacrifice stunt and commit suicide after arranging a series of incidents that will convict the judge's son of slaying him. However, that the boy may be vindicated before he suffers too much, the older man leaves a note to be delivered to the father, confessing that his death has been self-inflicted.

Still, the best-laid plans of mice and men often go astray, and so the fateful note becomes lost in the rubbish heap and the young man is brought to trial. He is convicted on circumstantial evidence. It is indeed thrilling to see that by asking the wrong or the right (whichever the case may be) questions, a man is forced to answer in a way that will put him in bad with a jury. Fate intervenes, however, for it is, after all, a movie, and so the boy is saved at the eleventh hour.

Convincing Story

Columbia Pictures, an independent concern, made this film. It is the fourth good production this company has turned out in succession. Independent companies usually have little money to spend on high-priced stories, directors and talent. Yet often they get results that put the big organizations with plenty of wealth at their command to shame.

There is nothing cheap about "The Price of Honor" except its title. The story is well thought out, interesting and convincing. The direction is good, the continuity smooth and the camera work effective.



COLUMBIA—Bigger Than Ever in 1927-1928 with "THE PERFECT THIRTY"

It's in the Air— "CONVOY" HAS LANDED!"

By wire and wireless
the word is speeding...
On every Film Row the
talk is of First National
and its 2 Great Triumphs:
"McFadden"—what
a marvel!... Now
"CONVOY"—The Pride
of the Navy!—right on
its heels! No wonder
Showmen are clamoring
to get aboard

FIRST
NATIONAL'S **BIG**

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Hartford went wild at world premiere.
. . And now—

"Convoy business remarkable despite very
unpleasant weather. Comments on picture
most favorable and indications are for a
big week's business."

I. J. HOFFMAN, New Haven, Conn.

ROBERT KANE
presents

CONVOY

with
DOROTHY MACKAILL
IOWELL SHERMAN

Lawrence Gray, William Collier Jr.
Ian Keith

Adapted from "THE SONG OF THE DRAGON"
by JOHN TAINTOR FOOTE
Directed by JOSEPH C. BOYLE
Scenario by
WILLIS GOLDBECK



ARE YOU THERE?

A British Hollywood is predicted by the London press. Guess they'll have to can some of that California sunshine for export.

MOVING PICTURE WORLD

NEW DEVICE

Will save film industry millions, say newspapers, by projecting seven instead of sixteen frames per second. Why not save it all by using old-fashioned stereopticon?

Vol. 85

New York, April 16, 1927

No. 7

"The General" Wins Second Berlin Week

(Special Cablegram to the MOVING PICTURE WORLD)

Berlin, April 14.—"The General," with Buster Keaton, has all Berlin laughing and holds over for the second week at the Capitol.

"The Film Journal," the trade publication of the industry, has opened a foreign department for cooperation with the American film press and the American industry.

The German division of United Artists has informed Phoebus—producer and theatre chain operator—that they will not take any kontigent from Phoebus for the season of 1927-1928. (Kontigent is a proportional permit in the distribution of film.) It is not made clear just what the agreement has been between the two concerns, but Phoebus threatens to take the matter to the courts.

Chaplin May Complete His "Circus" Here

Charlie Chaplin, who is cutting and titling the first half of "The Circus" at the Metropolitan Studios, this city, may produce the other half on that "lot." Carpenters and designers are at work on the settings and it is said that the comedian only awaits the season of clear weather to start building of an outdoor circus lot.

Unrecognized by the crowd, Charlie occupied a box at the opening of the real, big circus at the Madison Square Garden—defying the hoodoo by occupying Box 13—and seemed especially interested in the tumbling acts, though he was unquestionably impressed by the exhibition of the Flying Cadonas, whose daring trapeze act was a feature of "Variety."

Sternberg Assigned

Josef von Sternberg has been definitely assigned as the director for "Underworld," Paramount's forthcoming film of gangster life.

Motion Pictures Reveal New Worlds In The Realm of Scientific Research

Latest News of the British Film Situation

(By Cable from the MOVING PICTURE WORLD'S London Correspondent, April 14)

At the second sitting of Commons the measure dealing with the illegality of blind booking passed the standing committee stage. The contrary amendment was defeated by a vote of 21 to 12. The Government amendment, tightening the bill, by preventing blind options, was carried by 21 to 12.

At the third sitting the safeguard amendment, subjecting films to the approval of the Board of Trade, was defeated by 21 to 11. A similar amendment, subjecting bookings to censorship board, was withdrawn. The Labor members quit the meeting, and, lacking a quorum, the sitting was adjourned until April 28. An important amendment, introduced by Lister, involving consultation with an advisory committee on the quota questions eases the trade position.

Talk By Dr. A. B. Hitchins At American Institute Luncheon Stresses Progress of the Art

By Merritt Crawford

THE rapid development of the motion picture in its relation to scientific investigation and research was stressed at a luncheon at the Town Hall Club on Thursday under the auspices of the American Institute of the City of New York. The speaker and guest of honor was Dr. Alfred B. Hitchins, Technical Director of the Duplex Motion Pictures Corp.

His announced subject was: "The Motion Picture, the Visual Link 'Twixt Science and Industry." Dr. Hitchins said, however, in his opening remarks, that a better and more descriptive title would have been: "The Motion Picture, Child of Science, Which Has Grown into an Industry."

The remarkable inventions of very recent years, Dr. Hitchins pointed out have made the motion picture a tremendous factor in advancing scientific research in every field. Its possibilities were now all but limitless and of incalculable value to every other industry and art.

The invention of the optical printer, which has done away with the necessity for contact printing, the only kind known up to four or five years ago, the development of the slow motion picture, and the

motion picture speed camera, Dr. Hitchins said, had been all but revolutionary in their importance to science.

These improvements have made possible the study of many subjects which previously had of necessity remained in the realm of theory.

"Motion picture analysis may be roughly divided in two important parts," said Dr. Hitchins. "We can analyze motion by deliberately slowing up the action of very rapidly occurring changes or speed up the action of changes which occur during a considerable period of time. By speeding up the action, we can project on the screen in a few minutes the results of action that probably took months to occur, thus observing what has actually taken place for example, in the crystallization of 'fatigue' of steel.

"An example of the use of the slowing up of motion is the study of projectile flight. Projectiles that take but an instant of time to leave the gun and find their mark can be slowed up so that we can follow every movement on the screen. This has enabled us to acquire much very valuable information relating to all high explosives used in ammunition.

(Continued on page 626)

Last Minute Notes From Chicago

(Special Dispatch to the MOVING PICTURE WORLD)

April 14.

Bennie Kruger has signed a new five-year contract with Balaban and Katz, involving more than three quarters of a million dollars.

Harry Powers has bought the site of the Illinois Theatre, on Jackson Boulevard, and will sell it as a location of an office building and erect a million dollar theatre near the location.

A movement is under way to organize the exhibitors of Hammond, Gary and other nearby cities.

Harry Corbett has been made manager of the theatres of the Karzas circuit.

The new Chicago Theatre orchestral productions made a pronounced hit during the last week, with capacity crowds.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.



VOL. 85

NO. 7

Geel! A Bully Time!

Mickey Daniels and Peggy Eaton, of "Our Gang" Comedies, came to New York on Sunday last on the same train that brought Cecil De Mille; were dined at the National Vaudeville Association, interviewed and photographed; in the evening they occupied a box at the Palace and were introduced to the audience by Lowell Sherman, who is just as popular in the films. Only he is not kidding!

De Mille Promotes Volck

Cecil De Mille announces that A. George Volk, his former production manager, has been appointed Assistant General Manager at the Culver City Plant. He is a member of the American Society of Civil Engineers and the Society of Motion Picture Engineers.

During the war he served in various capacities and was chief engineer for the entire North Atlantic district. His eldest daughter, Alice Elizabeth Bates Volk, was recently married, in Paris, to Prince Johannes of Leichtenstein.

Lennox In Perspective

Fred Lennox, well known as a comedian on the stage and screen, and a directorial adviser, has been called into consultation and tests by an inventor, who is endeavoring to perfect a method whereby pictures can most effectively be shown without a screen—at least, the screen as we know it. The method is called Perspection, but details are unobtainable.

Record Broadcast



Vilma Banky and Rod La Roque announced their engagement on April 10 at Los Angeles and while the Associated Press broadcast the news the American Telephone & Telegraph Co. sent their telephotographs to the A. P. in leading cities for simultaneous publication with the announcement. This is one of the transmitted pictures.

Schwab With Sterling

Ben Schwab, for seven years intimately connected with film production and distribution, is now affiliated with Sterling Pictures Distributing Corporation.

Paul Lazarus, United's general sales manager for the south and west, has departed on a three weeks' trip through the southern territory.

Sol Wurtzel, Fox studio manager on the coast, has arrived in New York by way of the Panama Canal.

Pola Negri, on her way to a vacation in Europe, will arrive in this city on Sunday, April 24. She expects to be away for two months. She will visit her mother in Poland, but most of her time will be spent in Paris and Berlin.

Pauline Stark, who recently terminated her contract with M-G-M, has arrived from the coast to play opposite Ben Lyon in "Dance Magic."

Accompanied by Mrs. Cohn and Dorothy Howell, his assistant. Harry Cohn, Columbia's production manager, has started for the coast after a brief vacation in New York.

Emil Jannings, who has laid out a plan to see as much of America as he can during his stay here, is visiting Chicago before starting "Hitting for Heaven."

Creston E. Smith general sales manager of the Middle West for United, has started on a fortnight's trip through that territory.

C. C. Moskowitz, assistant to N. M. Schenck, executive vice-president and general manager of all Loew Theatres, returns from a two months' sojourn in Europe, on the Mauretania. During his tour Mr. Moskowitz visited all the Loew theatre properties in France, England and Germany.

George Fitzmaurice departed for the Coast on Wednesday last, to start work on "The Barker" for First National.

Sam E. Rork made a flying trip from Hollywood to the Great White Way to witness at the Strand the premier of his production, "The Notorious Lady." He is also looking for new dramatic material.

Charles Christie, who is part of the famous comedy personal trade mark, is making his regular visit to the city and will soon return to Hollywood.

Educational's director-in-chief, Jack White, with general manager E. H. Allen and Lupino Lane arrived from Hollywood on Monday last. Messrs. White and Allen will discuss next season's production with President Earl Hammons and return West within the next two weeks.

Irving Briskin, of Sterling Pictures, has started on a tour of the exchanges throughout the West and Middle West and will visit most of the key cities.

Warner's chief of extended runs, Maurice Safer, returns from a three weeks' trip in the Middle West with most glowing prospects.

William Fraser, general manager of Harold Lloyd, is expected to arrive this week for a conference with Sidney R. Kent, of Paramount.

Morris Safier, head of the Extended Run Department of Warner's Pictures, is back in New York after a three weeks' tour of key cities of the middlewest.

Pauline Ettinger, secretary to Ralph Block, editor-in-chief at the Paramount Long Island studio, has arrived in Hollywood.

Malcolm Stuart Boylan, responsible for the titles of "What Price Glory?" is due in New York from Hollywood this week.

Adhemar de A. Gonzaga, editor of Cine-Art, the largest film magazine published in Brazil, arrived in New York from Rio Janeiro on Tuesday last. He is at the Hotel Astor and intends to make a survey of the industry from all angles.

Stanley W. Hatch, recently appointed western sales manager for First National Pictures, left on Monday of this week for a swing around the western circuit. He will be absent twenty-eight days.

WATCH FOR IT!

In An Early Issue of June

MOVING PICTURE WORLD

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. This editorial feature will be read all over the English-speaking Show World.

WATCH FOR IT!

A Similar Editorial Feature Will Appear in

CINE-MUNDIAL

where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

These two long-established Chalmers Publications serve more than half of the world's picture amusement market.

Salesmen and Trade Board To Form Joint Committee

The "Get-Together" Luncheon of the Motion Picture Salesmen at the Hotel Astor, on Saturday last, had a large and enthusiastic attendance, and will result in the formation of a joint committee of that organization and the Film Board of Trade to expeditiously consider constantly arising questions in selling. It was the suggestion of President William Wolf, of the salesmen, and its scope and value were emphasized, in turn, by Charles Rosenzweig, president, and Louis Phillips, executive secretary of the board.

A letter from Will H. Hays was greeted with warm applause, for he called the salesmen the very ambassadors of the industry and touched on the ethics of fair dealing. Felix Feist, Metro's general sales manager, in a brief address, said that poor sales made by a salesman made a poor sales manager; that anything that cannot go into a contract is something that has not been put right. Mr. Phillips declared that a large number of cases would not come before the Board of Trade if the salesmen do their work cleanly and conscientiously. And he added: "Don't knock the other fellow! It is poor sportsmanship, as well as bad salesmanship." He said that, in the new spirit of things, the unworthy man had no place in the film business for he reflected discredit upon the honest salesman.

The most entertaining speaker was W. K. Howard, whose "White Gold" is at the Roxy this week. He was, once upon a time, a salesman—and a clean, first-class one, at that. He vowed he felt thoroughly at home in the gathering and spoke of picture making and selling. He named whom he considered the greatest directors in the

True Ambassadors

"The salesmen," said Will H. Hays in his "Get-Together" luncheon message, "are the special messengers of the producers and distributors to their partners, the exhibitors; and the reputation, the welfare and the largest success of their employers are peculiarly in their hands. They are the ambassadors, indeed, of industry good will. I am very certain, too, that they will proceed always in a generous spirit with each other and in an absolutely honest course of conduct with their customers."

world today: Lubitsch, because his subtle influence in the treatment of vision and emotion; Mornau, for his technical influence; on Stroheim, great in his breadth and vision, belligerent in his influence—but always great; Cruze, a powerful human influence; Vidor, "great American director;" Seastrom, brilliant realist, being to the screen what Eugene O'Neill is to the stage; De Mille, not to be compared with the others, for, besides being a great imaginative artist, he is a gifted organizer and executive; Griffith, man of vision, without whose technical achievements, the industry would have been delayed ten years in its progress.

Fox Seeks Albany Site

The Fox Film Company is said to be seeking a site in Albany, N. Y., on which to erect a large motion picture theatre. Representatives of the company were in Albany last week and inspected a possible site on State street, nearly across from the Hotel Ten Eyck, and upon which are now located a large restaurant and other business enterprises.

Lyric To Make Way For New Film Theatre

J. and J. Oppenheimer, who own and operate the American Theatre in St. Louis, has bought the Lyric Theatre property, in West Forty-second street, from the S. and S. Lyric Company, Inc., for \$2,250,000, and it may be that a new motion picture house will occupy the site, with 2,000 seating capacity.

The structure contemplated at present would combine both theatre and a modern office building. All of which will depend upon certain negotiations with various connections now under way.



Hal Roach hears nice things said about his short comedies. The smile might well be a trade mark for them.

Roxy Star Feature Of Owners' Meet

Interest is quickened in the coming convention of Motion Picture Owners of America, at Columbus, Ohio, on June 7 and 8, by the announcement that the big feature of the gathering will be Samuel L. Rothafel—the one and only Roxy—and, from the interest and enthusiasm already manifested, the owners throughout the nation will warmly welcome the constructive message that he will bring to them. It will, of course, deal with success.

National President R. F. Woodhull, who induced his attendance, says that Roxy fully realizes the international importance of the gathering and that it will have the character of a super-university for theatre owners from all over the United States and Canada.

New Color Film And Real Thing!

Color in screen production is steadily improving and rainbow glory continues to come from the poets of science who deal with chromatic rhapsodies. The latest announcement comes from Joseph Shaw, president of United Color Pictures, who claims that the newest process is far superior to any others yet developed. And F. R. A. Theatrical Attractions also announces it will make colored pictures. The color will be furnished by Negro players.

Sonenshein Secures Series

Henry Sonenshein, president of the Goodwill Film Exchange, has secured the franchise for Greater New York and Northern New Jersey on the Hi-Mark Productions' new sporting series.

King's Sculptor Engaged

Senor de la Torre, noted Spanish sculptor, who came to America two years ago under direction of His Majesty, King Alfonso of Spain, to exhibit copies of world famous collection of Valasquez paintings, has been engaged to act as technical director for Raout Walsh during the making of Fox Films screen version of "Carmen."



The late John Eisele, banker and treasurer of Fox Film Corporation, whose funeral takes place this Saturday and of whom William Fox says: "Death has never called a kindlier or a truer friend, and no one will ever quite fill his place."

New Fireproof Building For Film Centre

M. and L. Hess, real estate brokers and associates, propose to start construction at the beginning of the coming New Year of a sixteen-story fire-proof building, in Forty-fourth street, between Eighth and Ninth avenues, which, with municipal approval and the six leases, said to be already signed by the producers and distributors, will serve as a film exchange centre.

Service for 23 Years

C. H. Thompson and M. J. Trimble in 1904 established a motion picture policy at the Opera House, Plattsburg, Mo. The first program contained Pathe product. Each day since then there have been Pathe pictures on the bill.

"Valentino" Victims

Young Italians who aspire to be successors of Valentino—and they are numerous—have been victimized by a fake motion picture school in Florence, four of the directors of which have been arrested.



Frank Roehrenbeck, retiring president of the Loew-Metro Club.

Max Wolf, New Head Of Loew-Metro Club

At a meeting held in Loew's Theatre on Tuesday afternoon the following officers of the Loew-Metro Club were elected for the ensuing year: President, Max Wolff; vice-president, J. T. Mills; secretary, Dorothy Prendergast; treasurer, Harry Kleindienst; financial treasurer, A. Rosenstock. Board of Governors: Frank Roehrenbeck, Charles ("Doc") Steiner and Thomas Downs.

Mr. Roehrenbeck is the retiring president who modestly refused a renomination.

Back From Location

Arch Heath and E. Oswald Brooks, of Pathe, returned this week from Maine, where they had been scouting for locations for the next Pathe serial, "Still Face," written by Clarence Budington Kelland.

Postpones Trip

Elmer Pearson, vice-president and general manager of Pathe, who was scheduled to leave for the Coast early last week, suddenly decided to postpone his departure without announcement. It is believed that this change in plan may have resulted from the personal request of Cecil B. DeMille, who arrived in New York last Sunday, and who wished all important executives to be present at coming conferences of the Pathe-P. D. C. officials relative to the pending merger, in which it is now rumored First National will also play an important part.

Artclass Buys Screen Rights To All Craig Kennedy Stories

Max Weiss, president of Artclass Pictures, on Tuesday closed a contract with Arthur B. Reeve, well known author, for all the famous Craig Kennedy stories. The new contract, which supersedes a previous one covering the production of a series of two-reel features based on some of the Reeve mystery-detective stories, forms a blanket agreement between Mr. Reeve and Artclass for the picturization of any or all of his books and stories. All productions, however, will be of full feature length.

Max Weiss announces that four features will be made by Artclass this season with Craig Kennedy as the central figure.

The first of these will be "Pandora," the latest and most popular of Mr. Reeve's books, which has already gone through several editions and has been syndicated widely through the newspapers. Others which Artclass also plans to make are "Atavar, The Dream Dancer," "The Soul Scar," "The Adventuress" and "The Film Mystery," in all of which Craig Kennedy has the pivotal role.

Classroom Pictures In 12 Cities

A conference of educators will be held in this city on April 22 and 23 to consider the motion pictures, completed and in preparation, to be shown in four public schools of each of the following cities: New York City, Chicago, Detroit, Denver, Atlanta, Kansas City, Lincoln,

Rochester, Oakland, Winston-Salem, San Diego and Newton, Mass. At least forty pictures, of geography, elementary science and hygiene will be ready, it is announced, by the coming September. Special aeroplane pictures were made of the Panama Canal.

A Part For Sister-In-Law

Samuel Goldwyn has given his sister-in-law, Constance Howard, a part in the Colman-Banky picture, "The Magic Flame."

At What Price?

Is "What Price Glory" to have a sequel? We shall soon know, for Winifred R. Sheehan, of Fox, announces that his company will purchase the motion picture rights if Laurence Stallings and Maxwell Anderson would only write it.

Von Tilzer in Philadelphia

J. Von Tilzer, United Artists' exchange manager in Buffalo, N. Y., has been appointed manager of the Philadelphia branch, succeeding John Hennessey.

Levy's Anniversary Drive

Jules Levy's first anniversary as manager of First National's New York exchange will be celebrated by exhibitors in the metropolitan district during May.

Zanft on Bedford Board

John Zanft, vice-president and general manager of Fox Theatres' Corporation, has been appointed a member of the board of visitors of the New York State Reformatory for Women at Bedford by Governor Smith.

Goldhar Promoted

T. D. Goldhar, previously a salesman, has been appointed manager of United Detroit Exchange, succeeding Sidney Abel.



Back from Europe with plenty of Tyrolian atmosphere for his next Fox picture, John Ford, director of "The Iron Horse," departed on Wednesday last for Hollywood. He expects to assemble his cast and get to work as soon as possible.

New Fox Theatre in Bronx

Fox Theatres Corporation is to begin building within the next few months, a 5,000 seat theatre and business structure covering the entire block bounded by Tremont, Webster, Carter and 176th street. The project involves an expenditure of about \$4,000,000 and the building will be six stories high, and only two blocks distant from the Fox Crotona, the largest theatre in the Bronx, opened about twelve years ago."

Another Roxy?

It is reported that Thomas McKenna, a well known real estate expert, is scouting for a location on lower Fifth avenue or in the Greenwich Village section suitable for a theatre in the Roxy Circuit. Options are said to be held by him now on two properties, either of which would be acceptable to the Roxy officials, if small additional parcels can be secured on satisfactory terms.

Wallach Now at Colony

Edgar Wallach, it is announced by Warner Bros., succeeds Joe Marks as manager of the Colony Theatre. Mr. Marks plans to return to Youngstown, Ohio, where he has been previously engaged in theatrical enterprises.



Cecil De Mille, on his arrival in New York to attend the premiere of the "King of Kings," accompanied by—from left to right—Mrs. De Mille, Miss Cecelia De Mille and Jeanie Mac Pherson.

European Close-Ups

R. SYDNEY, THE BUREAU

147 OXFORD STREET

LONDON, W 1, ENGLAND

Special correspondent of the Moving Picture World.

English Film Men Hear Hard Facts

At the annual General Meeting of Provincial Cinematograph Theatres, Ltd., the Right Hon. Lord Ashfield, chairman of the Company, made an address, in which he told that attendances at Company cinemas during present year compared with preceding year, increased by 485,000 or 3.4 per cent. Gross takings increased by £32,000 or 5.3 per cent. Net profit increased despite the General Strike. The average price of admission including entertainment tax, 1s. 0¼d—(25 cents)—compared with 11¾d (24 cents) preceding year; average annual earning per seat, including entertainment tax, £21.16.10 compared with £18.5.2 previous year. Revenue to Government from Entertainment Tax amounted to £114,937.

"In reference to the Cinematograph Films Bill," said he, "we entirely support Part I of the Bill, dealing with proposed restrictions on the practices of Blind Booking and Block Booking, so obnoxious to the Exhibitor. Regarding the remaining parts of the bill, dealing with the registration of all films exhibited in England and compelling renters and exhibitors to rent and exhibit a certain defined and increasing proportion of British Films—(produced within the Empire)—calculated upon a footage basis, while we are all anxious to establish a British film-producing industry, we are not satisfied that this object can ever be secured through any form of Legislation or Parliamentary enactment.

"Protective legislation may provide quantity—will it provide quality? In America now there are 17,000 picture theatres; estimated average weekly attendance sixty millions. In Great Britain there are 3,760 picture theatres with estimated average weekly attendance of 8 million people.

"Attraction of cinemas in America is three times as great as that in Great Britain. The estimated amount of capital invested solely in the production of films in America is equal to the total amount invested in the entire industry in this country. From this it would appear that British producers must be able to export their productions—to create a demand for them abroad—if they are to establish themselves on a solid economic basis. While the Company keeps to the opinion that the desired results can best be achieved by agreement within the industry, at the same time the Company will cooperate fully in carrying out the requirements of any Act of Parliament and give every assistance to make such an Act a success."

Hero Worship of Valentino

There exists in London a society whose sole object is to perpetuate the memory of Rudolph Valentino. It is the Valentino Memorial Guild, by its motto is "*Toujours fidele*" (always faithful). The notepaper bears a letter "N" surrounded by a laurel wreath embossed upon it. The Guild was founded in August last and the membership already runs into hundreds, with applications still coming in from all countries and all classes—men, women, children.

The President of the Guild is Miss Mercia Stanhope, 3 Warltersville Road, London, N. 19 (England), who states that the present purpose of the Guild is to defend the memory of Mr. Valentino and induce "the reshewing of the pictures of this great artist and gentleman."

Russian Buying Monopoly

Resentment is expressed in Berlin and London at the tactics of the Russian film buying monopoly, in squeezing down the prices of films bought for Russia from abroad. The strictly controlled foreign trade monopoly and the consequent shutting out of any competition gives the Russians a powerful pull when buying films or licenses, and they have offered prices which are but a fraction of the prices obtained for the same films in other countries. Sellers must accept the Russian prices or not make use of their licenses for Russia. At the same time the Russian produced pictures, infested with Russian propaganda thinly enough disguised, are sold in Germany and elsewhere abroad at full prices or rented on the usual terms.

"Numsee," Wilcox production, after a scenario by Edward Knoblock, is being made with Pauline Frederick as lead. She continues to draw

big houses with her legitimate role of "Madame X" at the Lyceum Theatre, Strand—the biggest capacity theatre in London. "Madame X" will probably go on tour.

Mary Pickford and Douglas Fairbanks, during their last trip through Europe, spent some weeks in Russia. While in Moscow they met with a young producer of the new school, who fired them with the enthusiasm to take part in a film entitled "La Baiser (Kiss) de aMry Pickford." Further news is expected.

Slang in film titles from America would appear to need some translation before they are exhibited on this side, if the British picture-goers are to get the full enjoyment from such films.

Mementos of Valentino, such as autograph letters, dressing cases, etc., have been sold recently in London by public sale.

The Queen recently attended a show of the "Legend of the Willow Pattern Plate"—the first Chinese film ever shown in Europe or America—at the New Gallery Kinema, Regent Street, London.

Paris Expects Pola as Guest; "Napoleon" Latest Big Film

(From the Moving Picture World special correspondent.)

Paris, April 6, 1927.

Pola Negri is expected in France, to be present at the Exhibitors' General Convention and at the fete to follow. The latter promises to be a great success. All the well-known screen artists will be there; more than 800 exhibitors have already taken tickets.

Robert Hurel, head of the Paramount renting department here, is quitting the company and will, from now on, be engaged upon the production of three big French filmings.

"Napoleon," by Abel Gance, was shown last week at a grand gala performance in the presence of the French president at the "Theatre National de l'Opera." The profits from this performance will be devoted entirely to the Legion of Honor homes of rest.

Henri Fescourt, stage director of "Les Miserables," is going to make for Societe Cineromans a film based on the popular novel entitled, "La Maison du Matois."

The firm Jack Haik is making a film entitled: "Beneath Arabian Skies." The exteriors will be shot in Algeria, where a large company is already gathered. Haik is also going to make a film en-

itled: "Le Bonheur du Jour," directed by Mr. G. Ravel, assisted by H. Krauss, F. Mussey, P. Batcheff, Elmiere Vautier.

A film by G. de Gravonne is to be shown at Fox's entitled, "Paris, Cabourg, Cairo, and Love." It is a Markus Production.

"Croquette," the big picture by Societe Cineromans (Films de France), made in the midst of wild beasts, lions, tigers, elephants, etc., has already scored a popular success, the actors and the whole menagerie also taking part in the grand Carnival at Nice.

"The Legion of Honor," made with the help of the Army Cinematographic Department, showing the principal episodes from the formation of the order up to the present day, has been shown.

Jack Haik has the monopoly for the whole world in the two French films, "Palaces," interpreted by Hugette Duflos, the celebrated member of the Comedie Francaise, and Leon Barry; and "Rue de la Paix," acted by Andree Lafayette, Leon Mathot and Armand Bernard.

Strange rumors are still afloat in Paris regarding the disappearance of Sessue Hayakawa.



Mary Rusk, elected assistant treasurer of United Artists as "just and fit recognition of the invaluable services of a highly intelligent executive to United Artists Corporation."

Col. Levy Buys Three

Colonel Fred Levy and Lee L. Goldberg have added three theatres to the large group of houses they own through the South and in Indiana. The houses are the Riviera, Starland and Granada, all located in Anderson, Indiana, and were bought for about \$250,000.

New Producing Firm

A new bronze sign appeared on front of the building at 723 Seventh Avenue last week announcing that Loucks & Norling, Inc., motion picture producers, had offices within. J. A. Norling and A. H. Loucks are both well known in the business, having until quite recently been associated with J. R. Bray in many of his production activities. For more than a year past, however, they have been operating independently, with the new firm as a result.

Trackless Train to S. A.

M-G-M's trackless train, which has been touring Europe and aiding Arthur Loew in establishing M-G-M offices in the principal film centers there, is now on the way to South America, where it will pursue its eventful way through Argentine and Brazil and up the West Coast of the southern continent.

According to an announcement by William R. Ferguson, exploitation manager for M-G-M, the trackless train left Genoa, Italy, on April 12, aboard the good ship Principessa Giovanna, bound for Buenos Aires.

American Contracts Make Canada Studio Self-Supporting

The Canadian Government Motion Picture Studio at Ottawa was discussed on the floor of the House of Commons last week when James Malcolm, Minister of Trade and Commerce, announced that the studio would be self-supporting during the coming year because of the increased revenue through contracts recently secured in the United States for the distribution of the Canadian releases. These contracts had been obtained in Hollywood and Chicago by R. S. Peck, director of the Ottawa bureau.

This was followed by the announcement that the Govern-

ment studio was being operated along commercial lines, with every film produced by the Department bringing rentals from theatres using them. The Government makes no charge for purely educational reels screened otherwise than in theatres, except to ask for a nominal sum. Films are distributed in the United States and other countries through commercial companies and Mr. Malcolm declared that there was a very encouraging demand for the Government releases. The Government pictures have theatrical distribution in Canada through the Canadian Universal Film Company, Toronto.

Motion Pictures Science's Magic Handmaid

(Continued from Page 1)

sis of various diseases. Practically all diseases bring about definite changes in the tissues and these changes can be made apparent by various optical instruments much more quickly and certainly than by the usual methods of diagnosis. By means of the spectroscope, the microscope, and other optical instruments a photographic record is obtainable and therefore can be translated into motion pictures.

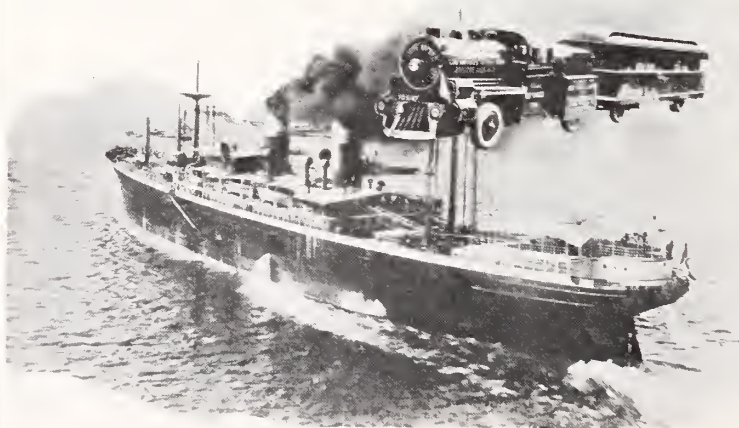
"How important this is, need not be enlarged upon except to say that the camera gives information about the progress of numerous diseases long before any diagnosis is possible by ordinary methods."

Dr. Hitchins also described the automatic developing machinery which the Duplex Motion Picture Corporation is installing for Famous Players in their new plant on West 43rd St., N. Y. City, which represent the last word in scientific handling of motion picture production. They will be used by Famous Players in handling their forthcoming news reel service expeditiously, and will be in

operation not later than August 1.

According to Dr. Hitchins these machines will take the film direct from the printers and completely process it, delivering it at the end of the machine ready for exhibition at the rate of 100 feet a minute. These machines will turn out under the care of six men the same amount of work that it would take 110 men to turn out by hand.

Previous to Dr. Hitchins talk a number of interesting scientific films were shown. One of these was a film made by Dr. Hitchins for the Bell Telephone Laboratories, which showed in graphic form how sound is transmitted through the telephone diaphragm over the wires and through the transmitter into the aural passages of the individual on the receiving end. Another picture showed the functioning of the valves of the heart in most amazing fashion. Microscopic motion pictures were also shown of a variety of subjects, animalculi, amoebae, and other minute forms of life in action, the circulation of the blood and the movement of the blood corpuscles, etc.



Metro-Goldwyn-Mayer's "Trackless Train," after touring America and Europe, is now en route to South America.

Our Stock Market

By Ervin L. Hall

The moving picture companies are on the fringe of what is considered a dull season. For this reason market traders are disinclined to buy the stocks on the theory that earnings will decline during the summer. But people will drop in the movies to get cooled off in the summer rather than to go to high priced theatres. Besides, stock buying is anticipatory. The time when shrewd traders buy a stock is when it is low, or at off seasons.

Hal Roach Studios 8% Preferred Stock. This stock participates in common dividends to 10%. \$25 par value. The company is a leading producer of short film subjects. Assets are over \$2,750,000. Net earnings for the last 8 years have averaged \$167,596 a year. Good yield and good security, and good prospects.

Roxy Circuit, Inc. Theatre took in at the box office \$157,611 from March 12th to March 18th inclusive. This is a record. Business is being maintained at record pace.

Warner Brothers Pictures, Inc. Business is increasing and more phonofilm contracts for theatres are being made. The company is running at capacity. There were 5,600 shares dealt in for the week ended April 9th. Price range since the first of the year has been from 45½ on January 6th to 23½ on March 21st. Now selling around 28½.

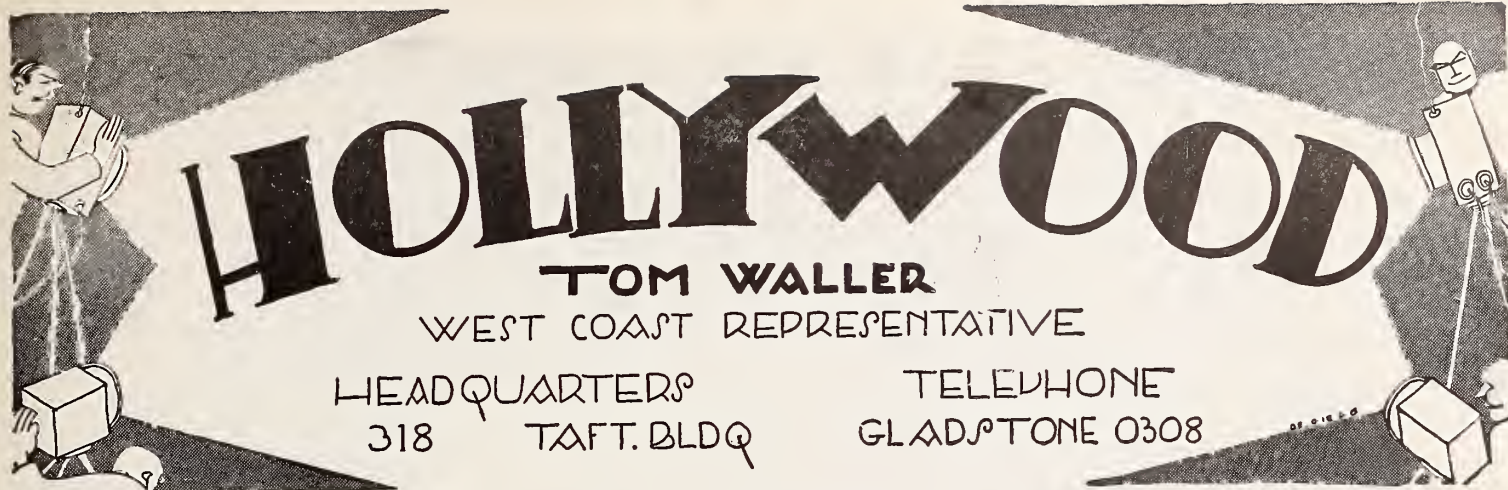
Universal Pictures First Preferred. Only 200 shares dealt in the week ended April 9th. This year the stock has ranged from 103 to 98. Universal Pictures are adding to its theatres and has a satisfactory earning record.

Pathe A. The stock may profitably be bought in July or August. Dealing in the shares is reasonably heavy as 12,400 shares were dealt in up to the week ended April 9th. The highest point reached this year was March 14th when the stock sold at 48. The low was 37 on February 14th. Stock now is selling around 45.

Loew's, Inc. is running better than 40,000 shares a week. On March 17th it reached the record high of 637½. On January it sold as low as 46½. It seems to persist in hovering around 55 and 56 now. The stock may be purchased on recessions. The company is in a sound financial position with a future indicating steady growth.

Let's Go!

After a special showing of William Fox's motion picture, "What Price Glory," at the Charleston, S. C. prison, one of the inmates, serving a life sentence, reviewed the film in the prison publication, "The Monitor," with this for his tag line: "You must go and see this picture."



Sistrom Renews Contract With Cecil De Mille

William Sistrom, general manager of the DeMille-Metropolitan studios, has signed a new contract and will oversee activities at these two studios for some time to come.

DeMille also announces the elevation of William C. DeMille and Walter Woods to the rank of supervisors joining the present staff of Bertram Millhauser, and Jeannie McPherson. William C. DeMille will also serve as associate producer with his brother Cecil.

Other additions to the DeMille staff are Wilfred Buckland, art director, and Max Marcin, playwright and author.

Enlargement of the stock company at the DeMille Metropolitan studios is also underway. Lena Linda and Virginia Bradford are the two most recent additions. A number of other promising young actors and actresses are also being considered for stock.

D. B. Hampton Becomes Head Of Cody Prods.

David B. Hampton has just taken over the portfolio of business-manager for Bill Cody productions. Dave is the son of Benjamin B. Hampton, former producer of Federal Photoplays and other independent productions.

Hampton is probably the youngest business or production manager in the business but has been associated with affairs of the industry ever since he was a youngster. He started his picture career as a messenger for the old Peralta outfit back east and came to the coast later. Before joining Cody, Hampton was affiliated with M-G-M.

Universal May Sign Lucien Littlefield

Universal is considering the signing of Lucien Littlefield to a five year contract, according to a studio announcement. From the same source comes the further information that Paul Leni will direct "The Man Who Laughed", co-starring Conrad Veidt and Mary Philbin. Dela Sekley will supervise the production.

Thomson's First Is "Jesse James"

As announced in the Moving Picture World several months ago, Fred Thomson has finally joined the Paramount forces officially. It has been a foregone conclusion for a long time that the popular western star would take his horse and chaps and move from the F. B. C. to Paramount.

Thomson's first picture under his new alignment will be "Jesse James", which Frank Emmett Clifton is writing. Production will get under way about July 1.

Art Director Goes to Coast

Laurence W. Hitt, former art director of the Paramount eastern studio, has been named art director of the west coast plant, according to an announcement by B. P. Schulberg, associate producer.

Hitt was appointed art director for Paramount in the east in 1923, one year after taking up his duties with that organization.

Hans Dreier and Albert Freudman, chief set designers, will act as aides to Hitt.

Bushman, Sr., Has Lead

Francis X. Bushman, Sr., has the lead in Universal's "The Eternal Silence." His son, Francis Jr. also has a featured part in "The Scarlet Arrow" at the same studio.

Fraser of Lloyd Corporation Eastward to Confer With Kent

Says the Era of the Short Subject is at Hand and That Its Standing as Entertainment Is Assured—Will Discuss Next Lloyd Production with Paramount

WILLIAM R. FRASER, general manager of the Harold Lloyd Corporation, before leaving for New York for a number of conferences with Sidney R. Kent, general manager of Paramount, and other officials of the organization through which Lloyd pictures are released, had a number of interesting statements to make relative to the matter of short subjects. Fraser is also president of the Hollywood Productions now starring Edward Everett Horton in a series of two-reelers.

"The era of the short subjects, featurette, or whatever you may choose to call the two-reel picture, is at hand," declared Fraser to the Moving Picture World before grabbing the "rattler" for the east. "For years the short picture has been fighting for a status on motion picture programs equal to the so-called feature, sometimes with varying success.

"But now its standing as entertainment is assured. The highest grade of two-reel comedies are now finding their way to the market. More money will be spent on these short features than has ever been involved in these productions heretofore.

"A higher type of star will be featured. This is proven by our selection of Edward Everett Horton, who has become one of the best known players of light farce, to star in our two-reelers. Horton's first two pictures, "Dad's Choice" and "The King of Spades" have already been completed."

In producing the Horton comedies, according to Fraser, it is the intention of the Hollywood Productions to surround them with all the advantages of the average high class feature. This will involve the expenditure of considerable money, yet, he feels the investment worth while because of the demand the high class of short feature should create.



William R. Fraser

While in the east Fraser will talk over the next Lloyd production with Famous officials. Lloyd expects to start his next picture within the next month.

Lewis Stone in "His Son"

Production has started on "His Son," Sam Rork's next for First National. Lewis Stone is featured with Lilyan Tashman, Arthur Rankin and Annie Rorke in the supporting roles. John Francis Dillon is directing.

The Short Subject Grows Up —



Carlos Duran

CARLOS DURAN

*Whose Hollywood
Debut Did Not
Entail Usual
Sacrifice*

By Tom Waller
West Coast Representative

SOME of the world's most beautiful women are Hollywood's best coffee bringers. And some of the men who swish around after them and in between the feet of late patrons also have hair and teeth unexcelled in gloss and flash. They heard about Hollywood money and arrived to learn that Will Hays' statistics are unexaggerated and that no small part of the money for the people who come here unexpectedly is to be found in thin coins on many-hued table tops, between greasy towels and dripping mops. But there is always the chance for a "break"; and they keep on, and sometimes land.

That there are over 30,000 women, symmetrically this and that, and that the film capital never has use for more than around 8,000 of them; that restaurant and soda fountain jobs, as the result, are at a premium—all of this never entered the head of a tall attractive man whose South American parents had been in Spain just long enough to bring him into the world.

This was the Carlos Duran of two years ago. The New York exporter of automobile accessories seated in a Mexico City Hotel deciding to cut short his trip because Mexican business was below par. Less than an hour later Duran, the exporter, had decided to become Duran, the film actor.

A friend had come upon him during his meditation on the export game. A friend from California. A member, in fact, of the Los Angeles Chamber of Commerce.

Duran assured us recently in the World's West Coast headquarters that the idea of becoming a Hollywood actor never entered his head until this friend

broached the subject at a receptive moment. His admission placed him on record as more than violating the Hays' edict. He knew nothing about dishwashing and less about waiting on a table or competing with some modernly disillusioned Venus for a job behind a counter. He was an exporter and Hollywood knows only importers.

But Duran boarded no ordinary train Hollywood-bound from Mexico City. His was the special train chartered by the local chamber of commerce in its tour through Mexico several years ago. So, when Duran stepped off the train the localities saw him in the midst of local propagandists, people who seem to have a most lurid command of the nicest words in the dictionaries of every state and country in the world if the representative races constituting the city's present population mean anything.

Duran, however, had a mutual friend who had a mutual friend well up in the film capital and it was to this friend that he presented himself. Hollywood saved him from the milk wagon driving or dishwashing ignominy to which more than one successful player of today has been forced to stoop. He was not here more than a week before he found himself for the first time in screen grease paint in his first picture "The Coming of Amos".

During the two years that he has been here Duran's climb has been of the slow but successfully sure kind. He likes the place. He has his own ideas. He knows that the time now is not so far off when what his friend told him in Mexico City will be realized. Already he has established for himself a background of

twenty well-known feature pictures made by the biggest producers in Hollywood. Twenty pictures that have kept him busy since he received the well wishes of the chamber of commerce.

Among the pictures which he considers best show his work, Duran names Paramount's "Flower of the Night", Metro-Goldwyn-Mayer's "Paris" and Fox's "Carmen" and "Gabby".

On the psychology of what to do to get ahead in a systematic way—since that seems to have been the trend of his career in Hollywood—Duran stated: "Ability and luck."

Up to that time we had thought Duran had specialized in exporting but we then learned that at the age of sixteen he had run away from the home of his parents in Columbia, South America to join a Spanish repertoire company. As an actor and later a leading man he traveled with that legitimate unit for nearly three years through Latin America and then to Spain. It was across the water that his family finally located him when they promptly announced their decision that he was to become a dentist.

A year at the University of Pennsylvania convinced Duran that filling teeth could never take the place of the footlights and that if he were not to become an actor he would not, at least, become a dentist.

Duran refers to the Mexico City hotel episode as an instance substantiating his belief in luck. It was luck that he got in with the Los Angeles Chamber of Commerce and luck that he had a mutual friend to go to when he arrived here. Duran considers it was luck up to the time he got his first part in pictures and the rest was ability.

It was the wrong kind of luck, however, that caused him to board a train leaving New York for the West in the latter part of January, this year. Where the other train had brought him luck this latest train was responsible for him losing one of the biggest opportunities of his career. This, he told us, was that the leading role in a big South American picture would have been his had he forwarded to his manager the number of the train which he had boarded. It was a role which Duran says he would have had the keenest pleasure in portraying since it dealt with the George Washington of South American of whom he claims to be a direct descendant. It was also a role which, Hollywood observers know, would have netted for Duran a much-coveted spot on Hollywood's constellation.

Broadened by life in the business worlds of London and Paris, in addition to his experience on the American continent, Duran, from his contacts on the inside of the film world, is unhesitant in his praise for Hollywood production methods. He recognizes the motion picture industry as being different and apart from any industry. That it is an industry essentially devoted to art with but a commercial twist. Because of this he said what first appealed to him as exorbitant waste in production methods now impresses him as the utmost in economy. Systematizing production work to the same letter that an automobile is manufactured is "out". Therefore an actor or actress attempting to adopt a schedule for their own career is of necessity forced into a similar class, he believes. Two years have more than ever convinced Duran that it's ability, watchful waiting and luck.

A n E x p o r t e r i n G r e a s e P a i n t

"Tillie The Toiler" Is A Trifle Weak At Santa Monica Preview

Titles by Ralph Spence Brought Laughter But
Although Picture is Based on Russ Westover's
Comic Strip It Is Essentially Different

By Tom Waller

West Coast Representative

METRO-GOLDWYN-MAYER previewed Marion Davies' "Tillie the Toiler" one night this week at the Criterion in Santa Monica. The screen story is publicized as being based on the newspaper comic strip syndicated nationally by Cartoonist Russ Westover.

An audience exceptionally swelled by the Santa Monica specie of "flapper and cake-eater" heralded the flash of the title and Miss Davies' cognomen with manifestations obviously excellent those which came just as the organist fingered in his "Home, Sweet Home" repertory.

On the way up the center aisle the writer heard blah and blah from the undergraduates. Of course that was in just one theatre and the first preview in the first theatre hardly provides material and circumstance for a good all-round permanent box-office criterion.

"Tillie the Toiler" has some Ralph Spence titles that brought only a few of the laughs that we expected. In fact we laughed out loud once or twice and were surprised to get our own echo.

The preview convinced us, however, that the screen "Tillie" in its present state is not like the newspaper "Tillie's" gunny sack of laughs and tricks.

From the angle of straight seeing the closest resemblances to the cartoonist's characters are George K. Arthur, George Barker and Gertrude Short. As the irate boss, the swell-headed under-boss and the office busy-body the newspaper "Tillie" seems to step right into the screen "Tillie."

The tall Matt Moore barely makes the short stubby tilted-nosed Mac of the comic sheet. Miss Davies as "Tillie" has practically everyone playing into her hand and scores her point with such rapid frequency as to give an audience the impression after the first few reels of the picture that she knows she is going to win.

The whole story at its very most was not up to expectations at its unofficial Santa Monica projection.

Will Direct Colleen

After gagging nine of her previous starring vehicles Mervin LeRoy will now direct Colleen Moore in the tenth picture for First National. LeRoy is just 27 years of age and is said to be the youngest man assigned to the important job of directing one of the industry's biggest stars.

Cutting Room Blaze Destroys Key-Positives

Several thousand dollars in damages resulted at Universal City from a fire that started in the cutting room and destroyed the key-positives on a number of pictures. "Uncle Tom's Cabin" and Reginald Denny's, "Fast and Furious" negatives were considerably seared by the blaze. This will necessitate the re-taking of many feet of film.

An investigation disclosed, it is said, that the fire started when a spark flew out of a lamp in the cutting room and landed in the celluloid.

Comedian Signs Contract With Warner Bros.

Clyde Cook, film comedian, has signed a contract with Warner Brothers, thus bringing to a close a free lancing career inaugurated a year ago. The contract, according to Jack Warner, comes as the result of Cook's fine work in "The Brute", starring Monte Blue, and "The Climbers" starring Irene Rich.

His first featured role, under the terms of his new contract, will be in support of Louise Fazenda in "Simple Sis", to be directed by Herman Raymaker. Cook is well-known to the vaudeville stage and was with Hal Roach for a number of two reel comedies.

To Title "Les Miserables"

Walter Anthony, head of the title department at Universal, has been selected to title Jean Sapene's foreign-made production of Victor Hugo's, "Les Miserables." Anthony titled "Michael Strogoff."

Ruth Scores With Naturalness In Classic "Babe Comes Home"

Does Not Try to Emulate Barrymore But Retains Simplicity Characteristic of His Private Life—Picture Is Far Above Usual Hokum

By Jim Powers

West Coast Staff Writer

A SATISFIED audience wended its way from the Westlake Theatre following the preview of "Babe Comes Home," starring Babe Ruth. The Babe proved a pleasant surprise as an actor and the picture is far above the usual "hokum," featuring starring stars of the sporting world, whose only qualifications for a screen role is the position they maintain in the said world.

Ruth does not try to act according to the dictates of our best dramatic schools, which is probably the one reason why the picture provides pleasant entertainment. He depends entirely on a naturalness for which he is typical in private life and made no attempt to show up John Barrymore, Jack Gilbert, or other of our well-known thespians of the screen, as a portrayer of "drammar."

Exhibitors and audiences alike, will find a pleasant relief in "Babe Comes Home," compared to the usual shallow feature starring a big box-office name from the world of sport. While there is nothing heavy about the story, it, nevertheless, suffices insofar as entertainment goes. Ruth does remarkably well with his role and is ably supported by a cast of competent players including Anna Q. Nilsson, Louise Fazenda, Arthur Stone and Ethel Shannon. Each of the aforementioned is particularly good in the role he or she is called upon to portray.

The screen story serving Ruth in "Babe Comes Home" was adapted from a short magazine yarn by the late Gerald Beaumont. The background is laid jointly between a baseball field and a laundry, where Miss Nilsson, Louise Fazenda, Ethel Shannon and Stone are employed. Miss Nilsson makes a pleasing heroine first attracted to the famous diamond star by the unromantic but effective dirty shirt of his baseball uniform as it were. The girl takes a dislike to the great Babe merely from being forced to launder the begrimed uniform each week as part of her chores.

Of course in the end she becomes a rabid baseball fan and marries the great Babe. His weakness for tobacco-chewing almost disrupts the happy home for a time but this difference is patched up and they live as happily as married couples are supposed to live ever after.

M-G-M Studios Have Amazing Power Unit

This may prove interesting so here goes. It comes from the Metro-Goldwyn-Mayer publicity department.

"Enough electricity to light a city the size of Providence, R. I., was used in a single week in the making of three motion pictures," according to Lou Klob, chief electrical engineer at the M-G-M studios. During the filming of big scenes in "Old Heidelberg", "The Trail of '98" and "The Unknown", the electric arcs took the full output of the studio power plant, which is a duplicate in size of the power equipment in Providence. One arc light is said to consume as much current as three hundred incandescent bulbs.

LeBaron Will Work Under Edwin King

Word spread through Hollywood this week that the arrival of William LeBaron as an F. B. O. vice-president meant the ousting of Edwin King as vice-president and chief of F. B. O. production.

LeBaron's job with F. B. O., after his executive association for over three years with Paramount in New York will make him vice-president but under the jurisdiction of Mr. King. As a matter of fact LeBaron's position was officially described to us as being practically the same as the one which Sam Wood held until a few months ago. LeBaron's full title is that of vice-president and associate producer.

Tillie Crashes The Movie Gate

The Hollywood Photographic Section



M. P. World Staff Photo.

HELENE COSTELLO — Has the feminine lead opposite Syd Chaplin in his current picture.

Helene is Chip Off Old Block

Not so many years ago romantic housewives and pre-war Shebas stumbled over each other to gain admission to the local opera-house when Maurice Costello's name appeared in a production. Mr. Costello was probably the first matinee idol of the screen and it was a blasé damsel, indeed, that was not susceptible to his wavy locks and had to suppress a desire to swap places with the fortunate heroine that found herself in the strong arms of the hero as the final clinch flickered out and the lights were turned on.

While Mr. Costello has not been active on the screen in recent years he has perpetuated the name by offering two of his charming daughters to the realms of the silent drama. In this we deal with Helene, a petite little Miss, now playing the feminine lead with Syd Chaplin in the latter's latest for Warner Brothers. Her sister, Dolores, is already established as a popular screen favorite.

Helene was one of the thirteen Wampas Baby Stars of 1927, and is just beginning to forge to the front. Her first picture experience came when she was a youngster and her dad was a star. In those days she always played the part of dad as a child on the screen when the story called for a flashback to his puerile period.



M. P. World Staff Photo.

JOHN KRAFFT — Ranked among the top-notch title-writers and with Cecil B. De Mille.

Titling Irvin Cobb Original

Many a poor picture has been saved by the facile pen of a clever title writer. Of late the art of titling has come into its own and the writers that specialize in this branch of motion picture making are beginning to come into their own and draw down the financial recompense their work merits.

Over on the De Mille lot in Culver City they take no chances on letting a good man get away. As a consequence John Krafft has been resigned to a new long term contract and will continue to title De Mille and Metropolitan productions for some time to come.

Krafft claims Indianapolis as his birthplace and received his education in the same city. It was but a step from the classroom to the editorial staff of one of the leading journals of his home town. While working as a columnist on the Indianapolis Star he attracted the attention of Carl Laemmle, who figured that Krafft's trend for humor would look good in screen titles.

He accepted the Laemmle offer and moved his baggage to New York, where he became a fixture for the time with Universal. His relationship with this organization lasted fourteen months and then he transferred his typewriter to the editorial department of William Fox Productions and remained there for five years.

A year and a half as a free lance title writer then followed before he signed under the De Mille banner on a short term contract more than six months ago. The renewal of the contract on its expiration came in the natural course of events.

Krafft titled "The Yankee Clipper," a DeMille special now playing and is at present titling "Turkish Delight," an original story by Irving Cobb.



M. P. World Staff Photo.

BOUND UPWARD — Eugenia Gilbert playing feminine lead in the current Columbia production.

Will Be Johnny Walker's Lead

After three months in the east Eugenia Gilbert is more than glad to be back in Hollywood, especially as she has the feminine lead opposite Johnny Walker in the current story at the Columbia studios. The title of this is still unknown but as it is not unusual for a company to "shoot" under these circumstances a good commercial title will quite naturally follow later.

Eugenia has been working in pictures for about four years now with much of her emoting being done for Pathe, both in serial and regular features. She was born in East Orange, N. J., where she obtained her early education only to put the finishing touches to it right here in Los Angeles.

This is her second leading role for Columbia, her last being with Bert Lytell in "Obey the Law." That she was eminently satisfactory in this is proven by her assignment of the lead in the present production.

For three months she was on location in Charleston, S. C., and New York making a picture for Pathe, before returning to do the lead in the latest Columbia production.

She is the shy and retiring type and not given to airy persiflage. She did tell us, however, that her ambition is to portray a variety of different roles in order that she may familiarize herself with all sorts of characters.

Miss Gilbert lives with her mother in Beverly Hills and for variation has a ranch in Ventura, where she spends much of her time between pictures.

Pommer With Irving Thalberg

Erich Pommer, German film executive, has assumed his duties as producer at the Metro-Goldwyn-Mayer studios. He will work with Irving Thalberg.



M. P. World Staff Photo.

LOUISE FAZENDA—Looks as though she was ducking the camera. She's on the Warner "lot."

Was First Mack Sennett Beauty

Louise Fazenda was not first in war, first in peace, etc., but she was one of the first in Mack Sennett Comedies.

Louise was one of Sennett's best bets in the days when the comedy value of a picture was gauged by the number of custard pies heaved in the course of a reel celluloid.

While browsing around the Warner Brothers' lot recently we happened to bump into Louise, at the time resting between pictures. During our conversation she told us all about her forthcoming effort for Warner Brothers, a story called "Simple Sis." She was bubbling over with enthusiasm as she recounted various humorous episodes from the script and declared it would be one of her best pictures.

Miss Fazenda, like many other present day stars, received her baptism of camera fire under the keen eye of Mack Sennett. She also did her bit, which was a rather large assignment—in Sennett's first feature length picture.

Some time back she was put under contract by the Warners and elected to stardom. Frequently she moves her kit to another lot for the purpose of adding a few humorous incidents to a rival production. Her latest was a supporting role with Babe Ruth, idol of the baseball world, in "The Babe Comes Home," a First National release.

She is now at the home.

The Hollywood Photographic Section



M. P. World Staff Photo

Herman Raymaker—Looking over the script of "Simple Sis" his next for Warner Brothers.

Jack-of-All Studio Trades

Movie directors are hard workers if we are to judge by the accompanying photograph of Herman Raymaker, who collects his weekly stipend from the Warner Brothers.

Raymaker has done practically everything in connection with the makes of motion pictures with the exception of grinding a camera. The latter in itself is something of a distinction as the majority of directors proudly proclaim their former apprenticeship as a camera grinder.

As an actor and a stunt man, Raymaker first attracted the attention of his bosses. It was not long before Mack Sennett saw directorial possibilities in the short, stocky young fellow that was risking his neck in order to transform laughs to the screen.

For years he remained in the Sennett fold as one of Mack's ace megaphone wielders. Quite naturally he was soon in demand by the larger companies seeking experienced and proven comedy directors. Warner Brothers must have talked more sugar as he is now listed among those present in the files of that organization.

Comedy, however, is not his only forte. Since being with Warners he has done a number of pictures with Rin-Tin-Tin, the clever dog star. At present he is working on "Simple Sis," in which Louise Fazenda is to be starred.

One of his pictures, "Millionaires" with George Sydney is just beginning to record itself as one of the big-money-makers.

From "Simple Sis" he goes to (?).



M. P. World Staff Photo

Fevens Sakes!—Johnnie Hines puts one over on Producer Charlie Burr between scenes on "White Pants Willie," Hines' latest comedy.

Johnny and Charlie Expect A Prosperous Three Years

We caught Producer Charlie Burr and his star, Johnny Hines on the first day of their shooting on their next First National release. The Elmer Davis story "White Pants Willie" is the theme and, as the World's own photograph shows, it starts Johnny off in a greasy mechanic's apron.

Burr was all pepped up about the story. It will be the sixth release of Burr and Hines Enterprises through the Burbank clearing house. But there's more to the story than that. First National has just exercised its option for Johnny Hines vehicles for the next three years. Burr jingled in his right pocket as he told us that the option will mean almost double the money that Burr and Hines have been

receiving from their distributors.

Slouched in a chair on the Tec-Art set while he feigned sleep for the benefit of "No Good" sign and to give Hines an opportunity to register that smile on one of *Moving Picture World's* first exclusive photograph's, Burr snapped into it just as soon as the camera clicked.

"And another thing," he said. And we buzzed away while the cast in "White Flannel Willie" admired a trained goose, which will have no mean part in this picture. The "other thing" was the word that he had bought the famous stage success "A Pair of Sixes" for Hines and that it's going into the works soon so as to be ready for official screening early next year.

Pauline Starke Joins The Free Lance Ranks

Pauline Starke has come to the conclusion that the life of a free lance player is the thing. Therefore she has broken her contract with Metro-Goldwyn-Mayer, according to advices from the Culver City studio.

A trip to New York will intervene before Miss Starke seriously considers further arduous labor before the camera.

Two Film Weddings

Two film weddings served to enliven the week here. Irene Rich, screen actress, and David F. Blankenhorn, Los Angeles realtor and bond salesman, were married at the Pebble Beach home of friends. Albert Conti, character actor, married Miriam Wherry, known on the screen as Patricia Cross in a quiet wedding in Hollywood on Saturday.

Beery-Hatton Team Reunited

"Fireman, Save my Child", forthcoming Paramount release finds that comedy team of Wally Beery and Ray Hatton again united. Announcement to this effect was made by B. P. Schulberg, associate producer.

The tremendous success enjoyed by this pair in "Behind the Front" and "We're in the Navy Now" made the dissolving of the team four months ago regrettable. However, whatever differences resulted in the temporary break seem to be patched up and the pair will be seen together again.

Eddie Sutherland, who directed them in both hits, will be back at the megaphone.

Patsy Ruth With Universal

Patsy Ruth Miller has signed with Universal to play the starring role in "Patents Pending," to be directed by William Kraft. The story is by Harry Hoyt.



M. P. World Staff Photo

Taylor Holmes—Probably reading something pleasant about his current comedies for Gaiety.

Holmes Ideal Domestic Type

The bickerings that now and then inject themselves into domestic bliss and cause the good ship matrimony to flounder around, and often hit the rocks, are as a rule painful to the participants—and by the same token they are more often humorous to the casual onlooker. At least Taylor Holmes figures he can pluck a flock of laughs out of the clear air with a series of two-reel comedies founded on the episodes that go to make up the home life of the average American couple—man and wife.

When we talked to Holmes on the Tec-Art lot, where he is making the pictures, he was then on the second of a series of thirteen domestic comedies scheduled for the present year. His first effort was "The Second Honeymoon." Leah Baird plays the feminine lead.

This is not Holmes' first venture from the legitimate stage to screen effort. Back in the old days, when Essanay and Triangle were flourishing, he took his first fling before the camera. The speaking stage, however, has been his forte in recent years and his "No, No, Nanette" is still remembered in Los Angeles.

By a strange freak of fate, Lawrence Windon, who directed Holmes in all his Essanay and Triangle pictures, is also handling the megaphone on the comedian's current series. The stories are something on the line of those featured by Mr. and Mrs. Sidney Drew some years ago, and to use Holmes' own quotation, "they look mighty good from the standpoint of entertainment."

The Hollywood Photographic Section



M. P. World Staff Photo

Director Leo Meehan and Virginia Valli. Meehan will direct Miss Valli in "Down One Way" for F. B. O.

Leo Meehan To Direct Valli

In Hollywood after a short vacation in Honolulu, Virginia Valli finds herself back in harness again with a starring role in "Down Our Way," an F.B.O. production. Miss Valli's contract with Fox expired just before she sailed for Hawaii and, according to her intentions at present will remain a free lance player.

While exchanging studio gossip with Director Leo Meehan, on the F. B. O. lot Miss Valli joined the party and posed with Meehan for a photograph.

The pair will work together in "Down Our Way," which incidentally has one of the smallest casts of any recent pictures attempted by production units. Three people comprise the cast, Miss Valli, Orville Caldwell, and Frankie Darrow, juvenile player.

With the completion of this picture Meehan will immediately start on the screen version of Gene Stratton Porter's "The Harvester." This will be filmed in the locale Mrs. Porter wrote about in her famous novel.

Limberlost Cabin in Rome City, Ind., the original location of this story, will be taken over by a company of picture players, cameramen and technical aides. In this spot all the exterior "shots" will be filmed with the interiors taken care of back here at the studio.

Meehan first attained recognition as a director by his masterful handling of a number of Mrs. Porter's stories now being shown on the screen. Recently he was signed to a new three-year contract by F. B. O. and will direct many of that company's most important productions during the coming year.



M. P. World Staff Photo

The Villain, Louis Natheaux, now playing the city slicker in De Mille's "The Country Doctor," in dignified pose.

Villain Roles Hard On Nose

The hero has a fine time of it in the pictures but it is sure hard on the poor villain. Louis Natheaux, De Mille featured player, will bear us out in this. Poor Louis has probably been socked on the nose more by indignant heroes (in screen roles, of course) than the majority of film actors.

Natheaux is what might possibly be termed the villain developed by higher education. He is a college man, graduated from Northwestern University, and previous to that attended the Culver Military Academy.

He obtained his first real chance on the stage when he took Eddie Cantor's place in Los Angeles during the run of "Canary Cottage." A stage career in New York then followed, which was terminated temporarily by the World War.

After the big brawl across the pond he came to Hollywood and entered pictures. They generally find something for him to do in practically every DeMille production.

In "The Golden Bed" he made a distinct impression and then followed parts in "The Volga Boatman," "Three Faces East," "Silence," "Man Bait," "Fighting Love," "The King of Kings," "Turkish Delight" and he is now busy on "The Country Doctor." In this play he plays the part of the "slick city fella" with his usual sang froid.

Natheaux is not villainous at all to talk to on the "set." He takes his work seriously.



M. P. World Staff Photo

Jean DuPont—One of Hollywood's foremost writers. She is doing the "Beauty Shop Series" for F. B. O.

Put Spice In Witwer Yarns

Some of Film Booking Office's most regular money-makers are springing from the brain of Jean DuPont. From her little office near the set which Fred Thomson used to shoot many of his interiors in his last picture for F. B. O., Miss DuPont put spice in the Witwer series. Now she has just finished work on some material which will snap to the screen something entirely new in the way of women and beauty doctors. On this last work Tom McNamara collaborated with her.

Observers who are around the studios six out of seven days a week are inside on the knowledge that within a year Miss DuPont's present pace will establish her as one of Hollywood's leading woman writers. Not only has her screen work won her the commendation of F. B. O. associated but her writing stories on the side for national magazines has already made her name one really worthwhile at the Hollywood Writers Club.

Persistent effort for a goal which she knew she could achieve caused Miss DuPont to take the first job Hollywood had for her upon receiving her sheepskin from the University of California over a year ago. She then came here as a telephone operator. From that job she moved into the chair of chief of F. B. O.'s reading department. Just a few months ago F. B. O. executives placed her in her present little office to work out her own ideas on her own typewriter.



M. P. World Staff Photo

Rupert Julian who directed "The Yankee Clipper" and is now making "The Country Doctor."

Rupert Julian Started Young

Rupert Julian started his stage career at the age of 16 and has been associated with the footlights and screen ever since.

He was born in Auckland, New Zealand, where he was also educated. His first stage work occurred in the home town and with his first company he toured Australia and South Africa.

Seeking larger fields to conquer he left New Zealand and registered in New York, where his American debut was made on the famous stage of the old Daly Theatre. A number of theatrical engagements followed in which he shared honors with well-known stars.

Realizing the possibilities held forth by pictures he trekked west to Hollywood to appear in Universal Pictures. From there he went to Paramount only to return later to the "U" lot. This time he served both as actor and director and while with this organization was responsible for many of Carl Laemmle's biggest money-makers. "The Beast of Berlin," "Mother 'o Mine," "The Merry-go-Round" (in which he discovered Mary Philbin); and "The Phantom of the Opera," were all Julian productions.

In April 1925 he signed a contract to direct for Cecil B. De Mille and has been associated with the latter company ever since. His last effort was "The Yankee Clipper," which met with noticeable success. At present he is engaged in making "The Country Doctor." This, it is freely predicted, will prove one of the most humanly interesting stories ever filmed. Rudolph Schildkraut, that competent character actor, plays the part of the old New England physician.

Julian has a niche all his own in the directorial ranks and one of the past masters.



Studio Row



FLORENCE ROBERTS has been signed by Samuel Goldwyn for a role in the current Henry King production, "The Magic Flame," co-starring Ronald Colman and Vilma Banky.

* * *

POLLY MORAN, film comedienne, has been signed to a long term contract by Metro-Goldwyn-Mayer.

* * *

SEENA OWEN, whose contract has expired for Metropolitan has been signed to a contract by Cecil B. DeMille for featured roles and leads.

* * *

CLARA BOW is enjoying a short vacation with the completion of "Rough House Rosie" for Paramount.

* * *

GLENN TRYON will play the lead opposite Patsy Ruth Miller in "Patents Pending" which William Craft will direct for Universal.

* * *

ALBERT CONTI has been signed for one of the featured roles in "Anna Karenina" in which Greta Garbo will be starred by M-G-M.

* * *

BETTY COMPSON, Edmund Burns and Henry Kolher will play the leading roles in the Universal production, "Midnight Rose". James Young will direct.

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DALLAS FITZGERALD, producer-director, has completed work on "Woman's Law", his first of series of eight productions for Peerless Picture Corporation. Fitzgerald's next production, "Webs of Fate" will get underway about May 10.

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EVA NOVAK is en route to Australia, where she will start work on a new picture to be directed by Wallace Worsely.

* * *

WARNER BROTHERS announce the signing of Archie Mayo to a long term contract as a director.

* * *

WILLIAM COLLIER, JR., will play the juvenile lead in Irene Rich's next starring production for Warner Brothers, tentatively titled "Dearie."

* * *

LOIS MORAN has been signed to play opposite Norman Kerry in "Too Many Women" for Universal. The rest of the cast includes, Miljan will play the heavy in "What Happened to Father" at the same will direct.

* * *

NEGOTIATIONS are said to be underway between United Artists and Richard Wallace, popular young director, whereby the latter may join the U. A. forces.

* * *

BETTY BLYTHE has been signed for a role in "The Belle of Barcelona" which Michael Curtiz will direct for Warner Brothers. John Miljan will play the heavy in "What Happened to Father" at the same studio.

* * *

ON his return from a trip to New York, Emil G. Jannings, German film star, will start work on "Hitting for Heaven," an original story by Josef Von Sternberg.

* * *

A WELL-FOUNDED rumor along the boulevard is to the effect that Fannie Brice, popular legitimate comedian, will take a flyer on the screen. This time it is to be with United Artists if everything goes according to Hoyle.

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SCREEN rights to "Rose Marie", the musical comedy sensation, have been purchased by Metro-Goldwyn-Mayer and it is announced that William Nigh has been selected as the director to handle the pictorial version.

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THE title of Sam E. Rork's latest production for First National has been changed from "His Son" to "Modern Madness".

* * *

CARMEL MYERS will make a picture under the direction of E. A. Dupont, while in Europe on a short vacation.

FRED FLECK, former casting director at the Paramount Long Island studio, has been named assistant director to Clarence Badger in Richard Dix's next picture.

* * *

MARIE PREVOST, popular screen star, will be one of the honored guests at the California Valencia Orange Show to be staged at Anaheim, Calif., May 19 to 29.

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THE demand for the services of Gertrude Astor increases with each successive picture. Miss Astor is now doing one of the featured roles in "The Small Bachelor," which William Seiter is directing for Universal.

* * *

HOOT GIBSON, Universal Western star, is now on location with a company at Paso Robles filming "The Prairie King," an adaptation of Peter B. Kyne's "Bread Upon the Waters." Del Andrews is directing.

* * *

CLAIRE McDOWELL, Myrtle Steadman, Carroll Nye and J. W. Johnson have been added to the cast of "The Brute", Monte Blue's next starring production for a Warner Brothers. Edna Murphy plays the feminine lead.

* * *

DIRECTOR VICTOR SEASTROM has started on "The Wind" for M-G-M with Lillian Gish in the starring role. Lars Hanson, Dorothy Cummings, Edward Earle, Montague Love and William Orlamond are also included in the cast.

* * *

FOR several years, Edward Everett Horton, has been imbued with an idea for a motion picture. It is now finished under the title of "The King of Spades", and is the second of a series of two reel comedies in which he is being starred by Hollywood Productions for Paramount release. The story is set in a western locale and was directed by J. A. Howe. N. T. Barrows, Thomas J. Crizer and James Davies co-operated on the story.

* * *

"BABY BROTHER" is the title of the latest "Our Gang" comedy at the Hal Roach studio in Culver City. Rotund Joe Cobb is the center of a bevy of embarrassing situations brought about by the purchase of slightly brunette baby from Farina, which has been treated to a coat of whitening in order to qualify as a member of the fairer sex.

* * *

PRODUCTION on "The Scarlet Arrow" will start at Universal City about May 1, with Francis X. Bushman, Jr., in the feature male role. Francis X. Bushman, Sr., is also on the same lot playing an important role in "Eternal Silence", directed by Ernest Laemmle.

* * *

EIGHT pictures are now in production at the Paramount studios and six more are scheduled to start within the next two weeks.

* * *

RAYMOND NOVARRO'S next starring vehicle will be "Romance", from Joseph Conrad's famous novel.

* * *

YVONNE TAYLOR, former Follies beauty, has arrived on the coast to fulfill a screen contract with M-G-M.

* * *

CHARLIE CHASE, Hal Roach comedian, is resting at Palm Springs following the completion of his latest comedy, "What Women Did For Me."

* * *

MALCOLM ST. CLAIR will probably direct Constance Talmadge in her next for United Artists.

* * *

NAT ROSS will direct "Stop That Man" for Universal.

* * *

SAM WOOD has been placed under a long term contract to direct for M-G-M.

* * *

VIRGINIA LEE CORBIN has signed a long-term contract to appear in First National productions.

Coast Activities In a Nutshell

EASTER EGGS

"I wonder what they're going to hatch this spring"

Help to Keep Things Clean

CARRYING on its fight against film frauds; a fight which has very largely, though not completely eliminated the hordes of swindlers seeking to profit from the popular belief that there is money in any and all phases of the film industry, the Motion Picture Producers and Distributors had a lengthy article in the March issue of *The Classified Journal*, pointing out the devices of fake film promoters, scenario schools and the like.

This is merely another strategic move in a comprehensive campaign, but it is particularly effective in that this publication is the organ of the Association of Newspaper Classified Advertising Managers, or in other words the men who accept or reject precisely the type of advertising which has done so much to bring pictures into disrepute. Practically every copy goes directly into the hands of some person who can put up the bars against the swindlers in some particular paper, and it reaches practically every paper of any consequence.

Before the formation of the M. P. P. D. A. more than one million dollars annually were thrown away on wildcat schemes; generally by persons least able to afford the loss of their little fortunes. Widows sought to augment their scanty inheritances through this new and attractive road to large dividends. It is on record that one day worker in a New Jersey town almost starved herself to death that she might complete the payments on the course of scenario instruction that she fondly believed would take her from the wash-tub and the scrubbing pail.

In the past few years these advertisements have almost completely disappeared. Credit is largely due the Hays organization, which has performed this service for no personal gain but merely to carry on the general idea of making the cinema clean and above suspicion. It is a work that has been done almost single handed: an accomplishment possible only to a far flung organization.

But every exhibitor can contribute in some small degree to this cleaning up. If you see in your local papers the advertisement of scenario schools, schools of acting, appeals of the familiar "new faces wanted" type or the announcement of the formation of a local production company, argue with the newspaper publisher and, if necessary, call on the Hays organization for aid.

You may think it no concern of yours if some credulous fools are fleeced, but there is a positive dollar and cents value to you in keeping the pictures in good odor in your community. Help the M. P. P. D. A. help you.

this week and next

*P. T. Barnum Was Not a Showman
But Merely a Darned Good Ad Man*

*The Real Showman Is Not Blatant
He Looks Like Any Other Merchant*

*Plaid Vests and Yellow Diamonds
Do Not Help Toward Showmanship*

*Best Showmen Are Not Always the
Men With the Most Big Theatres*

ASK any dozen men in the show business who was the greatest showman and the chances are that at least ten will give the name of P. T. Barnum as the greatest showman of all time. And those ten will be wrong—dead wrong. Barnum was one of the best self-advertisers the business has ever known, and he sold his early shows through this advertisement, but he never was a showman and it was not until he doubled up with that superb showman, James A. Bailey, that he was able to regain his rapidly slipping prestige. And yet the average man seldom thinks of James A. Bailey as a showman.

BARNUM died and the Barnum and Bailey show went on to new triumphs. Bailey died—and the show went on the rocks. Had Bailey died first and Barnum been left the survivor, the show would have gone on the rocks just the same, for it was Bailey's showmanship that kept it ever on its upward course. It was Bailey's showmanship that first virtually forced Barnum into affiliation and then sold his unique personality into a gigantic amusement enterprise.

PROBABLY there is no word in the show business more frequently and more grossly misused than this same "showman" and "showmanship." Ninety-five times out of every hundred people really mean "faker" where they say "showman" for the real showman is seldom a faker, very infrequently a self-advertiser and almost never a picturesque personality. He is a hard-headed, self-contained business man, selling amusement just about the same as a butcher sells meat or the grocer sells tea and sugar. If he were not a good business man, he would not be a good showman, for a showman sells entertainment through business methods and not through ballyhoo.

HE may appreciate the value of ballyhoo. Very often he may associate himself with a ballyhoo artist and put the latter forward as a figurehead, but you'll find him in the background, functioning smoothly, efficiently and quietly. He does not seek to break into the newspapers himself. He is the quietest man in the average crowd, he may even be averse to newspaper publicity, but he knows how to frame amusement ventures and how to put them over in a comprehensive and businesslike way.

IT has been this writer's privilege to have known many of the real showmen of the past thirty years, leaders in the dramatic, vaudeville, burlesque and circus fields, and not one of them would measure up to the popular impression of what a showman is or should be. Most of them suggested merchants or commercial executives rather than the popular conception of the showman. Even the leading dive keepers failed to look or act their parts and the owner of one of the most notorious "joints" on the Pacific Coast a quarter of a century ago might easily have passed for an office executive who was active in the Sunday School on his day of rest.

ALL of this would be unimportant were it not for the fact that many men feel that in order to be showmen they must try to act like the accepted type; that they must be loud talkers; back slappers and noisily dressed. Many a man who might have become a good showman had he been content to follow his natural bent, has spoiled himself through trying to look and act the part.

YOU don't have to wear a checked vest and a four carat diamond to be a showman. You don't have to talk loud for the benefit of newspaper men. You can be as modest and retiring as you please, the more modest the better, so long as you keep your finger on the public pulse and seek to cater to the most profitable element.

THE real showman is the person who can please the greatest portion of his public with the least expenditure of effort. Quiet friendliness will get him much further than braggart talk and loud dressing. He will cultivate the newspapers not to flaunt his own personality in print, but to get publicity that will benefit his enterprise. He does not start off his every notice with some reference to "Manager Plank" generally prefaced by some fancy adjective. He appreciates the value of keeping his name associated with his enterprise, but not in a noisy fashion. He talks about his shows and lets the shows speak for him.

HE is modestly appreciative of his own good work. He is willing to help his fellows by telling what he has done. He does not shrink from publicity, but rather he does not everlastingly court it for himself at the expense of his enterprise. He is not perpetually telling others how good he thinks himself to be, but he does not hiss "Liar!" when others tell him how good they think he is.

HE is not trying to be like this or that great man. He is not patterning after any particular model. He is trying to conduct his own business along his own individual lines. He is trying to sell his show through the program items rather than through his high powered automobile, his glossy silk hat or huge moustache. He is just a business man, selling theatre tickets instead of corner lots or dress goods. Put him at a table with a successful merchant, a successful lawyer and a popular minister and you probably could recognize the minister by his collar, but you would have difficulty in placing the other three.

AND don't forget that you do not have to own a circuit to be a good showman. You can be a good showman with only one house and a small-town house at that. It takes just as much skill, just as much showmanship to sell a program in a thousand-seat house in a fifteen thousand town as to sell a million seats a day in three or four hundred large capacity houses. You may not have to work as hard, but you have to be just as good a showman; perhaps even a better one.

WE can call to mind scores of men who operate one or two houses each who are better showmen than some of the men who are acclaimed such from coast to coast and yet who are, at bottom, only good fakers enjoying a run of good luck. Be content to be a good showman, and don't ape the fakers. It is apt to be fatal in the long run.

NO, we're not thinking of anyone in particular. Just thinking.

Epes W. Sargent.

by the way

Big Companies Busy With Preparations For Coming Sales Conventions And Selling Drives

Competitive Conditions Call For Tremendous Effort To Get Adequate Prices For Product

Getting Message Across of First Importance As Exhibitors Will Hold All the Cards

Latest Inside Info On Mammoth Merger Names Ben B. Hampton As Man Behind

Concerning W. Ray Johnston of Rayart

FOR some weeks now practically all the big companies have been speeding up their organizations in preparation for the mighty sales drives, which next month will be launched full force for the 1927-28 season.

STATISTICS and data on every phase of the complex selling problems, which this year will confront the men in the field, are being gathered with feverish haste for presentation at the sales conventions, which loom larger and more importantly every minute.

EVERY company has the fullest confidence in its product and there has been no curtailment in producing costs, but rather the reverse, with bigger and costlier pictures than ever and a consequent increase in responsibility for the sales departments, whose efforts will have to be commensurate with their excellent product and the intensive competition which all realize awaits them.

HOW the salesmen are to get the prices necessary to meet this higher production overhead, in the face of these severe competitive conditions, is the big problem which all are trying to solve and the answer to it is not found easily.

MOST companies are setting their highest hopes on their roadshows, most of which are still incubating, and on getting a break in the luck, which some of them will have and some will not, while in the short subject field the battle will be even keener.

WITH M.-G.-M. and Famous going after theatre patronage, in addition to their own houses, in every branch of short feature activity, including even the news reel, it appears as if the battle for bookings was going to be such as never before has been seen in this industry.

FROM the viewpoint of the exhibitor, there surely needs to be no panic for he can pick and choose his product at leisure and he certainly will not have to pay more than a fair and reasonable price for any of it, while he will have a raft of the best from which to make his selections.

MUCH the same conditions, which crushed or eliminated most of the independent territorial sales companies a couple of years ago and made many a theatre owner rich, exist today, only more acutely, with the difference that the independents who succeeded in weathering the storm are now lined up and entrenched far more securely than many of their big competitors, having solved effectually and economically most of their selling and producing problems.

TO put it bluntly, from now on it is going to be a case of dog eat dog, and every sales medium possible must be used by every company to the fullest extent or their competitors are going to come out on top.

THIS is a thought, which no doubt every big executive is taking to his sales convention with him and behind the scenes is causing many a headache.

SOME of the more foresighted are soon going to grasp the fact that the quickest, most effective and most responsive means to get their message across to the exhibitor is only to be found through the advertising pages of the much abused and much decried trade press—those who do not realize this, or do so too late, will be the losers.

THE exhibitor circulation, as proven by the A. B. C. audit, of the two leading weekly trade papers in this industry, amply demonstrates that the buyer of film takes his trade news seriously, even if many presumably intelligent advertisers do not seem to recognize this fact.

A FAMOUS, if somewhat unlettered, general of Civil War days once said that the way to win battles was "to git thar fustest with the mostest men."

JUST substitute the word "circulation" for "men" and there's an "over the top" idea in it for the wise sales executive, who knows how to use it.

LATEST reports on the Big Merger, Pathe, P. D. C. and First National—which promises now to be even bigger than ever because Universal is also said to be included—are to the effect that all negotiations have been concluded satisfactorily and the deal now only awaits the reports of the appraisers, who are placing their official valuations on the numerous properties involved.

AND the promoter of this giant combination, alongside of which every other that has come into being in this industry become insignificant by comparison, is disclosed as being no less a person than Benjamin B. Hampton.

MR. HAMPTON, advertising man, magazine publisher, film producer and financier, has put over many progressive and startlingly spectacular deals in a quiet way during his colorful career, but if this report is correct, and there is the strongest evidence to believe it is, he has certainly hung up another record.

IN this issue of MOVING PICTURE WORLD, W. Ray Johnston, president of Rayart, announces his line-up of fine product for the coming season, amplified and fortified by a group of sales accessories, paper, lobby displays and novelty advertising aids for the exhibitor of the biggest business-building potentialities.

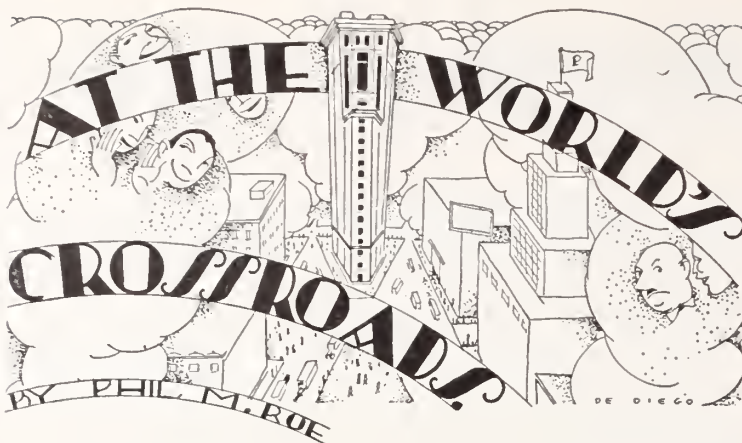
ONE of the youngest and one of the strongest of the sturdy handful of State Right organizations which have successfully fought their way through the difficult days of the past two years, the success of Ray Johnston's Rayart pictures has been based on two things—principle and personality.

WE ought to have more men like Ray Johnston in this business—they have exhibitor confidence.

Merritt Crawford

FOR something new in movie thrills, "**Chang**," Paramount's latest jungle feature, which opens at the Rivoli April 28, is recommended. It is about as novel and distinctive as could be imagined and even the most blasé film fan will get many a real "kick" out of this picture.

Major Merian Cooper and Ernest B. Schoedsack, who produced "**Grass**," are responsible for this remarkable feature, which occupied eighteen months in the making in the jungles of Siam. In its plot there is woven sympathy, pathos, suspense, tragedy and occasionally comedy. For stark realism, few films have ever come to the screen that match it, for it is the truthful portrayal of the



Dr. W. E. Shallenberger has betaken himself and his newly formed Plaza Pictures Corporation from the Loew State Building to more commodious quarters at 1650 Broadway. It may be noted, that a most interesting announcement about the popular "**Doc's**" activities in the near future, may shortly be expected. Things are lining up big for him.

*

Has the opening of the baseball season anything to do with the host of long unfamiliar faces, fresh from Hollywood, one sees at the **World's Crossroads** these bright Spring mornings? Surely it can't be the circus, that is bringing them all this way and if so, where do they put in their afternoons? For the lowdown write John McGraw or Colonel Ruppert.

*

Jimmy Grainger, he of the seven league boots, whose annual mileage in behalf of Fox films would make a trip to the moon seem inconsequential, is back with his New York friends again for a few days. Or he may be off on his mad dash against time once more for all we know, by the time this is printed.

Talk to Jimmy on the phone and by the time you can hang up and get over to Tenth Avenue, where he keeps an address and an office coat to prove that New



York is his bailiwick, you are just as apt as not to find that he is half way to Chicago or giving his Buffalo exchange man the once over, while you have been getting into his outer office.

Wireless has nothing on him, for Jimmy's movements are not confined by wave-lengths. The best rule for those to follow, who want to see him, is to start over to the Fox offices about the time they hear that Jimmy is in Denver or Frisco. Then they may meet him coming in.

Harry Cohen, formerly foreign sales manager for **Metro** and an old-timer who is known and esteemed everywhere for his squareshooting qualities, is on the road to wealth outside the film business. He is one of a small coterie, including **Nate Vidaver**, the eminent attorney and his brother, the latter the inventor of the device, who own the **Vidaver Mailing Machine**.

This invention seals, weighs and stamps letters in one operation, placing the correct number of stamps on each letter as it passes through the machine. Although it has been on the market only for the past few weeks, orders for it are coming in so rapidly that immediate deliveries cannot be made, although the company expects soon to be able to turn out 100 a day. No stock is for sale.

From this **Harry's** friends will readily infer that he is, in a manner of speaking, sitting pretty.

*

Dr. Frank Grey, whose name appeared prominently in the published reports of the recent successful demonstration of tele-



vision, as one of the research engineers and scientists of the Bell Telephone Laboratories, who helped to make it possible, is a cousin of Schuyler Grey, who has produced several Pathe serials, among them "**On Guard**."

We hope that Schuyler's distinguished relative will not be in too much of a hurry to help perfect this television thing, so that our radios will bring the movie right into the home, as some predict and as most of us fear. It sure will raise hell with the picture business.

*

"**Clay Actors**" are said to be something new for the screen and a series is to be announced shortly in which they will be featured. They may not be so new after all. Many a screen idol has been found to have feet of clay before this.

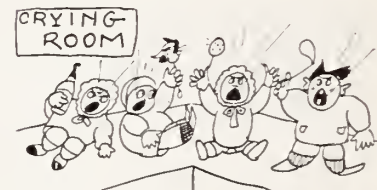
ON Monday, April 18, at the Gaiety Theatre, Cecil B. De Mille's greatest achievement, "**The King of Kings**," will have its premiere. To say that all the industry awaits the critics' and the public's verdict on this wonder picture is putting it far too mildly. All the world awaits it as a revelation and a message, such as never yet the screen has borne to its thronging millions. It must either be all this and something more or Mr. De Mille will have fallen short of the high hopes which inspired him in its making.

"**The King of Kings**" will be either by far the greatest picture which has ever been made—so great, that by comparison, no film will be found worthy to be called a poor second—or it will be the screen's greatest tragedy. There is no middle ground, upon which it may be measured.

Sufficient reason why the suspense should be all but breathless until its showing on next Monday night.

*

A "**crying room**" for infants, whose mothers like to attend the movies, but whose offspring don't, is quite the latest thing in



theatre accommodation. A theatre in Port Huron, Mich., is said to have installed one and that it has proved already an unqualified success, goes without saying. Mothers can now check their babies, do the family shopping, and come back and see the show without worry or annoyance. Lunch for the infants, however, is not provided by the management.

*

"**Kid**" **Broad**, the ring veteran who once shared screen honors with John Barrymore at a Lamb's Gambol and showed many a better looking actor how to act, is mourning the passing of his friend "**Young**" Corbett, who died in Denver last week.

It will be recalled that the "**Kid**" gave "**Young**" Corbett his first knockout, a year before that marvelous fighter did the same to "**Terrible Terry**" McGovern, thereby winning the featherweight championship.

"**Kid**" **Broad**, who has now retired from his screen activities, just as he did from his colorful career in the squared circle, badly battered, but unvanquished in spirit, is about the last of the famous fighters who gave to the ring—outside of the heavyweight class—a romance and picturesqueness in the early days of this century, which it has never had since. A reason, perhaps, why he mourns his pal.



eternal conflict of man with his implacable foe, the jungle, and with the wild beasts, who inhabit it.

"**Chang**" must be seen to be appreciated. "**Chang**" is Siamese for something big. "**Chang**" is amazing. It will show to generations of film-goers still unborn.

*

The newspapers are full of stories about "talking pictures." Every day all of us hear of some new and novel device, a "basic patent," or something that is going to revolutionize things. But they all seem to remain in the "talking" stage, while **Vita-phone** continues to make the installations. There is nothing subtle about this.

*

Herb Cruikshank, who is battling three hundred, with no support, on the esteemed but oddly humdrum Morning Telegraph, slammed his editorial bat at a lot of heads one day this week, without much visible damage to any. He even went as far as to refer to some unnamed advertising department heads, in our allegedly progressive industry, as "precedent-bound dodderers, with all the virility, strength and value of your old 'Aunt Tilley,'" whatever that means.

Sorry to see Herb go Berserk this way—though his advertising columns may have something to do with it. Sorrier to harbor the fear that the verbiage he uses sounds as if he was taking his pills with a well known Pollyanna editor, who keeps whistling to keep his courage up and whose disposition gets sourer all the time. Don't let a sad and bad example blast your sunny disposition, Herb. Dry rot or wet brains are both bad, especially when you mix 'em. Be yourself.

THE BRITISH FILMS BILL

*Philip Snowden
Assails Critics
Of American
Films*

By R. Sydney

London Representative, Moving Picture World

HISTORY does not tell why Nero fiddled while Rome burned; in some quarters it is suggested that his unsuspecting senators were shut up in the house discussing some sort of quota bill.

After withering criticism from one side and apologetic support from the other, the Cinematograph Films Bill on Tuesday, March 22, got its second reading passed by 243 votes to 135.

Some 90 amendments are down for the Standing Committee of the House of Commons, before which the Films Bill now has to go. It is sought to delete a number of clauses and to modify practically all the penalties.

Most interesting are the amendments dealing with the quota proposals in the Act which propose to voluntarily reduce the percentages. It is now evident that the Bill will go through the House and become law by the close of this year.

Nearly the entire Labour Party is opposed to the Bill and in view of the fact that their early return to power is most probable, their opposition is something to be counted on.

In an eloquent speech against the passage of the Bill, Mr. Philip Snowden, Chancellor of the Exchequer, made it clear that the President of the Board of Trade (Sir P. Cunliffe-Lister) in the matter of this Bill is simply a tool in the hands of the Federation of British Industries. Mr. Snowden described the Bill as part of the ridiculous campaign for stimulating by artificial means the buying of British goods. It would make the camera a means for boosting goods which, if they had merit, would not need such a form of advertisement. The American film industry had not been built up by such methods. It had sought talent wherever it was to be found and had exploited it.

America had made the Exhibiting side of the films industry in this country. Fifty million pounds of capital was invested in the exhibiting of moving pictures here and from this investment millions were paid into the national exchequer. The development of film exhibiting in this country was due to American enterprise largely and American films.

Speaking of the abolition of blind booking and block booking, Mr. Snowden remarked that he had never before heard of the wildest protectionist advocating such interference with the right of individuals to make their own bargains.

The quota was another hitherto unthought of restriction on trade. The more absurd a thing was the better the President of the Board of Trade appeared to relish it. And so the next thing he might be proposing that greengrocers must stock a quota of British fruit, and the drapers must not sell more than a certain proportion of foreign-made goods.

British films were at present produced at



Grace Cunard, pioneer serial favorite and Hayden Stevenson, Universal's newest serial star, in "Blake of Scotland Yard," a tense moment in which Miss Cunard, as the mystery woman, blunders in on Blake (Stevenson).

an average rate of forty pictures annually; to fill the quota as it stood there would need to be sixty pictures made by British producers during 1928. There was not the least likelihood that so many British films of a good class would be available. By the end of the next eight years, according to the quota no less than 200 British pictures per annum would be required to "fill the bill."

Under the Bill as it stood, films would be produced by people whose incompetence had kept the British industry in its present perilous state; these small enterprises would rush in to make money by putting films, good or bad, on a guaranteed market, at any prices they dared to ask or could get. Many small exhibitors would be ruined in consequence of having to take any sort of British picture to make up their quota or to show films already shown in neighboring cinemas in the same quandry to find British films to fill the percentage demanded under the bill.

Mr. Snowden believed that if the Conservatives were left free to take their own line, every one of them would treat the Films Bill with derision.

Colonel Moore-Brabazon (Conservative) said that the British cinema must get rid of the showman taint. With new blood and

with competition for places in the small quota, British producers a few years hence would be able to compete against any other producers the world over.

With its thirteen fresh penalties for as many new offences and all wrapped in a midst of obscurity and uncertainty, the bill, in the view of Mr. Hopkin Morris, looked like the clock of which its owner said that when it struck twelve at two o'clock he knew that the right time was twenty minutes to seven.

Reference to the German quota of fifty per cent. was not very fortunate, in view of the present state of the German film industry and the mooted subsidising or support by the German State of the UFA interests and other German film interests.

The patriotism of Colonel Wedgwood blazed forth against "this most insolent piece of legislation" which assumed that the British public could be made to go and see what they did not want to see. The quota idea had been imported from Germany and to carry it through it would be just as reasonable to import a docile population from the same country.

Mr. Hall Caine, relative of the famous novelist, thought that authors would welcome

(Continued on page 678)

Master of Motion Picture Technology

A College Degree Which Is Rapidly Impressing Itself on the Announcements of Our Largest Universities

By Randolph Lewis

THE motion picture industry and the great educational centres, working toward the same end, may, in time, develop a sort of super-man whose practical and sentimental ken will take in all creation and even estimate to a certainty the things that will grow out of the future. Many persons interested can vision the day, now under way to fulfillment, when the proudest degrees earned by intensive study will be Master and Bachelor of Motion Picture Technology. That a school for the requisite training should come into being was inevitable because of the nature of the subject and its relation to the world of living men, and the various angles of its activities.

The motion picture is a cosmic proposition and it is especially appropriate that Columbia University, whose extension courses of instruction girdle the globe—there are earnest students in China and far India today—should be the first to establish such a course. Nicholas Murray Butler, for the last quarter of a century head of the institution, is one of the most practical of men, yet a dreamer of dreams, with the contagious spirit which brings ultimate realization. The coming of today was not needed to give him appreciation of the value of the motion picture. Already had he sensed its possibilities and something of the breadth of its achievement as a vital record of history and a shadow—yet luminous—goddess of education. He has foreseen it growing in power and beauty; he foresees a widening and miraculous future. The importance of such an undertaking as the new educational plan he characterizes as "unpredictable and stupendous."

So it was natural that Dr. Butler should have an educational survey made to determine what subjects would work to the benefit and advancement of the industry—he prefers to call it "profession," that, as a result, he should offer the service of the University. The work preliminary to the new course is now well under way and the survey being made by the Motion Picture Producers and Distributors of America, upon which the final educational step will be based, promises to be most thorough—it touches every angle of the industry which may be benefitted by special training and is under the direction of Carl E. Milliken.

The coming motion picture man on "the lot"; in the laboratory, the research and construction departments; in lighting and projection, will know to exactitude what is



NICHOLAS MURRAY BUTLER
President of Columbia University, whose educational survey of the motion picture industry will result in a new course combining art, science and industry.

needed for each demand and how it should be created and applied, just as an expert chemist knows his formulae. His trained mental structure may be partially gauged by the classification of the University members at the meeting at the beginning of the year arranged by Will H. Hayes, for launching the movement. There were James C. Egbert, director of the University Extension, and Frank D. Fackenthal, Secretary of Co-

lumbia and these men, the nucleus of the final body which will shape the Bachelors and Masters of Motion Picture Technology:

William A. Boring, Director of School of Architecture.

Daniel D. Jackson, Professor of Chemical Engineering.

Walter I. Slichter, Professor of Electrical Engineering.

James P. C. Southal, Professor of Optics.

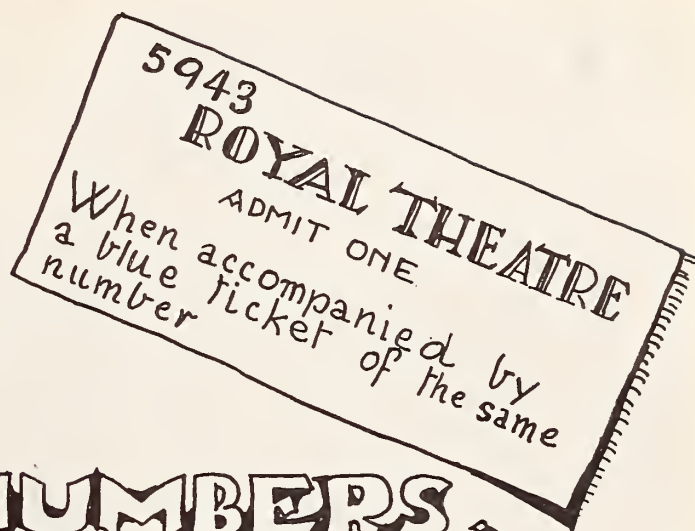
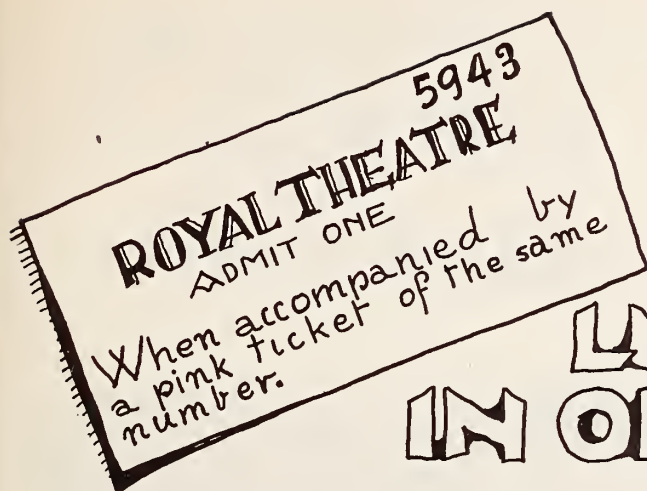
James K. Finch, Associate Professor of Civil Engineering.

It is obvious, says Professor Egbert, that there will be added instruction in photography, business administration and scenario writing, the latter having been in operation for some time—the pioneer of the industry to be welcomed by the great University. The plan may not be completed for some time, but it is steadily taking shape, following the inquiry and observations of both the Hayes organization and the educationists. In the Extension Professor Egbert tells that there are nearly 8,000 students enrolled and it is not unlikely that the new course will add a thousand or more. Numerous inquiries regarding it are coming from all parts of the country.

In the handling of the motion picture, precedent shows that its research will have no geographical limit, just as the picture itself has none: Columbia instructors are constantly engaged in study abroad so as to offer supplementary special courses. At present, for instance, Geroid Robinson, honored by the award of a Social Service Fellowship, is in Moscow studying the agrarian aspects of the Russian Revolution of 1917, the tragic side of which could furnish many screen dramas.

"The stupendous growth of the film and its world-widening appeal to millions is one of the social and economic marvels of the century," said Professor Egbert. "In the very beginning it was evident that it must have needs on the educational side. That was imperative, just as it is in every phase of business and of life. In every field the necessity of education is felt—the new spirit of creating and doing, and the need is in all professions. And, right here, I may remark that if the educational institutions of the country had done more for the theatre the present situation, involving good taste and the morality of the stage, would never have developed.

"The Hayes organization is making a most
(Continued on page 678)



LUCK IN ODD NUMBERS

by Eves W. Sargent.

JACK HORTON was decidedly grateful to Tom Taylor for giving people something to talk about. It took their minds off his own troubles. It was bad enough to have Clara May back at her mother's after the first tiff in their married life. It was tougher to have all Centreville saying "I told you so." Centreville was one of those towns where everyone minded everyone's business but his own.

When Jack and Clara had been married, dire predictions had been made. Clara had a temper and Jack was notably short on patience. Most persons professed surprise that they had stuck it out for five months. At that it had not been a case of temper. Jack had mildly expressed a belief that it was not saving money to buy five pairs of shoes for \$8.49 a pair when Clara decided that they were bargains, marked down from \$8.99. Jack merely remarked that her passion for bargains would land him in the poor house yet, and even when the front door had slammed—hard—he did not realize that she had gone back to her mother for sympathy and support.

Probably they still would have been talking about it had not Tom Taylor made a lavish distribution of blue and pink cards. Each was numbered and all you had to do was to find the twin number to get free admissions to the Royal the following Friday. Not knowing that only ten sets of the numbers were mates, the entire town was milling around trying to match up numbers and so engrossed that they forgot all about Jack and Clara for the time being, for which Jack was infinitely grateful to Taylor.

He even took a mild interest in his own blue card with 5943 neatly stamped in one corner. All he had to do was find a woman with a pink card with the same number, for the blue cards went to the men and the pink to women. It was intriguing to speculate as to who had the pink twin to his blue 5943, but up to Friday night its owner had not been discovered.

Jack dropped over to the Royal to see if he could find the mate, and slunk into the background when he discerned Clara May beside the box office with a pink slip firmly clutched in her shapely little hand.

He slipped into the background, but not into complete obscurity, and many and significant were the glances cast in his direc-

tion as the crowd entered the theatre.

As time passed and man after man shook his head in reply to Clara's eager questioning, the light of pursuit flamed brightly in her eyes. A confirmed bargain hunter, here was a chance not lightly to be overlooked. Someone had the blue slip that would give her an absolutely free admission to the performance, but apparently he had decided not to try his luck. He must be staying home. Clara boiled at the thought.

Jed Chase brought matters to a head as he turned from the questioning Clara.

"My number's 1463," he loudly announced. "Any lady so fortunate as to be matched up with me?"

A score of women eagerly consulted their pink slips, but no one claimed him for a mate and Jed laughingly laid his quarter on the box office ledge and picked up his ticket. As he came toward the door he spied the miserable Horton and chuckled.

"You don't happen to have 5943 do you, Jack?" he asked loudly. "If you have, your wife wants to see you."

He passed on toward the doorkeeper, but Clara instinctively moved forward. Something in Jack's manner told her that he held the mate to her number. She remembered in time that they were not on speaking terms, but she did not quit the lobby. They said that "Reunited" was a wonderful picture, starring her favorite player, and she was willing to pay the quarter, if she had to, but it was the irony of fate that the one man in town to whom she would not speak held the matched number that would let them both in free.

From the semi-shadow of a still frame Jack watched her mental struggles and smiled. He was half tempted to slip someone else his ticket, with the tip that Clara held its mate, but he did not like the idea of anyone else taking Clara in, and he held his place.

The stream of people was growing smaller as the house filled. Already eight couples had proudly presented their paired tickets to the doorman, and through the transoms came the soft strains of the overture.

Jack thrust the ticket back into his pocket and fished out a quarter. He might as well go in. Clara was not going to speak, and he was determined he would not make the overtures to her.

He was almost at the window when he felt a hand upon his arm and turned to look down into Clara's excited face.

"It's foolish to buy a ticket when we can go in free," she said hurriedly. "We don't have to sit together. Let me have your card."

"Half in a daze he turned over his blue card and followed her to the door where she triumphantly presented the pair and swept past the gate, almost into the arms of Tom Taylor.

"Welcome to our city," he exclaimed genially. "Got special seats down front for you lucky folks."

"We weren't aiming to sit together," explained Jack awkwardly, but Taylor swept him off his feet with the assurance that the lucky pass holders simply had to sit together or go back and buy their way in, and before Jack could mutely question Clara they were swept down the aisle to a bunting draped row.

As the main feature came on the beautiful Lady Gwendolyn nearly wrecked her life by promising to elope with the dashing Colonel Ormsby, only to be saved in the last reel by her unemotional but sterling better half. Clara's hand for a moment brushed his as the leader flashed, "What God hath joined let no man put asunder."

It was the faintest gesture, apparently an accident, and as Jack turned to her she was looking intently at the screen and he offered no response.

Many curious glances followed them as they made their way up the aisle, but they were too deep in their own thoughts to notice. As they reached the street he turned to the right with a terse "I'll see you over to your mother's," but a tiny hand fluttered to his arm and a meek little voice answered—"Why can't we go—home," and turned him to the left.

Twenty minutes later little Tommy Babson, who had been given his instructions, reported to Taylor. "They went into his—their house together."

Taylor spat thoughtfully at the cuspidor, and missed, possibly, because his eyes were suspiciously dim.

"It worked," he pronounced oracularly to himself, "but gosh I was afraid Jack wouldn't come down after all the trouble I had seeing them two got the right tickets."

A Breath Of The Desert



IVAN PETROVICH and **Alice Terry** in Rex Ingram's Metro-Goldwyn production, "The Garden of Allah." They are on the balcony of the Beni Mora Hotel overlooking the moonlit Sahara Desert.



GRETA NISSEN, who has signed a contract to appear in Fox Pictures.



MARGARITA FISCHER as "Elicia" in the forthcoming Universal production, "Uncle Tom's Cabin," which Harry Pollard is directing.



DOLORES DEL RIO as a Russian peasant woman in United Artist's version of Count Tolstoi's "Resurrection."



WAS IT A BURGLAR? More likely, Barbara Kent, Universal's Wampas baby star for 1927 is just posing.



GWEN LEE, in the buccaneer idiom, posing in an off moment during the filming of M-G-M's "His Brother from Brazil."

Pirates And Gypsies--Among Other Things—



REX INGRAM, Metro-Goldwyn director and his wife, Alice Terry, on the Promenade des Anglaise in Nice, France. Ingram is directing "The Garden of Allah" on the original locales of Robert Hichens' novel of the same name.



MARION NIXON has donned an exceptionally fetching blonde wig for her feature role in "The Chinese Parrot," a Universal picture.



A TENSE moment from "The Unknown," Lon Chaney's latest M-G-M starring vehicle. Joan Crawford is telling him where to get off at.



WE'RE being Kiddled. Gertrude Olmstead, M-G-M player, appearing opposite Lon Chaney in "Mr. Wu."



LOUISE LORRAINE, petite M-G-M player who is appearing in "Rookies," a story of training camp life.



JUNE MARLOWE, Universal player, in a boudoir costume. June is playing in "Wild Beauty."



SALLY O'NEIL plays opposite Owen Moore in her next M-G-M picture, "Becky."

A Popular Screen Idol In Two Years



VILMA BANKY'S victory in the New York Daily News Popularity Contest marks one of the most amazing rises to stardom. She is a United Artist player.



MADLINE HURLOCK is in fine form for "Catalina Here I Come," a Pathe-Mack Sennett Comedy.



HERE is Myrna Loy again—wondering if anyone will see this picture after the one above. She is a Warner Bros. player.



MYRNA LOY, Warner Bros.' player, knows how to wear clothes. She wears this costume in "The Climbers."



MONTÉ BLUE seems to be getting the breaks. A scene from "Bitter Apples," a Warner Bros. Production.



BILLIE DOVE, badly scared and Montagu Love, badly in need of a shave in First National's, "The Tender Hour."



CHARLES DELANEY and Sally O'Neil in M-G-M's "Frisco Sally Levy," agreeing that, after all, they have each other



PRISCILLA DEAN in a predatory posture in "Birds of Prey," a Columbia production.



MAY MCAVOY, who scored heavily in "Matinee Ladies," her first picture for Warner Bros.

"Chang" Opens At N. Y. Rivoli On April 29th

"Chang," the realistic jungle melodrama produced in northern Siam by Major Merian C. Cooper and Ernst B. Schoedsack, will open an extended engagement at the Rivoli Theatre on Friday, April 29, Paramount announces.

Paramount officials maintain that "Chang" is unique among all the motion pictures that ever have been made. It was filmed from a definite scenario, written in New York City, founded upon the elemental age-old theme of man's conflict with the jungle. Cooper and Schoedsack went into the hidden jungles in the northern part of Siam, spent a year and nine months, and made the Lao natives and the fierce tigers, leopards, elephants, snakes and other beasts act in conformity with the prepared script.

Achmed Abdullah, the novelist, an authority on jungle life, is writing the titles.

Ingraham To Do "Arizona Nights"

Announcement is made by F. B. O. that Lloyd Ingraham will direct the final Fred Thomson picture prior to his assuming his new contract.

It is "Arizona Nights" and is said to be along entirely different lines from any story that has been brought to the screen thus far with Thomson as a star.

Fox Lists "Cradle Snatchers" For April 24 to Meet Demand

Screen Version of Broadway Stage Success Removed by J. R. Grainger From Fall Program, With "Is Zat So?"

IN response to insistent demands from first-run exhibitors all over the country, James R. Grainger, general sales manager of Fox Films, announced this week that "Cradle Snatchers" will be released on April 24, to be followed on May 8 by "Is Zat So?" Both are riotous comedies based on Broadway successes with established box-office appeal. "Cradle Snatchers" had been intended for release later in the season. As soon as news came from California of the picture's tremendous success at pre-views, however, the New York office began to get long distance calls from exhibitors asking for playdates. The strong cast and known audience appeal of the picture makes it particularly desirable.

Wherever Mr. Grainger stopped on his trip back to New York from Hollywood, he met demands for immediate bookings. When he pointed out that "Is Zat So?", while entirely different in story, cast and makeup, is also one of the strong offerings on the schedule, exhibitors told him they wanted that, too. The particular demand was for a strong box office picture for the Easter holiday season.

Since "Is Zat So?" was not quite ready, Mr. Grainger decided to advance "Cradle Snatchers" and leave "Is Zat So?" on the list for release on May 8.

"Cradle Snatchers," which ran a solid year on Broadway as a play, has been made into one of the greatest comedies of the screen season, according to reports from the coast. Mr. Grainger was so enthusiastic about the picture after seeing three pre-view audiences go into convulsions that he wired Roxy immediately and the production was booked at once for the big Broadway house, acquired later by William Fox.

The picture "Cradle Snatchers" adheres to the play and the story is enhanced by clever comedy action executed by a great comedy cast. Louise Fazenda heads the list, with Ethel Wales and Dorothy Phillips as the other women with young ideas. Arthur Lake, as the "Swede," is said to have made the hit of his career as one of the "ideas." Joseph Striker

John McCormick

Signs New Star

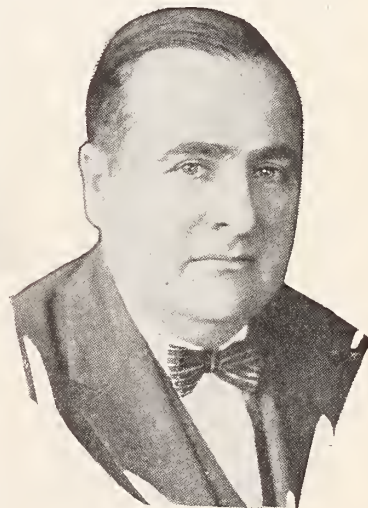
John McCormick, general manager of West Coast production for First National Pictures, has signed Virginia Lee Corbin to a long-term contract.

Until recently known as a child actress, Miss Corbin, now grown up, appeared last year with marked success in two First National pictures, "Ladies at Play," made at the Burbank studios and "The Perfect Sap," an eastern production.

Miss Corbin was born in Prescott, Arizona, and started her career as a model for artists and sculptors who specialized in child subjects. From this she graduated into motion pictures and despite her youth has appeared in productions by most of the larger companies. She is beautiful, with golden hair and dark blue eyes.

To Start New One

"Dance Magic," Robert Kane's next picture for First National release, is scheduled to go into production this week at the Cosmopolitan Studios, New York. Ben Lyon has the leading male role with a supporting cast headed by Barbara Stanwick, Louis John Bartels and Joyce Collyer.



James R. Grainger

plays the Spaniard and Nicholas Stuart is the other college boy. Sammy Cohen, of "What Price Glory" fame, is also in the cast, which is completed by J. Farrell Macdonald, William Davidson and Franklyn Pangborn as the erring husbands and Dione Ellis in an ingenue role. Howard Hawks directed.

"Is Zat So," directed by Alfred E. Green, has been completed and is in the cutting room. In the cast are George O'Brien, Edmund Lowe, Kathryn Perry, Cyril Chadwick, Doris Lloyd, Dione Ellis, Douglas Fairbanks, Jr., Phillippe Delacy, Richard Maitland and Jack Herrick.

Smith Finishes

Final shots have been made on "The Poor Nut," the Jess Smith production for First National Pictures. Jack Mulhall and Charlie Murray have the featured roles in this picturization of the well-known stage play Richard Wallace directed.

Youth Picture Goes Into Work

Production work has been started on "Rolled Stockings," Paramount's "youth picture," under the direction of Richard Rosson. Featured in the cast are: Richard Arlen, James Hall, Louise Brooks, Nancy Phillips, David Torrence and El Brendel.



Chester Franklin, director of M-G-M's "The Thirteenth Hour," makes Jacqueline Gadsen swear never to be late again.

Lichtman Reports Swanson Film In 99 Important Cities By May 1

GLORIA SWANSON'S first independent production for United Artists' release, "The Love of Sunya," shown for the first time on March 11, when the new Roxy Theatre in New York City was opened, will have played more than 99 important cities before the end of next month, according to figures released this week by Al Lichtman, United Artists' General Manager of Distribution for the United States and Canada.

Mr. Lichtman said that 32 major centers of population showed Miss Swanson's first United Artists picture in the month of March. New York, Atlanta, Pittsburgh, Providence, New Orleans, Toledo, Jacksonville and Galveston being included.

Already, the executive's announcement continued, 27 large population cities, including six key cities, have booked the picture for the month of April. St. Louis, Chicago, Baltimore, Richmond, Columbus, Houston, Denver, Detroit, Minneapolis, Butte and Omaha are among the cities where the "Love of Sunya" will be shown in April.

For showings in the month of May, 40 cities have scheduled "The Love of Sunya." Boston, Cincinnati, Cleveland, Memphis, Charlotte, Milwaukee and Indianapolis are on the May list.

"Beau Sabreur" From Famous; By James Cruze

"Beau Sabreur," P. C. Wren's companion story to "Beau Geste," will come to the screen as a spectacle with a high grade comedy plot coupled with a strong vein of serious romance as its central theme. This was the assertion of B. P. Schulberg in announcing definite plans for James Cruze's next special.

Tom J. Geraghty has been assigned to the preparation of the adaption and continuity. Geraghty last did Wallace Beery's starring vehicle, "The Big Sneeze" from "Louie the Fourteenth," also directed by Cruze.

"U" Dog Star In New Film

Dynamite, Universal's famous police dog star, has started work in "Fangs of Destiny," fourth of a series of canine pictures which Universal is producing under the direction of Stuart Paton.

Edmund Cobb plays the leading male role. The series is being written especially for Dynamite by Basil Dickey, noted canine authority. Each picture of the series is five reels in length and complete in itself.

The Magnascope Used In "Chang"

The Magnascope, Paramount's presentation process introduced successfully at the premiere of "Old Ironsides," will be employed again when "Chang," the jungle melodrama, opens its engagement at the Rivoli Theatre on April 29.

Paramount anticipates that the sudden enlargement of the Rivoli screen to thrice its actual size during the climatic scenes of "Chang" will give audiences a surprising thrill comparable to the one achieved when the good ship Constitution sails into view in "Old Ironsides."

Detroit Books Columbia Films

Joe Brandt, president of Columbia Pictures, has received a wire from A. W. Bowman, manager of the Columbia exchange in Detroit, informing him that Keith's Uptown has booked two of Columbia's "Big 24" for April, and one for May.

The three productions are "The Bachelor's Baby," "The Price of Honor" and "Birds of Prey." The Uptown is Keith's newest.



Tea in a Chinese costume. Marion Nixon as she appears in Universal's "The Chinese Parrot."

"Flyer" in Work

Cameras have started grinding on "The Phantom Flyer," third of the series of air thrillers starring Al Wilson under the Universal banner. The picture will be completed in a month, is the word from Universal City.



Nick Stuart and Dione Ellis demonstrating the meaning of "Cradle Snatchers," the Fox picture they are appearing in.

Underwood Will Continue With Columbia Films

A contract for the continued distribution of Columbia Pictures by Liberty-Specialty Films Distributing Corporation, which has offices in Charlotte, N. C.; Atlanta, Georgia; Memphis, Tennessee; New Orleans, Dallas and Oklahoma City, was signed by Joe Brandt, president of Columbia, and William ("Bill") Underwood, general manager of Liberty-Specialty.

The combination of Liberty-Specialty, which is conceded to be the strongest distribution organization in the South, and Columbia Pictures, the most formidable of producers, insures for the exhibitors of the entire South a series of box-office attractions of known quantity and superior quality.

Bela Sekely Now "U" Supervisor

Bela Sekely, noted Continental writer and critic, and more recently technical and literary advisor at M.-G.-M. and Universal, has been selected by Carl Laemmle as supervisor for the production unit which is to make "The Man Who Laughs," the big super-picture Universal is planning from the famous Victor Hugo novel.

Conrad Veidt, popular European screen star, especially brought to this country by Laemmle for this production, will play the title role, with Mary Philbin co-featured in the role of Dea, the blind heroine.

Fay Wray Will Play Opposite Emil Jannings

Fay Wray, whose rise to dramatic heights in Erich Von Stroheim's "The Wedding March," has been meteoric, has been selected as Emil Jannings' leading woman in his next Paramount picture, a story of the notorious Soho district of London, tentatively titled "Hitting for Heaven."

Miss Wray is a Hollywood High School girl who broke into pictures four years ago on the comedy lots.

Fuller Goes to Work

Paul Fairfax Fuller, who has given Pathe some of its best story adaptations for serial productions has been assigned by that organization to write the continuity for "Still Face," a new Clarence Puddington Kelland story run serially in the Saturday Evening Post.

'Don Juan' Sets Record For A Barrymore Film

"Don Juan," Warner Bros.' extended run production starring John Barrymore, closed its engagement at the Warner Theatre last week, having achieved the longest record of any Barrymore picture ever produced.

For thirty-six weeks the production played to capacity audiences, was seen by over 700,000 people and drew to the box-office upwards of \$1,000,000.

"Don Juan" was succeeded at the Warner Theatre by John Barrymore's other Warner special, "When A Man Loves," which moved from the Selwyn.

With the closing of its Broadway run "Don Juan" will be generally released to exhibitors throughout the country.

Warners Tie-Up Chicago Radio Station WBBM

Radio listeners-in will hereafter receive weekly news of the activities of Warner stars and pictures as the result of an important broadcasting arrangement consummated by the Warner Bros.

WBBM, Chicago, will send over the air items of interest from the Warner Studio every Monday evening, 6 to 7 o'clock. This period, the dinner hour, assures a maximum audience and it is believed that such a radio tie-up will be of incalculable value to the current Warner product.

Station WBBM, Chicago, is operated by the Stewart-Warner Speedometer Corporation. The weekly "Warner Pictures hour" will greatly increase the large public already reached through the medium of radio broadcasting from Warner Bros.' own Los Angeles station, KFWB.

'Irish Hearts' To Be May McAvoy's Second Picture

May McAvoy's next stellar role for Warner Bros. will be in the lead of "Irish Hearts," a picturesque and appealing story of Erin from the pen of Melville Crossman.

With the cast now assembled, work is progressing rapidly. Handling the roles following Miss McAvoy's in importance are Walter Perry, William Demarest, Walter Rodger, Jason Robards, Warner Richmond and Kathleen Key.

Fred Thomson With Paramount; "Jesse James" First Production

FRED THOMPSON, whose meteoric rise to the heights as one of the most popular stars in screen-dom, has been a highlight in the film world, has signed a long term contract to release his future productions through Paramount, it was announced yesterday by S. R. Kent.

With the launching of his association with Paramount, Thomson will enter upon a series of productions of a special type, embracing absorbing themes with a historical background that promises to establish a new standard in the field of Westerns.

His first Paramount special will be "Jesse James," the true story of that famous colorful figure of the past century, with Thomson appearing in the title role. Frank Emmett Clifton, who has become famous for his work as Thomson's special writer and scenarist, is now writing the story.

The same producing unit which Thomson has had for the last two years will continue to make his pictures. Lloyd Ingraham, who has been the director of the star's greatest successes, will continue in that capacity. Shooting is scheduled to begin about July 1, with the contract calling for completion of the picture, ready for delivery by October 1.

"The legend of Jesse James, which has come down to the present generation is wholly brutal," Thomson said, in commenting on his first Paramount picture. "The true story of his life is far different. Back of his career of outlawry is a big, human story of a man driven to desperation by the cruelties and



FRED THOMPSON

A new Western type who has just signed a long term contract with Paramount.

tragedies heaped upon him in his youth. Fundamentally kindly and law-abiding by nature, he was finally hounded by carpet baggers, in the days immediately following the Civil War, into the career that made him notorious. This is the story that I want to tell on the screen."

Thomson's first Westerns were made for a small independent company, but so instantaneous was his popularity that a year later he was signed by F. B. O. Two years ago he organized his own unit which has produced his greatest pictures. With its formation came the crystallization of Thomson's policy, faithfully maintained, of portraying only such vigorous types of American manhood as any American boy could idolize.



Mr. and Mrs. L. E. Ajuria, South America's largest film distributors, visit Warner Bros. Studios in Hollywood. Jack L. Warner (left), in charge of distribution, greets the visitors.

"Matinee Ladies"

May McAvoy's first starring picture for Warner Bros. "Matinee Ladies," opened last week for its first showing on Broadway at the Colony Theatre supplemented by a special program of new Vitaphone numbers.

Fleck Assisting

Fred Fleck, former casting director at the Paramount Long Island studio, has been assigned as assistant to Clarence Badger, who is to direct Richard Dix's next starring effort, now in preparation.

SHORT TALKS ON SHORT FEATURES

—Proven Value

You are thinking pretty hard right now about what pictures you are going to buy for next season. It won't be long now till the salesmen are asking you to put your name on the dotted line. And there is one big thought that I believe you will have in mind the same as I have it in mind. When you come to signing on that dotted line you will want to be buying product of *proven value*. No guess work. You want proof!

Among all the big companies that will be selling short subjects for next season, *Educational* is the only true specialist, the only one whose sole interest is in giving you the best in one and two-reel pictures, and in backing them up with service that makes them of the greatest value to your box-office.

For seven years this has been our only aim. Seven years of specialized experience. And every year a bigger number of exhibitors have played *Educational Pictures*. Why? For only one reason. Because they have made money for these showmen. There is no guess work about *Educational Pictures*. They are the product of specialists—a product of *proven value*.

E. W. Hawmons

President.

EDUCATIONAL FILM EXCHANGES, Inc.



Rayart Pictures Corporation In Strong Position For 1927-28

GOOD PICTURES can meet any and all competition."

The speaker was W. Ray Johnston, president of Rayart Pictures Corporation, who, on the strength of his record, is qualified to speak as an authority on the subject.

Three years ago, after an extensive apprenticeship, which ranged from assistant director at the old Thanhouser Company to the vice-presidency of Arrow Pictures Corporation, Mr. Johnston organized his own company. Its exceptional success has been a source of amazement to the entire industry. And yet, after one has spoken with the man himself one realizes that success was absolutely inevitable.

Mr. Johnston knows, as the saying goes, what it's all about. He has studied and mastered every problem, phase and angle of production and distribution. He knows the pitfalls that lurk to entrap the feet of the unwary and he knows how those pitfalls may be avoided.

Beneath his deft guidance, Rayart has traveled far.

"I have studied the independent market, so-called, over a considerable period of years," said Mr. Johnston. "I believe that I am qualified to say that I know it thoroughly. And it is because I know it that I am anticipating for my organization, and for any organization engaged in the creation of worthwhile product, a successful season and an assured future.

"It has been said time and again that the independent market is being stifled; that there is no outlet for product other than that created by the old line companies. It is my pleasure and my privilege to refute this mis-statement.

"Starting from a very humble beginning, but building steadily toward an ideal, Rayart Pictures Corporation has progressed far. This progress was made possible because of the quality of our product. We have supplied to the leading independent exchanges of the country, and through them to representative theatre owners the nation over, a consistent supply of good pictures. I don't claim that they were world-beaters. I do say, though, that they were made to entertain and that they fulfilled their mission. Every picture can't be a super-special, you know; there must be a day-in-day-out supply of dependable product. And that's where Rayart pictures come in.

"We were particularly fortunate this year in making our producing affiliations. The men who



W. RAY JOHNSTON
President of Rayart Pictures Corporation.

will create the Rayart product have demonstrated their fitness for their assignments. One of them is Trem Carr, another is Duke Worne, and the third is Charles J. Hunt.

"Our melodramas will be subdivided into the 'Famous Author's Series, 'Superior Melodramas' Series and the 'Imperial Photoplays' Series.

Under the first heading will come the work of Octavus Roy Cohen, Harold McGrath, H. H. Van Loan, Charles T. Vincent, Joseph LeBrandt and Ted Robbins.

"The other two series possess equal merit, with strong exploitable titles.

"You may be sure that those Westerns which we market this year will in every respect live up to the high standard which we ourselves have set.

As for our comedies, we confidently expect that we will do bigger things this year than ever before. We have acquired as the backbone of our comedy program Lige Conley, former star of Educational-Mermaid Comedies, who will make a series of thirteen two-reel laugh gems for us.

"Besides these, we will offer thirteen additional two-reelers, our 'Ruffneck Comedies,' which will feature the cleverest group of juvenile stars now before the camera."

Beth Brown's Titles

Beth Brown, author of several books and well-known title writer, who has written titles for a large number of short subjects, has been employed by Walter Futter.

King Vidor To Bring Company East For Shots

King Vidor is preparing for a trip to New York City where he will film exterior scenes for his new untitled production, which he is now directing for Metro-Goldwyn-Mayer.

As soon as the interior scenes are completed at the M-G-M studio he will depart for the East, taking with him Eleanor Boardman and James Murray, the featured players of the story and a number of the cast, including Bert Roach and Estelle Clark.

The locale of the story, which is an original by the director, is New York City and because of the immensity of the scenes, it has been decided that it will be better to go East, and film actual locales of the story rather than try to duplicate them at the studio.

Whole Family Busy

Marguerite de La Motte has just finished "Sidewalks of New York" for Columbia. The picture, however, will be released under another title. Her equally famous husband, John Bowers, is now busy at the same studio making "For Ladies Only."



Esther Ralston plucks an ostrich in her first Paramount starring production "Fashions For Women."

Metro's Scenario Staff Kept Busy

Metro - Goldwyn - Mayer now has the largest motion picture scenario staff in the history of the industry.

More than sixty-five expert writers are now working on fifty stories for next season's production.

Half of these stories are originals, the rest adaptations of famous novels or plays.

Among the internationally famous writers now under contract as scenarists at the M-G-M studio are Marion Ainslee, Laurence Stallings, Patrick Kearney, Sada Coawn, Waldemar Young, A. P. Younger, Lorna Moon, Gladys Unger, Douglas Furber, F. Hugh Herbert, Florence Ryerson, Joe Farnham and E. Richard Schayer.

Samuel Goldwyn Has New Star: Shirley Palmer

Samuel Goldwyn believes he has a future star in Shirley Palmer, to whom he has given a contract. Her first role will be in "King Harlequin," Goldwyn's new Colman-Banky film, upon which production was begun yesterday by director Henry King in Culver City.

Shirley Palmer, a Chicago University girl, first appeared on the screen in "Peter Pan," then in several Hal Roach comedies and finally in independent film productions. Goldwyn saw her on the screen and liked her so well that he signed her.

At the same time Goldwyn signed Cosmo Kyrle Bellew.

Two-Star Plans

First National has decided upon two productions for its new team of featured players, Dorothy Mackaill and Jack Mulhall. The first is "The Road to Romance," which Charles R. Rogers is producing. The second will be a screen version of Gertrude Atherton's new novel, "The Crystal Cup." Ray Rockett will produce it.

Has Bear Role

George Atterbury, a dwarf, appearing this season in comedies produced at Educational Studios, takes the part of a fake bear in "Hold That Bear," a forthcoming Cameo Comedy.

Baker's Fun Film

Eddie Baker, who is most often seen in comedies as a villain, takes the role of an officious prison guard in "Jail Birdies," the Educational-Bobby Vernon Comedy starring the diminutive comedian.

First Columbia Production For April Release

Joe Brandt, president of Columbia Pictures, announces that the company's first release for the month of April will be "Paying the Price," a drama of life in the highways and byways of a notorious resort city.

"Paying the Price," boasts a cast of unusual distinction. Mary Carr and William Welch, foremost portrayals of mother and father roles on the screen, have been entrusted with the parental delineations.

George Fawcett, John Miljan, George Hackathorne and Eddie Phillips handle the character portrayals, and William Eugene and Priscilla and Marjorie Bonner supply the romance.

Bradbury For F. B. O. Westerns

Increased activity in the production of Western pictures by F. B. O. is promised in the announcement of President Joseph P. Kennedy, that within 90 days two new units will be added to this division.

The announcement came closely in the wake of Kennedy's statement that Robert North Bradbury has been elevated to the position of supervisor of Western units.

Since Bradbury is both a writer and director, it is anticipated that his addition to the executive staff of F. B. O. will add materially to the quality of the product of this department.

Tom Tyler, whose work has increased in popularity to a gratifying extent under the capable direction of Bob De Lacy, is being groomed to step into the gap which will be caused soon by the departure of Fred Thomson to Paramount.

Title Changed

"Time to Love" is the title selected for Raymond Griffith's starring picture now in production at the Paramount studio. It replaces the tentative title, "Dying for Love." Frank Tuttle is directing.

D. A. R. Approves Four Educationals

Educational Film Exchanges, Inc., won the distinction of having four subjects on the first published list of motion pictures approved by the Daughters of the American Revolution, which was made public in the April issue of the magazine published by this society.

"The Vision," "The Blue Boy" and "The Mona Lisa," all Romance Productions in Technicolor, and Robert C. Bruce's Scenic Novelties were named in the list.

Laemmle Appoints Riesenfeld Managing Director at Colony

UPON HIS ARRIVAL from Universal City last Saturday, the first announcement made by Carl Laemmle, president of Universal Pictures Corporation, was that Dr. Hugo Riesenfeld had been secured by Universal as managing director of the Colony Theatre, Broadway, which Uni-

Dr. Riesenfeld's plans for the Colony were outlined by him in a subsequent interview.

"I am going to be a true servant of the motion picture," said Dr. Riesenfeld. "The picture shall be first last and all the time. In presentations, everything else will be only a tempo-



Carl Laemmle, president of Universal, (left), has appointed Dr. Hugo Riesenfeld, managing director of the Colony Theatre, New York City.

versal will take over September 1, as a regular Universal presentation house.

The Universal president paid high tribute to the impresario's reputation and ability. He pointed out that Universal expects to have one of the most popular show-houses on Broadway and that as the complement to the high class Universal pictures which will appear on the Colony screen, Universal has made a great coup in signing up Dr. Riesenfeld, past-master in the motion picture presentation field.

rary means of catching the eye or the attention of the audience and of getting them into the theatre.

"For instance, I don't want to give opera in the Colony unless it lends itself to the feature picture of the moment. With some pictures, bits of opera or operatic music will fit perfectly into place and enhance the picture. With others it would be entirely out of keeping.

"I am very glad of the opportunity to direct the Colony Theatre. It is a beautiful house and much can be done with it.

Additions To "The Wind" Cast

William Orlamond and Edward Earle, noted screen actors, were added last week to the cast which M.-G.-M. has assembled for "The Wind," Lillian Gish's starring vehicle now in production under Victor Seastrom's direction.

Orlamond recently scored a marked success in a character role in "Flesh and the Devil," and has appeared in many other Metro-Goldwyn-Mayer's productions.

Boston House Keeps Columbia

Joe Brandt, president of Columbia Pictures, announces as the first important domestic deal consummated for the 1927-1928 season the contract signed by Joseph A. McConville and Abe Montague of Independent Films, Inc., for the continued distribution of the company's product in the New England territory.

McConville and Montague, two of the most progressive exchange men in the country, have distributed Columbia's product since the company's inception.

Monte Blue's New Warner Picture Here

The first print of Monte Blue's new Warner Bros. starring picture, "The Brute," has been received at the company's New York office, and will be released April 23.

In it the star is seen in the character of a cowpuncher, whose adventures take him into the sand wastes of Death Valley and later to the Oklahoma oil fields. Actual locations were used for the filming of these two sequences.

Another point of interest in "The Brute" is the first appearance of Leila Hyams as a Warner leading lady. Miss Hyams is now a contract player with the company.

Irving Cummings directed. Clyde Cook, Carrol Nye and Paul Nicholson are in the cast.

Goldwyn Casts Conny Howard In King's Latest

Samuel Goldwyn has assigned Constance Howard, his sister-in-law, to the second most important feminine role in "The Magic Flame," his current Henry King production which will co-feature Ronald Colman and Vilma Banky.

In "The Magic Flame," Miss Howard will be seen as a young princess. She plays opposite William Bakewell, an 18-year-old Los Angeles High School boy whose career has attracted particular attention thus far.

Ralph Ince In "Shanghaied"

Immediately following the final cutting of "Not For Publication," which he directed and also starred in, Ralph Ince departed for Catalina with members of his technical staff, to prepare "Shanghaied" for production, from a story by Edward Maitland originally titled "Limehouse Polly," in which Ince will again star and direct.

Ida Darling In "Horse Shoes"

Ida Darling, one of the best known "grande dames" on the screen, essays a prominent role in support of Monty Banks in "Horse Shoes," his new Pathe feature comedy.

Miss Darling, who portrays a wealthy and aristocratic middle-aged woman of fashion, has an interesting background of a quarter of a century in motion pictures and on the stage, during which time she played with some of the outstanding figures in the world of drama.

Annual Fox Sales Convention In Atlantic City, N. J., May 11

ON HIS RETURN this week from his third transcontinental trip since last April, James R. Grainger, the dynamic general sales manager of Fox Films, announced that plans have been completed to hold the annual Fox sales convention at the Ambassador Hotel in Atlantic City, beginning May 11.

This will be followed by a series of regional conventions in various parts of the country, each to be presided over by Mr. Grainger.

While in Hollywood Mr.

Grainger conferred with W. R. Sheehan, vice-president in charge of Fox production activities, and made a personal survey of the pictures in work on the Fox lot.

On the way out to California, the Fox sales chief stopped for conferences with his staff and exhibitors in Atlanta, New Orleans and Dallas. On the return trip he stopped in San Francisco and Chicago.

Since last April, Mr. Grainger has spent forty-six weeks on the road, but he has time for a good rest before the convention.

Clyde Cook's Long Contract With Warners

Clyde Cook has been signed to a long term contract whereby he becomes a member of Warner Bros.' stock company of featured players.

Cook was internationally famous on the vaudeville stage as a comic dancer, having scored consecutive hits in Australia, in the Parisian Folies Bergere, in London's Alhambra and finally on the Orpheum Circuit in the United States.

His picture debut was sponsored by Hal Roach, who promptly starred him, and following this contract he appeared in stellar laugh vehicles for Fox.

In the last season he has devoted himself to feature work, notably with Cecil De Mille and Henry King. His most recent roles have been at the Warner studio in "The Brute" and "The Climbers."

Cook's next assignment will be in support of Louise Fazenda in "Simple Sis."

Maynard's Next

Work was started last week on Ken Maynard's next First National starring picture, "The Devil's Saddle," a Charles R. Rogers production described as a modern story of the redskins involving a reservation uprising.

Warner Oland In Title Role

Mary Roberts Rhinehardt's "What Happened to Father" is scheduled for early production at the Warner Studio. The title role has been assigned to Warner Oland, who will start as soon as he has completed "A Million Bid," starring Dolores Costello. John Adolfi will direct. Could it possibly be a villain role?

Mrs Reid Starts 'The Satin Woman'

With preliminary production details completed, Mrs. Wallace Reid started production this week on the first of her two special productions, "The Satin Woman," to be released by Lumas Film Corporation as a deluxe attraction in conjunction with their Gotham Productions.

"The Satin Woman" will mark the re-entry into active screen work by Mrs. Reid, who is acting in the dual capacity of producer and star.

Mary Astor Assigned Feminine Lead in "Two Arabian Knights"

MARY ASTOR, leading lady for Douglas Fairbanks in "Don Q," and for John Barrymore in "Don Juan," has been given the leading feminine role in "Two Arabian Knights."

The "knights" in question (doughboys to be exact) are William Boyd and Louis Wolheim performing under Lewis Milestone's direction in the first Caddo Production for United Artists' release.

Miss Astor has been assigned to the role originally announced to be played by Alma Rubens. However, according to Howard Hughes, president of Caddo Pro-



One of the softer moments of M-G-M's "The Unknown," starring Lon Chaney. Joan Crawford is the gal.

Hit at Strand

"See You in Jail," a First National picture featuring Jack Mulhall with Alice Day and Mack Swain, was enthusiastically received during a week's engagement at the New York Strand. It is a hilariously amusing farce and promises much.



Moe Mark signs a contract for Warners' special, "The Better 'Ole," for the Strand, New York City. Left to right: A. P. Waxman, Joseph Plunkett, Abe Sablosky, Moe Mark, Abe Einstein and Morris Safir.

"King of Kings" World Premiere

Great preparations for the world premiere of "The King of Kings" at the Gaiety Theatre, New York City, on Tuesday evening, April 19, indicate that this will be one of the most important screen openings ever staged.

Many of the most distinguished men and women of the East will be present, and the Pacific Coast will be represented by the large party of Cecil B. De Mille, the producer, and by a number of distinguished visitors from the West. The De Mille party arrived in New York last Sunday morning.

The work of remodeling the Gaiety Theatre has been entrusted to Dr. Hugo Riesendorf and John Wenger. For Dr. Riesendorf, in charge of presentation, is in supreme charge of everything beyond the ticket-taker's door. He is rebuilding a lower stage for his thirty-six musicians and preparing a number of novel effects.

An added feature for which, no doubt, the press will feel lively gratitude to John C. Flinn, vice-president and general manager of Cecil B. De Mille Productions, is the holding of a dress rehearsal preview at the Gaiety on Monday evening, thus giving the critics ample opportunity to prepare their reviews.

Inspiration To Produce Only Feature Films

Walter Camp, president of Inspiration Pictures, Inc., announces that, in future, Inspiration will produce only feature pictures, abandoning its former policy of making program films.

Inspiration made a series eighteen program pictures in which Richard Barthelmess was starred, and during this time they also produced several feature films, including "The White Sister," with Lillian Gish, and "Romola," in which Lillian and Dorothy Gish were featured.

"Resurrection," their latest feature, starring Rod LaRocque and featuring Dolores Del Rio, recently released by United Artists, was co-produced by Inspiration Pictures and Edwin Carewe, who will jointly produce "Ramona," an adaptation of Helen Hunt Jackson's novel. This will be the first starring vehicle for Dolores Del Rio and will likewise be a United Artists release.

"Topsy" Signed

Mona Ray, the Topsy of Universal's "Uncle Tom's Cabin," has been placed under a long term contract.

Gotham Acquires Popular Stories

From the New York office of Gotham Productions comes the announcement this week that two well-known works of popular authors have been added to the forthcoming schedule.

In addition to the material previously announced, Gotham has now secured the rights to "The Spider's Web," by Reginald Wright Kauffman and "The Head of the Family," by the late George Randolph Chester.

Both of the stories acquired are ideally suited for the screen purposes without any basic changes in adaptation and both are by authors of world wide reputation.

Jimmie Adams In Educational's "No Sparking"

After several days of strenuous work filming scenes of a hotel on fire, the cast of "No Sparking," a forthcoming Educational-Jimmie Adams Comedy, has earned a well-deserved rest, and will enjoy a brief vacation. Some of the most dramatic fire sequences ever made for a Short Picture form the background for some of the clowning in this picture.

William Irving and Bill Blaisdell carry through the major portion of the supporting comedy section in this new Jimmie Adams Comedy. Ann Christy appears opposite Jimmie in a delightful role. Harold Beaudine directed, with Eddie Baker as his first assistant.

England Likes It

"The Belle of Broadway," the Columbia drama starring Betty Compson has been released in England under the title of "The Darling of Paris," and was greeted both by the daily and trade press with enthusiastic approval.

New Fox Trot

Arthur Murray, world-famous originator of dances, has created "Horse Shoes," a new fox trot to be executed to the strains of the new melody inspired by the Pathe feature—Monty Banks' "Horse Shoes."

Added to Cast

Three well known character actors were added this week to the cast of "Rich Men's Sons" when Harry Cohn, vice-president in charge of production, signed George Fawcett, Frances Raymond and Robert Cain for important roles in this Columbia comedy-drama.

Wide Variety of Entertainment In Universal's Coming "Shorts"



Ethlyne Clair, popular as Mrs. Newlywed, is now playing opposite Hoot Gibson in Universal's "The Prairie King."

Sex Appeal Stuff

Felix the Cat is pictured as the annoyed cat that can't evade the wailing notes of a saxophone in "Felix the Cat in Sex Appeal," the latest release in this series by Educational Film Exchanges, Inc.

Big Boy's Next

Production work has been completed on "Atta Baby," an Educational-Juvenile Comedy, featuring "Big Boy." Charles Lamont directed the picture.



Monty Banks is going to make them swim home. A group of beauties from his Pathe Feature comedy "Horseshoes."

Super-Shorts, Known As "U" Junior Jewels, Will Include Best Box-Office Stuff; Also 52 Two-Reel Westerns

UNIVERSAL will again lead all other companies in the number of one and two-reel subjects offered to the market in 1927-1928. All varieties of entertainment are included in their short subject program, one and two-reel comedies, westerns, specials, serials and newsreels. Heading the list are the super-shorts, known to the trade as Universal Junior Jewels.

Also, Universal is offering another new two-reel comedy series to the market. It is a series of six Octavus Roy Cohen comedies made with Charles Puffy, the fat comedian.

In the one reel comedy field, Universal will have 26 Snappy Comedies, 13 of them to be known as Drugstore Cowboy Comedies, featuring Arthur Lake, and 13 as Harold Highbrow Comedies, featuring Churchill Ross.

There will be 26 Oswald Cartoons, one-reel animated cartoon comedies featuring a new character, Oswald the lucky rabbit, made for Universal by the Winkler Productions, Inc.

Universal also will supply 52 two-reel westerns to next year's screens. They will consist of four series of 13 dramas each. The several series are the Northwest Mounted Pictures, featuring Jack Perrin; the Texas Ranger Pictures, featuring Fred Gilman; the Stunt Cowboy Series, featuring Bob Curwood, and the Champion Kid Rider Series, featuring Newton House.

First of the Junior Jewels comes a new series of ten two-reelers, the second series of "The Collegians," the bright and snappy pictures of college life and adventure written and supervised by Carl Laemmle, Jr. Nat Ross directs the new series, with the same featured players, including

George Lewis as star, Dorotay Gulliver, Hayden Stevenson and Churchill Ross.

In the Junior Jewel class for next year will be found the second series of "The Newlyweds and Their Baby," twelve two-reelers made by the Stern Brothers from the famous George McManus cartoons and with the lovable baby, Sunny McKeen, as "Snookums."

Universal has also scheduled its first 1927-1928 serial in the Junior Jewel class, so exceptional has it been found to be. It is "Blake of Scotland Yard," featuring Hayden Stevenson, and directed by Robert Hill.

Then come the fifty-two Stern Brothers Comedies, four series of 13 each, including the Buster Brown series, from the R. F. Outcault comics, the "Mike and Ike, They Look Alike" series, from Rube Goldberg's celebrated newspaper comic characters; "Keeping Up With the Joneses," from Pop Momand's widely famed comic strip, and "Let George Do It," also adapted from a George McManus comic strip.

A new series of Gump Comedies also will be released, made with the old reliables, Joe Murphy, Fay Tincher and the youngster, from the well-known Sydney Smith cartoons. There will be twelve in this new series, each two reels in length.

At The Roxy

"The Love Thrill," Laura La Plante's Universal Jewel production, premiere May 7 in the Roxy Theatre.

Walter Futter To Make A Survey Of Middle West

Walter F. Futter, head of the company bearing his name, which produces Curiosities, an Educational release, is leaving shortly for the West Coast. He will make a survey of the Short Subject situation in the middle west and far west, and then attend the Educational convention in Los Angeles in May.

Mr. Futter will visit Omaha, his former home city, before returning to New York.



Carl Laemmle, president of Universal Pictures Corporation, and his youngest star, Sunny McKeen, who plays "Snookums" in "The Newlyweds and their baby" series, released by Universal.

Johnny Hines in "All Aboard," in K-A Theatres

Johnny Hines' latest First National Picture, "All Aboard," produced by C. C. Burr, has been selected by the Keith-Albee Offices as the photoplay feature on the bill of the New York Hippodrome for the week beginning Monday, April 18th.

In addition to this important booking, "All Aboard" will head the Keith Comedy Carnival bill in theatres throughout Greater New York, Brooklyn and Westchester, and will be heavily exploited to stimulate interest on an all-comedy bill of picked headliners.

According to reports from the Home Office, "All Aboard" is receiving heavy pre-release bookings.

Dorothy Devore Signed; Star Of Educational 2-Reel Comedies

DOROTHY DEVORE featured in two-reel Christie Comedies up to three years ago, has been signed by Educational to be starred in her own series of comedies next season. There will be six two-reel comedies in the series, which will be known as the Dorothy Devore Comedies, and produced at the Educational Studios.

Miss Devore has been taking featured roles in long feature pictures during the last three years, but now she is returning to her old love, the short comedy, where she was so popular only a few years ago. Miss Devore played in Christie Comedies for about four years.

The signing of Miss Devore means that Educational will have probably the best known comedienne now playing in Short Features. There are extremely few girl comedy stars now appearing in two-reel pictures, and of these few Miss Devore undoubtedly is the most widely known and most popular. Known to practically every comedy lover in the motion picture world, Miss Devore's re-

turn to the two-reel comedy field in a series named after her is expected to be welcomed by the fans everywhere.

Born in Texas, Miss Devore was playing in motion pictures before she was out of her teens. She was being featured in comedies before she was 22 years old and has been a featured player or has played important roles in feature pictures ever since. Comedy lovers have found her equally amusing as a fractious child, young "deb" or turbulent tom boy.

Miss Devore is another comedy star who might be termed a "diminutive beauty." She is not much more than 5 feet tall, has brown eyes and hair. Her hobby is her work on the screen, which in part accounts for the stellar work she does before the camera.

Some of the best known Christie Comedies in which she has been featured are "Hazel From Hollywood," "Navy Blues," "Kidding Kate," "Getting Ger-tie's Goat," "Winter Has Come," "Stay Single" and "Babies Welcome."

Cast All Wet!

The whole cast in "Dumb Belles," an Educational-Billy Dooley Comedy, were thoroughly wet and kept in a very much dampened condition for many hours in taking the scenes at the Christie Studios. The sequence which shows Dooley fighting some firemen with a stream of water from a fire hose requires only a few minutes to show on the screen, but in shooting this part of the comedy, the actors and beauties were kept wringing wet on three successive days.

Hancock Talks Over The Radio

Don Hancock, who knows as many jokes as any other man living (because he is the editor of the Pathe-Topics of the Day), broadcast a lecture on "The Seriousness of Joke-smithing" from WEAJ Wednesday, April 13th at 6:45 P. M.

Camera Work Ends

Shooting has been finished on "Pleasure Before Business," one of the few remaining productions of Columbia's present season schedule.

Pathe News In 3 Stage Plays; With Drawings

In three reigning Broadway stage successes, Pathe News is receiving the most dignified exploitation ever accorded a film of any kind.

Pathe News plays an important part in the dramatic action of "Spread Eagle," Jed Harris' latest success, now current at the Martin Beck Theatre, and it is also featured in a scene in "Chicago," the satirical comedy playing at the Music Box, and in a humorous scene in "Honeymoon Lane," Eddie Dowling's latest musical comedy triumph at the Knickerbocker Theatre.

The presentation of a special Pathe News film in "Spread Eagle" is a highly important link in the development of the play. It is believed that this is the first time that a news film has been used as an actual part of a dramatic stage production.

Jean Doree In Stern Comedies

Jean Doree, well-known screen comedienne, is playing opposite Sid Saylor, in the new "Let George Do It" Comedies being made by the Stern Brothers for Universal release.

Sam Newfield, Stern Brothers director, has just started on the first of the new "George" series, to be a feature of the Stern Brothers offerings for next season.

Saylor is also appearing as Mr. Newlywed in the new 1927-1928 series of "The Newlyweds and Their Baby" Comedies, also a Stern Brothers product. This series will be released as Universal Junior Jewels next season.

Ian Keith Cast

Ian Keith has been cast as an Arabian lover in "Two Arabian Knights," for United Artists.



Left: Editor Ray Hall films the trio who enact the Pathe News scene in "Honeymoon Lane," at the Knickerbocker Theatre. Center: Ray Hall hands Jed Harris, producer, the special Pathe News Reel composing fourth scene of second act of "Spread Eagle" at the Martin Beck Theatre, New York. Right: Ray Hall supervises the Pathe News scene in "Chicago" at the Music Box Theatre, New York.

Matt Moore, Hal Roach Star, In Pathe Release Week of April 24

MATT MOORE, popular feature star, heads the cast of "Hon. Mr. Bugg," the Hal Roach Star Comedy which shares two-reel honors with Mack Sennett's "Broke in China," with Ben Turpin on the Pathe short feature program of April 24th.

Other attractions on this program are the third chapter of "Melting Millions," Current serial co-starring Allene Ray and Walter Miller; Pathe Review Number 17; "The Pie-Eyed Piper," one of Aesop's Film Fables; Topics of the Day Number 17, and two issues of Pathe News, the pioneer news reel.

Pathe Review Number 17

Tim McCoy's Next

Col. Tim McCoy's next for M.-G.-M. will soon start under the tentative title of "The Frontiersman." The story is an original by Ross Willis and Madelin Ruthven and will be directed by Reginald Barker.

Miss Hutton Cast

Lucille Hutton, who has been leading lady for Al St. John in most of the Educational-Mermaid Comedies in which he has been featured this year, again is cast in the principal feminine role in "Jungle Heat," the new Mermaid Comedy.



"Cured in the Excitement" is the Sennett release for the week, and Madeline Hurlock plus Billy Bevan are being cured.

Elks Picture In Phila., To Honor Exalted Ruler

The keenest enthusiasm marked the private screening of "Moulders of Men," the F. B. O. Gold Bond production sponsored by the Elks' organizations, in the Grand Ballroom of the beautiful Elks' Club, in Philadelphia, on Sunday evening, April 10, in honor of Charles W. Grakelow, Grand Exalted Ruler of the Elks.

Freedland Kendrick, mayor of Philadelphia, and 800 prominent citizens of Philadelphia said the film was one of the finest they had seen in years, and a worthy tribute to the order of Elks throughout the world.

Title Changed on Rork's Next

The title of Sam Rork's next picture for release through First National has been changed from "His Son" to "Pierre of the Ritz."

"Magic Flame" Cast Grows

William Blakewell and Constance Howard have been added to the cast of "The Magic Flame," in which Samuel Goldwyn will star Ronald Colman and Vilma Banky.

Charlie Murray In Arizona

Charlie Murray and company are now in Arizona for the filming of exteriors of "The Poor Nut," First National production.



Dashing Ben Turpin giving a customer a thrill in "Broke in China," a Mack Sennett comedy for Pathe. Ruth Taylor is the blonde.



Barbara Kent, who is appearing in "No Man's Law," a Pathe-Hal Roach feature, with Rex the devil horse.

"Mr. Wu" With Lon Chaney, Off To Good Start

"Mr. Wu," Lon Chaney's latest starring vehicle for Metro-Goldwyn-Mayer, opened last week in Cleveland and Detroit to enthusiastic audiences. William Nigh directed.

The featured players are Renee Adoree, Ralph Forbes, Gertrude Olmstead, Holmes Herbert, Louise Dresser, Anna May Wong, Claude King and Sonny Loy.

The production opened this week at the Forum, Los Angeles.

"Mr. Wu" will make its New York debut in the near future.

"Fleet Feet" One Of "Sportlights"

John L. Hawkinson, producer of the Grantland Rice Series of single-reel Sportlights films released by Pathe, has lined up two new entertaining numbers, one of which is already being filmed under the title "Fleet Feet." "Fleet Feet" is woven around some of America's most famous sprinters.

Another Grantland Rice Sportlights number, which Hawkinson is preparing for Pathe, will be devoted to the hobbies of noted Americans, artists, authors, poets, architects and stage players. This will be a novelty film, featuring persons widely known and possessing unusual entertainment value.

Spanish Dancer For Roach

Lupe Velez, Spanish dancer recently signed by Hal Roach, will make her screen debut as leading lady for Charley Chase in his next comedy.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"The Haunted Homestead"

Universal—Two Reels



Fred Gilman and Violet LaPlante have the leading roles in this Mustang Western which follows along one of the numerous variations of familiar western formulas. A homesteader settles on an abandoned ranch and finds it is used as headquarters for a bandit gang, who kidnap his daughter. The young sheriff captures the gang and rescues the girl. Both comedy and drama revolve around a situation where the bandits in error take a sack supposed to contain hidden loot and find it only contains the homesteader's cornet. There is the usual amount of typical action, and a negro servant furnishes additional comedy. It is an average western two-reeler.

"Dumb Belles"

Educational—Two Reels



Billy Dooley, portraying again his familiar character of a boob sailor, inherits a boarding school for girls in this comedy. The fun, which is good for a number of smiles, arises out of the fact that according to the will either Billy or his sissy cousin, whoever proves to be the best teacher, will fall heir to the place. Billy makes a mess of things because of the funny and unusual stunts he makes the girls perform and while he loses the school, he makes such a hit with the girls that they flock to him when he starts another one in opposition. William Watson directed. Jack Duffy and Bill Irving, pictured here, are in the cast.

"Pathe Review 12"

Pathe—One Reel

BRENDA PUTNAM, the sculptress, is shown superintending the making of a casting for one of her bronze creations in the opening chapter of this magazine. Zion Park, Utah, is a scenically beautiful series of shots in the National Park series. The final section of this entertaining reel marks the beginning of a series of pictures of "Trapping Wild Game in Africa," obtained by the Smithsonian-Chrysler Expedition to the Tanganyika Country.

"Buried Treasure"

Educational—One Reel

IN THIS SCENIC Novelty Mr. Bruce builds up a little yarn about a Scottish terrier dreaming of a bone he has buried and cannot find. He suspects a black cat has stolen it and hunts all along the beach, encounters a strange bird, keeps up the search in the snow and far into the Springtime. While it is short on the usual scenic splendor of the Bruce subjects, there is an interesting animal angle.

"Brain Storms"

Educational—Two Reels



A quartette of comedians, Clem Beauchamp, pictured here; George Davis, Phil Dunham and Jack Lloyd, together with Lucille Hutton, make up the cast of this breezy Mermaid Comedy. Clem is the favored suitor and Phil, his rival, hires a supposed detective to aid him in downing Clem. The detective is really an escaped lunatic and George Davis is thoroughly amusing in this eccentric role. He does everything backward such as throwing Phil and the girl's father out of the house at a party. There are several good gags that should register with the spectators and a thrill comedy sequence where the lunatic takes Clem and the girl on a wild auto ride and persists in doing all sorts of crazy stunts with the car before he is captured by the asylum guards.

"First Prize"

Educational—One Reel



Phil Dunham, pictured here, is cast as an artist who has the temerity to paint his prospective mother-in-law's portrait in this latest Cameo Comedy. He meets with a series of accidents and emerges with hay sticking to his coat and a cow, a donkey and a goat following him and causing all sorts of excitement. The gags should prove entertaining to the average fan, as the reel is plentifully supplied with slapstick. Of course, the picture gets spoiled and the presence of the animals in the studio leads to general havoc and confusion. Toy Gallagher is the girl and the cast also includes Wallace Lupino and Alice Belcher.

"The Magician"

Pathe—One Reel

IN THIS ISSUE of the Aesop's Fable cartoons, the cat appears in the role of a magician who does all sorts of stunts. He finally takes his girl to Chinatown and gets in dutch with the tong gangs but his magic proves handy when he produces a mule that kicks the Chinamen out of the way. Not quite as varied as some of the other numbers, it is nevertheless an amusing offering.

"Bray Magazine"

Bray—One Reel

THIS issue of Bray Magazine, which is up to the standard of the series, opens with views of the Great Lakes, showing fishing and hunting mallard ducks. The second section deals with the manner in which the New York water supply is handled and filtered, while the third shows the making of pottery from moulding to the final firing of the product.

"Ten Years Old"

Pathe—Two Reels



One of the members of "Our Gang," fat little Joe Cobb, pictured here, is cast as a poor lad who has a birthday party. On the same day, Jackie, a rich kiddie, also has a birthday party. The gang don't want to miss either and this leads to a general mix-up. Finally they compromise by taking Joe and his cake to Jackie's party and then proceed to rough-house the place. It is a good number of this popular series and much of the fun centers around a wonderful cake that Joe cooked and into which the baby dropped tacks, bottles, dish rags, soap and other things. The humor here is a little more forced than usual, but it should prove a good offering for any type of audience.

"Keep Off the Grass"

Pathe—One Reel

FARMER AL in this Aesop's Fable animated cartoon joins the park police and has a busy time that means amusement for the spectators. He chases cats using a kangaroo for a seesaw, routs cats and dogs trying to steal a baby carriage, has an encounter with an ostrich and gets into a row with the police when he loses his clothes in a crap game with two monkeys.

"Buster, Don't Forget"

Universal—Two Reels



In this Stern Brothers Comedy, "Buster Brown Series," Buster has an early morning date with Mary Jane, but "falls" hard for a little girl whose folks have just moved into an adjoining house. "The other woman" is strikingly beautiful, and Buster dances attention on her, while Tige goes to Mary Jane to tell her of Buster's duplicity. Mary returns with Tige to discover an alert dog-catcher hovering about, and in the excitement attendant upon efforts to capture Tige, Mary recaptures her Buster from "the other woman" and guards her sweetheart with a rolling-pin. Tige escapes from the dog-catcher's wagon to rejoin Buster and Mary Jane.

"Ruling the Rooster"

Educational—One Reel

WHAT APPEARS to promise a prize fight between a duck and a leghorn chicken turns out to be an egg-laying contest in this Life cartoon. It is a moderately entertaining number with considerable familiar material and ends with the hen's husband trying to flirt with the winning duck and being licked soundly for his pains by the irate hen.

"The Jolly Jilter"

Pathe—Two Reels



Ben Turpin appears once again in the role of a heart-breaking debonair lady-killer in this Mack Sennett comedy, with Alma Bennett, pictured here, and Madeline Hurlock as the objects of his affection. There are a number of clever and amusing gags that are good for laughter from the Turpin fans and audiences in general, centering around Ben's flirtations with a society dame and a lady of the footlights. He keeps getting into scrapes and skilfully getting out of them, keeps things in an uproar and, of course, wins out in the end. J. A. Waldron supervised the production and Eddie Cline directed from a scenario by Phil Whitman and Harry McCoy. It is up to this star's usual amusing standard.

"Melting Millions"

Pathe—Serial



Featuring the popular serial players, Allene Ray and Walter Miller, Pathe is offering "Melting Millions," a chapter-play dealing with a fight for the possession of an enormous fortune, in which an unscrupulous gang in approved serial fashion use fair means as well as foul ones to get control of this money and prevent it from falling into the hands of the heroine, who is the rightful heir.

The story opens with a bang, with a bandit invading a millionaire's home. It develops that he is foster-father to the heroine, who is the long lost heiress. The villain and his crafty gang immediately start to work to do away with the girl and her father, but they are checkmated at each turn either by the hero, a dashing young army officer who comes to the girl's rescue, or by another mysterious friend.

There is the usual carried over suspense at the end of each episode with hero or heroine left in some thrilling difficulty. The first chapter ends with an attack in an underground cave with the father mysteriously spirited away and the girl and the hero in peril. The second shows this pair in the hold of a ship that is rapidly filling with water, and the third witnesses the heroine falling over the edge of a roof.



There are the usual type of complications, villainy and thrills and for the most part the action moves at a fast and exciting clip,

although the second episode slows down somewhat while the director is building up to a situation where the girl is forced to marry the hero to save him from jail.

Allene Ray and Walter Miller are too well known to necessitate saying much about them; they make an attractive pair and their wide experience in serial technique enables them to handle their roles to the satisfaction of the fans. E. H. Calvert as the head of the gang of conspirators, with W. N. Bailey and Frank Lackteen as his lieutenants, give good performances and keep the nefarious schemes in motion. John Cossar is well cast as the millionaire. Spencer G. Bennett directed the chapter play.

There is plenty of excitement provided by this serial in the opening episodes to keep the fans satisfied and if the pace is kept up throughout it should prove a popular attraction in houses where serials are in favor.

"Germ Mania"

Educational—One Reel

HERE IS ONE OF the cleverest cartoons that has been offered to the public in a long time. Our little friend, Felix the cat, is the hero, and Cartoonist Pat Sullivan has hit upon an exceptionally clever and amusing idea. Felix invades a laboratory and gets hold of reducing and enlarging fluids. The chemist tries them on Felix with funny results, such as giving him a tiny head and an enormous tail. A love germ makes himself the same size as Felix by using the enlarging fluid and chases the cat, who saves himself by restoring the germ to its original size. This cartoon is a wow.

"The Newlyweds' Shopping Tour"

Universal—Two Reels



Lovey (Ethlyne Clair) takes Snookums (Sunny McKeen) to Dovey's (Sid Saylor's) office while she goes shopping.

Dovey is looking for a contract on the boss's desk, and puts Snookums on the knee of an important customer. Snookums covers the customer's shirt front with rubber stamp marks, "C. O. D.," "Paid in Full," etc., and playfully pours mucilage in the man's hat. Dovey takes the balance of the day off, to find Lovey. After a long search in a department store Dovey finds Lovey, but Snookums wanders off. Finally they find the baby, riding back and forth high in the air in a parcel carrier on a wire, and the store is partly dismantled in the efforts of the idolizing parents to recover their precious child. They find baby asleep in the basket, and won't disturb him until the store closes. Papa has to pay a stiff bill for his visit to the store.

"They Call It Love"

Universal—One Reel



Neely Edwards is featured in this Blue Bird comedy, and, as is usual with Neely, he manages to distinguish himself with some comedy that seems to bring something of a novelty to the screen. He attempts to free a strange lady from a toy balloon that is lifting the bottom of her skirt to the level of her shoulder—and although in the first instance the "woman" is a dress store dummy, she later comes to life and complications ensue. A giant villain enters the plot, and the end is fast and furious, and all ends well so far as Neely and the girl are concerned.

"The Prince of Whales"

Educational—One Reel

IN THIS LIFE CARTOON Comedy, little Nibbins and his pal the pup are seen aboard a whaler. After several clever gags they finally sight a school of whales and the cartoonist has shown considerable ingenuity in the manner in which they defy the law of gravitation with a small boat and large anchor and finally get the whales to chase them, ending by luring the whole bunch to jump on deck. Nibbins is then crowned the prince of whales. One gag shows the "crow's nest" of the vessel as actually the home of crows.

"Climbing Into Cloud-land"

Educational—One Reel

PHOTOGRAPHIC shots interspersed with animated cartoons, as usual, make up this Lyman Howe Hodge Podge. Tourists viewing Glacier National Park are shown by cartoon work as being transported to China and then follow interesting scenes of that country and Egypt. An amusing novelty shows the Charleston being danced by cartoons representing only the clothes of a man and a woman. It is a good issue of this series.

"Flaming Snow"

Universal—Two Reels



This is a two-reel Western comedy, in which Ben Corbett and Jack Knapp, aided and abetted by a fine comedy cast "stage" a show for the home town folks that contains all the "hokum" one would expect to find in the old shows of two decades ago. A cigarette starts a fire in the prop "show" during one of the sob scenes burlesqued toward the close of some fast action stuff, and to make the scene more exciting a southwestern tornado blows up and adds to the general calamity in which the theatre is almost demolished. Vin Moore directed this exceptionally fine comedy.

"Barn Yarns"

Educational—One Reel

FELIX, THE CAT, is shown in this animated cartoon to have a well developed bump of gratitude. It is an amusing number with the usual clever imaginative touches. Felix is saved by a duck from drowning and then he saves the duck from becoming the farmer's dinner. The same thing happens with a friendly school of fish who help him and he shows them how to avoid the farmer's hook.

"Girls"

Fox—Two Reels



Richard Walling and Sally Phipps head the piquant cast of this delightful little jazz version of an O. Henry story directed by Gene Forde and supervised by George E. Marshall. Tom Drake (Mr. Walling) has the unique reputation of being the only kissless senior in a co-ed college and Louise (Miss Phipps) undertakes to relieve Tom of his kissless halo. Louise plays her cards well, but Tom eludes all of her efforts during a sequence of rapid action scenes, until, after being cornered in the girls' shower he manages to escape, and Louise snares him on the campus, and after kissing Louise, Tom goes about, rampant, kissing all the girls until Louise captures him again all for herself.

"Jail Birdies"

Educational—Two Reels



Here is a peppy little comedy that moves at an exceedingly fast clip and offers a lot of entertaining moments for the audience. Bobby Vernon, the star, is seen as a college lad jailed for speeding. He finally persuades the judge to let him off to attend his graduation, in the company of a guard, played by Eddie Baker. The upshot of the scheme is that the "dumb" guard gets much the worst of the deal and is rescued by Bobby, who finally has the satisfaction of seeing the girl's father also pulled for speeding. Frances Lee shows to advantage as the girl, with Billy Engle as her father. An amusing sequence shows Bobby on the rock gang trying to convince his prospective father-in-law that he is practicing with the football team. All goes well until he has to kick a big stone that he is using for a football. Director Walter Graham has used a nicely balanced combination of farce and slapstick.

Nature's Wonderland

Fox—775 Feet

THIS IS ONE OF the William Fox "Varieties," and one of the most entertaining of the present series. Scenes in the redwoods stand apart for their presentation of the beauties of California. A trip to Mt. Whitney is a thing that theatre patrons will long remember. The transition from sunny summer valleys to the ice of high glacier trails is made via the camera and all told in terms of the most exquisite photography.

A Chinese Petting Party

—And A Few
Of The American
Variety



PAPA spunk! It seems like the guy in the tin suit is going to swat poor little June Marlowe, Universal player in "The Chinese Parrot."



'THIS is a scene from "Horse Shoes," Monty Banks' latest for Pathe. There is luck in horse shoes.



ALTHOUGH not perceptible, Raymond Keene and June Marlowe, Universal featured players, are playing tennis on ice-skates. We would like to see them play on skis.



TOY GALLAGHER and Muriel Evans of Educational, trying to disguise themselves with blonde and brunette wigs. They are spiking the pump.



MARION DAVIES, Cosmopolitan star, as she appears in her production of "Quality Street" for M-G-M.



FISHING is the title of this picture. The girl is Leila Hyams, who has been signed to play the leading feminine role opposite Johnny Hines in his next First National picture.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

San Francisco

*Moving Picture World Bureau,
Berkeley, Cal., Apr. 14.*

GROUND is to be broken May 1 for the 5,000-seat Fox Theatre to be erected at Market and Larkin streets. Announcement of a definite date for the breaking of ground for the house has been made by Howard J. Sheehan, manager of the William Fox film interests in Northern California, and J. R. Grainger, general sales manager of the organization, who was a visitor at San Francisco late in March. Announcement is also made to the effect that a Fox theatre is to be erected at Oakland in association with Alexander Pantages, and that these interests will also erect a theatre at Fresno, Cal.

In connection with the fifth anniversary week celebration of the Golden Gate Theatre the management of this house released some interesting data on its operations since the opening date, in March, 1922. In this period almost ten million people have attended the 5,465 performances. A large percentage of the attendance is women and an average of 3,000 children attend every week. The house seats over 2,900 and has a staff of employees numbering 80. The lobby was recently redecorated at a cost of \$20,000 and two vertical signs, the largest west of Chicago, have been added.

Every house record of the Warfield Theatre, San Francisco, was broken by "Flesh and the Devil" and the production was held over for a second week. Only once before in its history of five years has this house kept a picture longer than a week.

Carl Laemmle, president of Universal Pictures, was a recent visitor at San Francisco, accompanied by his daughter, Miss Rosabelle Laemmle; his secretary, Jack Ross; Julius Stern and Beno Rubel.

Walter J. Rudolph, leader of the orchestra of the New Alhambra Theatre, San Francisco, has purchased a home in San Leandro, an east-bay suburb, famous as the "Cherry City."

E. M. Bloch has joined the San Francisco branch of the Universal Exchange as salesman.

W. W. Kofeldt, founder of Imported Pictures, Inc., has severed his connection with this concern. He returned recently from a trip to New York.

Among the California exhibitors who have been on San Francisco's film row of late have been: John DiStasio, Sacramento; James McInery, Fairfield; A. G. Clapp, Sonora; Gus Johnson, Newman, and Louis Marks and Max Weiss, Sacramento.

A number of moving picture houses in the San Francisco territory have been closed of late, the list including the Bieber Theatre, Bieber; Paramount Theatre, Fall River Mills; Woodland Theatre, Woodland; Strand Theatre, Dunsmuir, and a small house at Butte City. George Roy has also arranged to close the Empire Theatre at Reno, Nev.

To Manage Auditorium

Miller Merriwether, who for the past several years has successfully managed motion picture houses in North and South Carolina, has been appointed manager of the Auditorium Theatre, Winston-Salem, N. C.

Mr. Merriwether has been for the past few months managing the two picture houses in the above city for the Forsythe Amusement Co.; these houses will continue to be under his management. The Auditorium Theatre plays road shows, Keith vaudeville and feature pictures, and is owned by the Piedmont Amusement Co., of the same city.

Fred Herrington Has Made Name as Organization Man



Fred J. Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, one of the best known and hardest working men in exhibitor organization circles for years, is at present busily engaged in assisting the Convention Committee in preparing all plans for the forthcoming seventh annual convention to be held by the organization in the William Penn Hotel, Pittsburgh, April 24, 25, and 26.

Fred was an exhibitor when the industry was young, having opened the Fairyland Theatre in the South Hills in 1905, this being the first theatre in that district. In 1909 he transferred his activities to Mount Oliver, where he built the Coliseum Theatre on the spot where A. A. Weiland's Rialto Theatre now stands, he having sold the house to Mr. Weiland in 1919.

Fred began this organization activities in 1909 when he was elected National President of the Motion Picture Exhibitors' Association of Pennsylvania, which position he held until 1915, when he became national president. Later as national organizer for the organization in 1916-17 and national representative of the M. P. T. O. of A., in 1920, he visited and made the acquaintance of practically every theatre owner in the land. He also served as secretary of the American Exhibitors' Association of Pennsylvania, just prior to the formation of the M. P. T. O. of West Pennsylvania and West Virginia, in 1921, at which time he was elected secretary of the organization, and which position he has filled since.

A tireless worker for the welfare of the exhibitors at all times, Fred has the respect and admiration of all the theatre owners, and asks the World to convey through its columns his hope that he may be able to greet each and every theatre owner in the territory personally at the forthcoming convention.

Ohio

*Moving Picture World Bureau,
Hamilton, O., April 14.*

THE partnership of Harry Smoots and F. Harris, operating the Vine Theatre, Cleveland, Ohio, has been dissolved, Smoots acquiring the interests of his erstwhile associate with whom he has been in business for the past several years. Many improvements are contemplated in the house.

A stick-up artist attempted to strut his stuff recently, using Mary Monning, cashier of Gifts Theatre, Cincinnati, as the victim. However, the plucky young lady called for help, and the bandit fled. He was later captured by the police.

Stanley Jacques, former local manager of the Cincinnati Pathe branch, paid a visit to his old haunts recently, this being his first official trip since having been appointed sales manager for the Pathe central district.

Canton

The Strand Theatre, Canton, Ohio, is another Ohio house to install the Vitaphone. Manager Calla predicts a big success, judging from the advance enthusiasm displayed.

The Grand Opera House, Canton, Ohio, has been closed and according to current rumor it may thus remain in the future. Poor business is given as the cause. The house is under lease by Feiber and Shea.

Columbus

Among the recent incorporations at Columbus, Ohio, appears the Wells-Kiester Theatre Co., Dayton, Ohio, with B. F. Kiester, R. E. Wells, Charles W. Dale and others. The new company will operate the theatre which will be part of a new building now under construction at Grand and Salem avenues.

Springfield

The I.O.O.F. Lodge at Springfield, Ohio, is contemplating the erection of a new theatre in that city to be located on South Fountain avenue. Estimated cost \$125,000.

Lima

Max Bernstein, Lima, Ohio, is reported as negotiating for the building of a new theatre to cost around \$225,000.

The new organ which will shortly be dedicated at the Palace Theatre, Hamilton, Ohio; will be presided over by Frank G. Wilson.

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Kansas City, Mo.

*Moving Picture World Bureau,
Kansas City, Mo., April 14.*

ANOTHER chapter was written this week in the federal court proceedings in Kansas City, started by the showing of the Dempsey-Tunney fight pictures at the Pantages Theatre the latter part of February. Charles H. Dow had pleaded guilty, March 5, to transporting the films in violation of the federal interstate transportation laws, and was fined \$1,000. This week a temporary restraining order was issued by Judge Albert L. Reeves against Dow and William Levy of Kansas City, preventing them from showing the films until at least after the hearing on the order. The restraining order was asked by Leon Britton of New York, who alleges he had exclusive rights to the pictures and that Dow and Levy had obtained them "by theft," purloining or by trick and device. Britton declares he did sell them a showing right and asks also for an accounting of profits made.

S. B. Brimblecom, formerly owner of the Maple Theatre, Kansas City suburban house, was given a verdict for \$2,433.30 against Ben Shylen, former owner of the theatre, in the circuit court this week. Brimblecom had sued for \$7,000 damages because of alleged misrepresentation in the sale by Shylen of a lease on the theatre. The alleged sale was in 1924.

The Orpheum Theatre, through Lawrence Lehman, manager, and the Co-Operative Club of Kansas City were hosts to 110 children of the Jackson County Parental Home at the matinee Wednesday.

Fortunately W. P. Cuff of the Peoples and Mainstreet Theatres did not have the receipts for those theatres with him when a negro bandit attacked him Friday night. The negro, without warning, struck Mr. Cuff on the head with a revolver near his home. As the bandit was searching Mr. Cuff's pockets Mrs. Cuff called from the house, frightening the negro away.

Walter Fruedenberger, sales manager for Ad-Vance Trailer Service, returned from a business trip to Chicago. C. A. Schultz, P. D.C. branch manager, went to Wichita, Kas., after additional business.

She was a pretty girl, was Estelle McBride. Often she would visit headquarters of the M.P.T.O. Kansas-Missouri in Kansas City and confide in Mrs. June Medcalf, secretary, that she thought one William Bradfield, Metro-Goldwyn salesman, was the "judge's earmuffs." Then the secret leaked out. The couple had been married since January 1.

Among the out-of-town exhibitors in the Kansas City market this week were: W. P. Cuff, Peoples and Mainstreet Theatre, Chanute, Kas.; S. E. Wilhoit, Electric, Springfield, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

Charles G. Branham, newly appointed divisional manager of Universal chain theatres, has established his headquarters in Kansas City. John Nolan, Fox branch manager, made a hurried business trip to Chicago this week. R. A. McGuire, Warner Bros., home office representative, was a Kansas City visitor. Harry Strickland, Warner Bros., went to Coffeyville, Kas., to visit John Tackett, of the New Tackett Theatre, it being the first time the two had seen each other since 1907. Gib Jones is the new assistant manager of the Enterprise Film Corporation. "Red" Jones, Educational branch manager, was hustling for more contracts in the territory this week. W. J. Morgan, P.D.C. sales manager, was a Kansas City visitor.

Griffith Brothers have appointed Jerry Jeters as manager of the Isis and Rialto Theatres at Oklahoma City, Okla.

No Mourning in Missouri When Amusement Tax Dies

After dragging along throughout practically the entire Missouri legislative session, the amusement tax bill of Missouri, which passed the house, died just prior to adjournment of the legislature, when the senate ways and means committee reported adversely on the bill. The bill provided a tax of 10 per cent on all theatre tickets sold. With the legislative problems out of the way, the M.P.T.O. Kansas-Missouri now is turning its attention to the semi-annual convention, which probably will be early in May, according to President R. R. Biechele, the place to be selected later.

Colorado

*Moving Picture World Bureau,
Denver, Colo., Apr. 14.*

BY the narrow margin of 38 votes the citizens of Colorado Springs, Colo., voted for the repeal of the ordinance prohibiting Sunday amusements "for pay," thus insuring Sunday movies for the Pike's Peak city after a fight extending over many years and marked by five former attempts at the polls in which the proponents of Sunday shows were defeated by large majorities.

The victory of April 5 was the result of a busy campaign put on by 100 Colorado Springs business men who favored the repeal of the ordinance. It is hoped that the thousands of tourists who visit this popular vacation town will now remain in Colorado Springs over the week-end periods.

Carl Ray, owner of the Carl Ray Theatres of Cheyenne, Wyo., and Earl Nye, manager of the theatres, arrived in Denver last Thursday for a several days' visit with branch offices.

W. T. Porter of New Castle, Wyo., has purchased the Garden Theatre of Lusk, Wyo., from Bishop & Miller. Mr. Porter has operated the Edison Theatre of New Castle, Wyo., for a number of years. He plans to circuit his programmes between the two theatres.

Out-of-town exhibitors seen transacting business along Film Row within the last few days were Tom Love of Hanna, Wyo.; Ed Schulte of the Rialto Theatre, Casper, Wyo.; Mr. and Mrs. W. H. Burt of the American Theatre, Culbertson, Neb.; Chas. F. Rumbaugh, Liberty Theatre, Pagosa, Colo., and Ed Schoelkopf of the Opera House, Idaho Springs, Colo.

Nebraska

*Moving Picture World Bureau,
Omaha, Neb., Apr. 14.*

THE new Riviera, which has been the talk of the moving picture people of this section of the West, is now operating in full swing in Omaha, having opened formally for matinee on a Saturday. This is the two and a half million dollar theatre of the A. H. Plank enterprises. Mr. Plank is the chain picture show exhibitor magnate of Nebraska and Iowa, having some fifty houses.

M. R. Tournier, who has operated the Star Theatre at Mason City for many years, has just decided to start showing pictures on Sunday. The town has been "open" as to Sunday pictures for years, but Mr. Tournier has never taken advantage of the opportunity before.

Minnesota

*Moving Picture World Bureau,
Minneapolis, Minn., Apr. 14.*

MINNEAPOLIS is to have still another new motion picture theatre, costing in the neighborhood of \$1,000,000, according to a report which circulated through the city last week and found its way to the front pages of the newspapers. The story had it that a big national picture concern had sent a representative to the city to look over sites for the proposed theatre. One of the sites said to have been considered was near La Salle avenue and Ninth street, where the Minneapolis Theatre, a \$3,000,000 house which will be leased to Publix, will be built.

A permit was issued this week for the foundations of the Minneapolis Theatre. The work will cost \$40,000 and is expected to be completed by June 1.

Rochester

Work was begun last week on the new \$350,000 picture house in Rochester, Minn., which Finklestein & Ruben will control. The theatre will seat 1,700 and will be named the Chateau Dodge.

The Northern Theatre, located on the north side of Minneapolis, has been vacated, and will soon be replaced by a pool hall.

Ben Marcus, office manager of F. B. O. in Minneapolis, has been placed in charge of special work in the territory, and Al Hixon has been named to take his place as manager.

Visitors in Minneapolis this week included three Warner Brothers officials: Eddie Silverman, general sales manager; Morris Safier, sales manager of the extended run department, and Clayton Bond, district manager from Chicago.

The Minneapolis operators' union and the Northwest M. P. T. O. settled their differences over the Vitaphone this week, and the attraction was hurriedly booked into the State Theatre, where it was scheduled to have been shown several weeks ago.

Duluth

The ordinance which would have forced daylight saving time on Duluth was defeated at the municipal election this week. The bill had been opposed, among other people, by exhibitors, who feared an adverse effect on business.

Iowa Notes

The Amuzu Theatre at Dows, Iowa, has been sold by Fred Brooks to Almon Drury. Drury plans to show pictures there five nights a week.

W. A. Mattuck has acquired the lease of the Savoy Theatre at Toledo, Iowa. Mr. Mattuck hales from Ottumwa.

Rugby

G. A. Trover, owner of the New Lyric Theatre at Rugby, N. D., has announced the appointment of Otis Engen as manager.

Two weeks after the Minneapolis city council granted David Onan & Son a license to build a theatre in the loop district, the same body revoked the license. The move was made because the council feels that the Gateway district is already badly overseeded.

North Dakota

The Strand Theatre at Fargo, N. D., has been changed into a vaudeville house, the Fargo has been turned over to stock players and the Orpheum opened last week with "Ben Hur." These changes were announced by the American Amusement Company, which is affiliated with Finkelstein & Ruben.

J. Hogrefe and Dr. R. J. Quinn, recent purchasers of the Happy Hour Theatre at Burke, N. D., have changed the name of the theatre to the Community and are altering it extensively.

St. Louis, Mo.

*Moving Picture World Bureau,
St. Louis, Mo., Apr. 14.*

THE St. Louis Motion Picture Exhibitors League has passed a resolution opposing Daylight Saving for St. Louis. The resolution, bearing the signatures of O. C. Lehr, chairman, and W. O. Reeves and Everett Hayes, members of the special committee, will be presented to the Board of Aldermen should any attempt be made to introduce a Daylight Saving ordinance.

The St. Louis Theatre, which plays Orpheum vaudeville in conjunction with a feature motion picture and short subjects, has reduced the Saturday matinee admission price scale to 35 cents for adults and 15 cents for children against the former rates of 50 cents and 25 cents.

The Orpheum Circuit is celebrating the twenty-ninth anniversary of its entrance into St. Louis. In 1898, at the old Columbia Theatre, Sixth and St. Charles streets, which was then advertised as "The new fireproof Columbia Theatre, American's handsomest playhouse," the opening bill of Orpheum vaudeville was presented.

Owners and managers of theatres in the Southern Illinois coal fields have reconciled themselves to a long-hot-and-hard Summer, as it now looks like nothing under the sun can prevent a coal strike beginning on April 1. The Winter, which is just coming to a close, was the very best the theatre owners in the coal fields have enjoyed for many years.

Gid Stafford plans to open the Town Hall Theatre, Elsinoire, Mo. Charles Daniels has taken the Marshall Theatre, Maplewood, Mo., to Mr. Mitchell. Jim Drake plans to open a new theatre in East St. Louis to be known as the Drake Theatre.

C. A. Bauerman has opened the Newport, Newport, Ark., and the Greenville, Greenville, Mo., are reported to have closed.

Erwin Ryffel, a dancer, has filed suit in the St. Louis Circuit Court for \$15,000 damages from the St. Louis Amusement Company for injuries which he alleged he suffered in a fall at the Shenandoah Theatre, 2313 South Grand boulevard, St. Louis, on January 2, 1927.

The Gayety Theatre, Fourteenth street and Locust boulevard, St. Louis, for many years one of the country's leading burlesque establishments, has surrendered to the moving pictures. Recently the Gayety began the presentation of pictures in conjunction with tabloid burlesque shows.

That the Grand boulevard motion picture world may lose one of its chief figures is the gist of gossip along the local Rialto. In some quarters the report is even stronger than rumor, although as yet no official confirmation has been issued. It is said Gene Rodemich is considering an offer to take over the director's baton for a leading theatre in Boston. So if Gene goes, the Grand Central, operated by Skouras Brothers probably will not look the same. But if he does depart, Skouras Brothers will endeavor to bring Brooks Johns to St. Louis.

The Queens Amusement Company has been incorporated in St. Louis. The incorporators are: William Goldman, M. Goldman and S. Goldman, Jr., six shares each, and T. Curley, two shares. The capital of \$2,000 is fully paid.

The annual meeting of the stockholders of the St. Louis Amusement Company will be held between the hours of 9 a. m. and 12 o'clock noon at the company's offices in the Ambassador Theatre Building, Seventh and Locust streets, on March 25. A board of directors will be elected. The board will later elect officers for the year. Spyros P. Skouras is president of the company and W. Arthur Stickney, treasurer.

The Lyric Theatre, East St. Louis, Ill., celebrated its sixth birthday on Sunday, March 13, with a cake-baking contest.

Crook Is Radio Fan But Gives Good Car the Air

Milwaukee, Wis., April 14—Maybe he had left his driver's license in his other coat; maybe he could tune a radio set but couldn't turn an automobile wheel: at any rate the crook who happened along while Louis Orlove, Purchasing Agent for Saxe Amusement Enterprises, left his car parked with a brand new and not too expensive radio set locked within it, chose to swipe the radio and left the car. Mr. Orlove is not quite sure whether to take umbrage at the implied sneer at his motor taste or to accept the tacit compliment to his taste in a radio receiver.

Michigan

*Moving Picture World Bureau,
Detroit, Mich., April 14.*

THE Redford-Detroit Theatre Corporation, now building a theatre and office building in Redford, have leased their theatre to the Kunsky Theatre Corporation for 15 years at a net annual rental of \$22,800. The lease cannot be assigned by Kunsky for five years.

Frank Stuart, now P. D. C. manager in the South, came to Detroit, his home city, last week to have a tonsil operation performed. It was a complete success and after a few days rest Stuart returned to the South.

The Broadway Strand, oldest of the downtown first runs, has again changed its policy and now is reverting to musical stock plays. The theater also will play first run films, whenever available.

Tom Ealand, former manager of the Regent Theater in Grand Rapids, has joined the sales staff of Warner Bros., and will make the Grand Rapids territory his headquarters, as his home is still in the Furniture City. Ealand is one of the best known theater managers and film salesmen in the Michigan territory.

On March 25th, a son, Charles Henry Jr., was born to Mr. and Mrs. Charles H. Miles, of the Miles Theater, Detroit. This is the second child.

Jack D. Goldhar has been appointed manager of the Detroit office of United Artists, succeeding Sidney Abel. The appointment was made by Cressen Smith, general sales-manager of the middle west.

Owosso

Harry Angel and Bob Codd have disposed of their Lincoln and Strand Theatres in Owosso, Mich., to Fred C. Zemer, who formerly operated the Victory Theater in Jackson. They still retain their theater in Niles, which is managed by Mr. Codd.

In a special newspaper advertisement, Charles H. Miles invites the theater-going public to share with him in the profits of his new Oriental Theater, now under construction at West Adams near Park avenues. The ad also presents a blank, telling the reader to send it in and receive a ticket to the Miles Theater.

The Orient Theatre, opened only three weeks ago, is the first Detroit theatre to go "on the air" on a permanent basis. There is an agreement existing among the Detroit motion picture theatre owners that no member of the organization shall broadcast programs over the radio. The Orient, however, is using WJR, a local advertising station, to presents its organ recitals and band presentations.

Canada

*Moving Picture World Bureau,
Ottawa, Canada, Apr. 14.*

THE Major Theatre Company, Limited, with S. Major as president, has been organized at Toronto, Ontario, and the company is erecting a solid brick, two-story theatre in Silverthorne, a Toronto suburb, costing \$75,000, to be opened in June. The theatre has a 60-foot frontage and 152 foot depth, with a capacity for 750 persons. The second floor of the building contains large lodge rooms. A feature of the new house is a baby carriage room, adjacent to the lobby. Stores flank each side of the entrance.

When George J. Forhan of the Griffin Theatre, St. Catharines, Ontario, conducted a Spring Beauty Pageant, the winning beauty was escorted by him on a prize-winning tour of local stores where wearing apparel to the value of \$150 was presented to her.

Picture Service, Limited, 615 Yonge street, Toronto, has announced its appointment as exclusive Canadian agent for De Vry products.

Star City, Sask.

The Gaiety Theatre and two adjacent buildings at Star City, Sask., were destroyed by fire, which started in the projection room when the theatre was empty. The loss was estimated at \$75,000.

After being associated with film exchanges in Toronto and Winnipeg for the past eight years, William Legassick has been appointed assistant booker at the head office of Famous Players Canadian Corp., Toronto, which operates more than 100 theatres in Canada. Mr. Legassick was formerly with Regal Films, Fox and First National.

Sault Ste. Marie, Ont.

W. P. McGeachie, manager of the Algoma Theatre, Sault Ste. Marie, Ontario, secured co-operation from an unusual source when young ladies of the Y. W. C. A. appeared as mannequins for the spring fashion show which he staged at the theatre in conjunction with local merchants.

A Toronto theatre that has performed a comeback is the College, a suburban house that was built by the Allens and was later taken over by Famous Players Canadian Corp. Under the management of George Morrell, the College is now regularly hanging out the Standing Room Only sign. Frequent presentation of double features, has helped considerably, according to Manager Morrell.

Jack Laver, former manager of the York and Teck Theatres, Toronto, has been appointed manager of the Bedford Theatre, a new suburban house, which has been acquired by Famous Players Canadian Corp.

Edmonton, Alta.

A Star Impersonation contest was a recent feature at the Capitol Theatre, Edmonton, Alberta, under the direction of Manager W. P. Wilson. For two nights, competitors appeared in the roles of screen stars and the likenesses were both striking and ludicrous.

Hull, Que.

The three moving picture theatres of Hull, Quebec, were closed on Good Friday in recognition of the religious observance of the day, these being the Laurier, Eden and Capitol Theatres. This is the only day in the year when the Hull theatres are dark, as they are operated Sundays as well as weekdays.

Interest in the Stanley Cup series of the National Hockey League between Ottawa and Boston ran high among the countless Ottawa hockey followers. Manager Ray Tubman capitalized this interest by arranging a special telegraphic service to the Regent Theatre, Ottawa.

New York

Moving Picture World Bureau,
Albany, N. Y., Apr. 14.

INTERNATIONAL officers of the stage hands and electricians' unions are to be invited to the dinner which will mark the closing of Troy's theatrical bowling league two or three weeks hence. At the present time the Lincoln team is leading, although being closely pressed by the Proctor five.

Troy

Harry Brooks, who has been president of the Motion Picture Machine Operators' Union in Troy, N. Y., for the past twelve years, and who served one term in the New York State Legislature last year, is minus two fingers of his right hand after having caught them in the fan belt of his automobile. Mr. Brooks was removed to a local hospital where the fingers were amputated.

Saugerties

The village board in Saugerties, N. Y., by a vote of 5 to 3, has gone on record against Sunday movies, following an agitation that has been under way for several weeks. In Kingston a similar agitation has also come to naught, as the residents of the city voted against Sunday shows.

Film exchanges and booking offices generally throughout New York state will be interested in a change that took place last week in the Schine organization with headquarters in Gloversville, resulting in Max Milder being named to do all booking for the Schine circuit of over seventy houses. This work has been done for several years past by Peter Dana.

Walter Roberts, manager of the Troy Theatre, is once more head of his household, Mrs. Roberts having returned from several weeks in New York City, where her father is ill. Late in May Mr. and Mrs. Roberts will again occupy a summer camp on a nearby lake.

Syracuse

Mike Freedman, formerly connected with the Shirley houses, in Schenectady, is now connected with one of the Schine theatres in Syracuse, according to reports reaching Film Row. William Benton of Saratoga Springs, is now looking after theatres operated by his brother, the latter being ill.

Kingston

Down in Kingston, Harry Lazarus is as busy these days as the proverbial bee, getting things in readiness to open his new house in May. He will close his old theatre and the new one will be devoted not only to motion picture shows, but also vaudeville and road shows.

Williamstown

While most exhibitors in this section are laying off on their big pictures just now, A. S. Thornton, of Williamstown, is planning to show all his features during April and May. Mr. Thornton's house plays almost exclusively to students at Williams College. The summer months are dead ones for Mr. Thornton.

Moe Mark and Walter Hayes, of the Stanley group, were in town last week for exactly two hours, but during that time they transacted what would ordinarily be a full day's business. Incidentally, the young ladies at the Mark Ritz will soon blossom forth in new uniforms.

O. R. Rieffel, salesman for Paramount out of Albany, was laid up all of last week by an infection in one eye. L. J. Hacking, district manager for Pro-Dis-Co, dropped off in Albany on his way from Buffalo to New York City. Andy Smith, eastern district sales manager for First National, and Sidney Katz, of the F. B. O. forces, were both up from New York.

Kentucky

Moving Picture World Bureau,
Louisville, Ky., Apr. 14.

THE IDEAL THEATER CO., operating a theatre at 23rd and Market streets, has announced plans for another theater, at Forty-first and Market streets, having filed plans with the City Building Inspector, for a house to cost about \$50,000 exclusive of equipment, furnishings, etc., and to operate as a suburban theater.

M. Switow & Sons, Enterprises, Louisville, capital \$100,000 has been incorporated as an operating company for handling some of the Switow Theaters, the organization having recently purchased one at Louisville, two at Lexington, and one at Danville, Ky., from the Levy-Goldberg interests. Incorporators are Michael Switow, Sam, Harry and Annie Switow. Liability limit of the company is \$1,000,000.

The B. F. Keith Mary Anderson Theater in Louisville during the week of April 4, celebrated twenty years of theatrical activity in Louisville. At the opening of the theater twenty years ago De Wolff Hopper and Marguerite Clark starred in "Happyland."

Col. Fred Levy, of Louisville, active in the exhibiting and film exchange circles of the district, is on a trip to the West Coast, to look over picture operations there.

Illinois

Moving Picture World Bureau,
Chicago, Ill., Apr. 14.

ANOTHER radio studio has been opened by the B. and K. circuit at the Oriental Theatre and now the circuit has radio studios at the Chicago, the Uptown, the Tivoli and the McVickers Theatres. Organ recitals are broadcasted every morning from the McVickers Theatre studio.

District Manager Shirley and Chicago Manager Mendelsohn will head the Chicago delegation of the Metro-Goldwyn-Mayer sales staff that will go out to the west coast for the annual sales convention.

Abe Tague, who recently sold the Strand Theatre on Lincoln avenue to the I. Ettelson circuit, has taken over the 1,200-seat Milford Theatre at 3311 North Crawford avenue from William Mueller, who has had the house since its opening several years ago. Mike Seigel, house manager under the Mueller circuit, will continue with the new owners.

The patrons of the Riviera Theatre of the Orpheum circuit were mystified when a stench bomb was found on the main floor of the big north side theatre. While some of the patrons left, the majority stayed and tried to enjoy the show.

Joe Abramson of the Chicago Film Board of Trade will go to French Lick Springs for the meeting of the secretaries of the Film Boards of Trade at that resort next month.

Sidney Anschell, formerly the head of the Universal Concessions Co. and associates, have taken over the Star and Garter Theatre at Madison, near Halsted, and will spend about \$40,000 in fixing the house up. Feature pictures and burlesque will be the policy. Arthur Moeller will be house manager and Leo Stevens presentation director. M. S. Boog will buy pictures for the Anschell Theatres.

Hannibal

Thieves carried away a 2,000-pound safe with the Sunday receipts of the Orpheum Theatre of the Price circuit at Hannibal. Manager Henry A. Sheidker says the bandits tore down the ticket booth to get to the heavy safe and almost wrecked the front of the house.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., Apr. 14.

THE films boys are forming two ball teams, one the married men's team, and the other, of course, the single men's team, and plan to oppose each other various times during the coming season. Jack Weyrock will manage the benedicts, while "Bill" Schmidt will look after the fortunes of the bachelors. "Bill" has not yet announced his lineup, however, Jack announces he has the following signatures to contracts, and his team will be picked from among the following well-known exchange men: Harry Fry, Ray O'Toole, Art Sullivan, Jim Weyrock, Bill Graner, Jack Graham, Jim Alexander, Bill Price, Bill Lee Barton and Lee Hunt.

A sextette of the salesmen from the local Paramount branch, has purchased cars the past week. The boys are: David Kimmelmann, A. H. Passarelli, M. Simon, David Brown, Robert Caskey and Charles Perry. Not to be outdone by these enthusiasts, Manager J. E. Fontaine has purchased a country club coupe.

Exhibitor visitors on Film Row the past few days included: C. B. Pascoe, Somerset; Carl Becker, Butler; John Bixler, Scottsdale; Theodore Mikalowsky, Masontown, and "Mike" Rosenbloom, Charleroi.

Paul Fine, district representative for the Arctic Nu-Air Corporation, is spending a few days in the Pittsburgh territory.

L. F. Whelan, director of exploitation for the Harold Lloyd Corporation, was a recent visitor to the local branch. At one time Mr. Whelan was publicity director for the office here.

E. W. Booth and Arthur Goldsmith, salesmen with the P. D. C. exchange, have both purchased Hupmobile cars recently.

Harvey B. Day, former Pittsburgh film man, and now special representative for Kinograms, was a recent visitor at the Educational exchange in Pittsburgh.

E. F. Moore, Jr., at one time salesman with the Pittsburgh Warner office, and a brother to Carlos E. Moore, manager of the United Artists branch here, passed away at his home in St. Cloud, Minn., recently at the age of 23 years.

Stanley C. Jacques, Central Division manager for Pathe, spent several days the past week in the Steel City, conferring with Manager B. M. Moran, of the Pathe branch here.

A brand new elevator, equipped with all modern safety devices, and of high speed, is now in operation in the film building at 1018-20 Forbes street, Pittsburgh. And maybe the tenants and exhibitors aren't glad. Climbing stairs or waiting for the freight elevator was getting sort of monotonous.

Published reports which have indicated that the Liberty Theatre in East Liberty is installing the Vitaphone, are incorrect. However, Vitaphone is now being installed at the Regent Theatre in East Liberty. Opening date has not yet been selected.

Parkersburg

Two new picture theatres are soon to open in Parkersburg, W. Va. One is owned by C. R. Schutz and the other by Peter Thomas.

Moe Koppelman, former assistant manager at Standard-Federated here, and now officiating in a similar capacity at the Universal branch in Cleveland, week-ended in Pittsburgh the past week.

Etna

Miss Mildred Clark, of the Helma Theatre, Etna, made one of her infrequent trips to Film Row the past Monday.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

O. T. Taylor Finds His Presentations Are Liked By His Own Patrons, As Well

MOST of the presentation ideas offered by O. T. Taylor in his department in Moving Picture World are tried out in his own string of houses in Aberdeen, Wash. On this page will be found a photograph of his own production of "A Night in Spain," as staged by him and produced by a local dancing teacher. Just to prove up, Mr. Taylor had his stage crew work out the set from the printed description instead of from his original sketches. He writes that the presentation gave satisfaction for three days.

Mr. Taylor, of course, knows the value of local talent appeal and is particularly fortunate in that the local teacher is a pupil of Mordkin. This assures him a competent cast to draw from, but even where the local teacher is less professionally experienced, excellent results can be had. In Mr. Taylor's own case he finds that he can materially increase the attendance.

This presentation was worked precisely as described in this paper, the routine running as follows: The drapes parted on a blue stage as a boy singer entered through the gate, coming down stage. His number was "In a Little Spanish Town." Four dancers come on and do a number as he goes over to the side of the stage for the chorus of the song. This was followed by a tango with the singer and a partner, while six girls, three of whom were dressed as boys, filled the stage. The music for the dance was "La Rosita." The soloists went upstage while the chorus did a concerted number to the tune of "La Sorella" and then the woman dancer did a solo to "Barcelona."

The teacher was merely handed a copy of the paper and told to work out her routine, and so far as Mr. Taylor was concerned he might have been merely one of our readers instead of the author. It took only four and a half hours of his own time to do the entire staging.

No town capable of supporting a picture theatre is too small to have a dancing teacher or at least some woman who will give her time to teaching. Where she actually con-

ducts classes, the work is easier, since she is appreciative of the advertising she receives, but it is always possible to find some woman who takes a delight in getting up Sunday school shows, who will be fascinated by the idea of putting shows on in a regular theatre. Mr. Taylor is sending in a wide variety of suggestions, and all of them are as practical for small stages as for the larger houses.

Mr. Taylor writes that he has had some odd experiences since he joined the staff. One friend, who apparently had not noticed the signature, told him of "some damned clever stuff" this paper was running, while another, who had noted the signature, told him of a namesake in New York. One of his productions is now being toured in this section by an agent who ran into the idea in this paper and adopted it for an attraction.

If you are not following Mr. Taylor's stuff, you are not getting full value out of your subscription. Many subscribers write that it is one of the best features. Get your share of it.

Neatness Won

In connection with a Boy Scout parade for A Regular Scout at the Rialto Theatre, Chattanooga, Ten., W. F. Brock offered a prize for the neatest scout. It helped the excitement along.

Old Checks Were Used in Laugh Check Stunt

For Casey at the Bat, J. B. Carroll, of the Tampa Theatre, Tampa, Florida, used regular bank checks good for "one thousand laughs." That part is old enough, but here is a new angle. Banks do not like to donate checks for stunts and the safety paper costs more than throwaway stock. Mr. Carroll got hold of old checks, printed up for various customers who, for some reason, had dropped out. Carrying their names, it was not possible to give them to other depositors, so the bank gave them to Mr. Carroll, who had them overprinted "Bank of Laughter" with rule lines to kill the bank's name and that of the depositor. As these checks were all printed with the depositor's name in the same place, Mr. Carroll was able to blot them all out with one make-ready, and obtained his stock for nothing.

Mr. Carrall also rubber-stamped the Saturday Evening Post carrying the Paramount ad for the picture, invited the Senators, who were training nearby and put his doorman into regulation baseball uniform. He took a lot of kidding from the regular patrons, but he was a fine ballyhoo.

Prizes For Slang

Among other things he did for Casey at the Bat, E. R. Rogers, of the Tivoli Theatre, Chattanooga, offered prizes for the most comprehensive list of slang expressions pertaining to baseball. Some of the lists suggested it would be easier to weigh the entries than to count the expressions. It made for general interest.

He also took advantage of the fact that the players were reporting to the home team by announcing that Casey would report tomorrow, and the sport editors ran a cut to show which Casey it was.

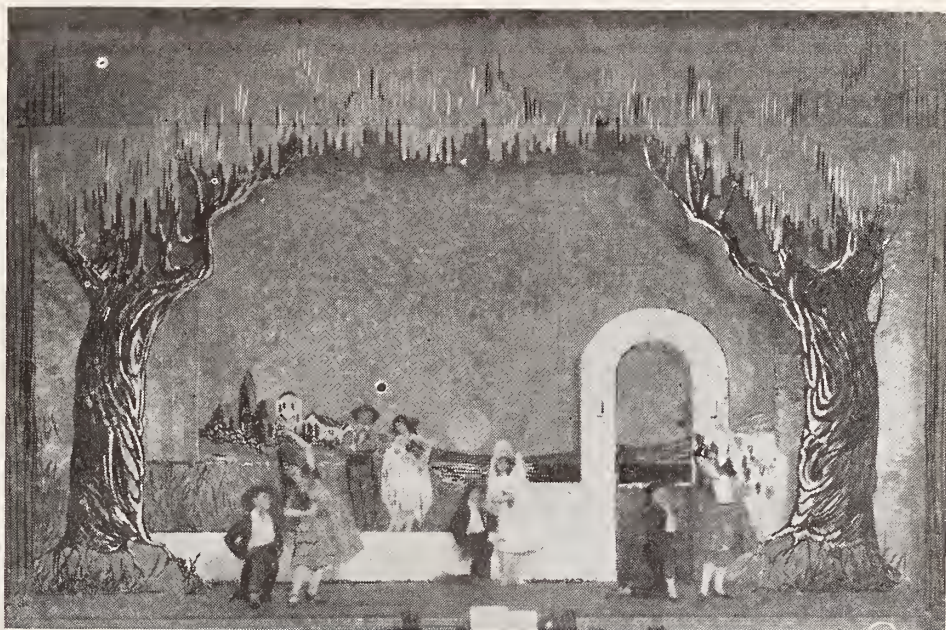
Silhouette Wedding Is Latest Stage Novelty

Stage weddings have been a best bet for a long time, but A. J. Kennedy, a First National exploiteer, worked out a new one for the American Theatre, Bellingham, Wash., on The Marriage Whirl.

He went through the usual motions of getting donations, and the taxi, hotel bill, flowers, ring, license and minister were all supplied gratis. It was just like all other stage weddings with this important difference: No one saw the bride and groom or the minister. Instead they saw their shadows sharply defined against a stretched sheet, and in the newspaper accounts the pictures of the bride and groom were given, but masks were painted in over their features.

This novelty only made it more intriguing to the audience, but it made it easier to find a couple willing to face the publicity in return for the presents.

Try the black and white wedding the next time you have a marriage title. It will work even where you have had the old style ceremony.



A PICTURE OF O. T. TAYLOR'S OWN PRODUCTION

This presentation of "A Night in Spain" was made at the Weir Theatre, Aberdeen, Wash., entirely from the instructions given in Moving Picture World. Mr. Taylor simply handed the issue to his crew and they did the rest.

Comes the Girl Sign Painters for Kelly's Slide



THREE OF THE HIGHLIGHTS FROM THE BIRMINGHAM CAMPAIGN FOR A BAND AND A FILM

The Post was collecting money for the Firemen's Band, and the Temple Theatre was collecting money for The Fire Brigade, so they pooled issues and both cleaned up. On the left is the blackface comedian dressed in an old helmet of fifty years ago. The usherettes man the apparatus in the centre and on the right is the extension ladder.

Fire Brigade Assisted Local Newspaper Drive

Generally when some made-to-order stunt is evolved for a picture, the idea is so generally copied that there is a lack of contrast and the reports become tiresome. Nothing like that seems to happen to "The Fire Brigade." Metro tied up the Fire Chief's Association to the picture, but they follow no cut and dried routine.

Down in Birmingham, Ala., the Temple Theatre played in extra good luck, for the Post was about to make a drive for instruments for a firemen's band, and they put over the drive and the picture simultaneously. What helped one helped the other, so they pooled issues and both cleaned up.

The department made a display of a new high power pumper that drew crowds to read the banners for the fund and the picture. A black-face comedian helped along by wearing the helmet of the original Birmingham fire chief and shouting his quips through the old-fashioned speaking trumpet without which no chief could extinguish a fire in the old

days. His audience "plant" circulated through the crowd and kept things moving.

When the pumper palled they brought out the biggest extension ladder and switched from the comedian to a local black bottom champion and the collections went right on. The police band and the high school musical organizations came in on a parade and the firemen jumped from the roof of the theatre into the life nets. The five fire buggies for the chief and his assistants carried spare tire cards as well as the taxis, and there were firemen all over the place.

The band will get a lot of money and the Temple rolled up a whole wad of extra coin, so everyone is happy.

Insurance Helped

There seems to be no end to the Fire Brigade ideas. T. Y. Walker pulled another good one for the Noble Theatre, Anniston, Ala., when he got a local fire insurance company interested. They ran a large advertisement in the newspapers, gave out 1,000 throwaways and mailed out 200 heralds. It helped get T. Y. a second night turnaway.

Used Numerous Stunts Putting Over Marines

The Retlaw Theatre, Fon-du-Lac, Wis., used a number of stunts to put over "Tell It to the Marines," including a bugler on the roof of a tall building who sounded the calls and then dropped a thirty-foot sign off the cornice. It took him ten minutes to get it back again and then he would repeat. He was used every day from twelve until one and from half-past five to half-past eight.

Eight machine guns were borrowed from a local guard unit, four of which were used for lobby display, while the others were perambulated on a truck. A special lobby front was constructed and decorated with some 500 flags borrowed from a local decorator.

The Mayor delivered the print to the theatre, under escort of Boy Scouts, and was largely responsible for a 2,000 attendance at an 1,100 seat house the opening night.

One of the newspapers ran an harmonical contest in connection with the showing, and newsboys were given helmets to wear while selling their papers.



SLIDING KELLY INTO THE STILLMAN THEATRE, CLEVELAND, WITH A PAINTED SIGN

On the left are the two girls who painted the sign shown in the centre, merely filling in the outlines worked in by regular painters. They took their own good time about it, for the longer they worked, the larger the crowd. On right is the lobby of the Stillman showing a giant baseball lettered "Game today." Kelly slid right in.

Circus Parade Was Lobby Top Attractor on Show

Barbara Worth Wants A New Style Hat

Patrons of the Rialto are invited to aid Vilma Banky in the selection of a design for a new hat. Get out your paint brush or crayon and sketch the hat on the drawing within the square below.

It's Lots of Fun and You May Win a Prize

Here's the Idea

Design a hat which, in your opinion, will be most becoming to the drawing opposite.

Use any color you like, and as many colors as you choose.

When you have completed your design, write your name and address in the space below, and mail to

Manager
BARBARA WORTH CONTEST

Care Rialto Theater
Name *Alma Chan Wood*

Address *200 Vine St*
All sketches must be in not later than March 10, 1927.



AWARD

\$18.00

Hat from Taylor's, 725 Market street. The winner may come and make her own selection.

\$5.00

And two free tickets to the Rialto for the next best.

15

Pairs of tickets to the next fifteen submitting artistic designs in color.

Submit your sketch early, and include name and address.

VILMA BANKY IN "WINNING OF BARBARA WORTH"

From the Famous Novel by Harold Bell Wright, With

RONALD COLMAN

RIALTO

Three Days, Starting
Thursday, March 10th.

ONE OF THE COMPLETED DESIGNS IN THE BANKY CONTEST

The upper part of this cut was routed before being printed and the hat has been filled in with pen and ink by one of the contestants in a hat competition staged by the Rialto Theatre, Chattanooga, Tenn., for Barbara Worth.

IT On WEBC Was Smash For Clara Bow and It

G. W. Carlson, of the Peoples and Savoy Theatres, Finkelstein & Ruben Theatres in Superior, Wis., gave the local radio station a new signature the other day. The station broadcasts from the centre of the town and uses a pair of tall towers for its aerial. Shortly before Clara Bow was due in the Elinor Glyn play at the Peoples, two large red letters appeared on the towers, offering "IT" in place of the station signature.

Mr. Carlson let them guess a couple of days and then told the newspaper and the paper told the rest of the town. The letters were electrically lighted at night, so that they worked continuously.

Mr. Carlson also used the public utilities to put over this picture. The Superior Water, Light and Power Co., controls the town and practically every householder gets a bill once a month. Directly under the meter readings is a blank space where the company affixes an advertising sticker, which is changed monthly. Mr. Carlson persuaded them to omit their own sticker and let him rubber stamp all the bills with an announcement for "It." This is another of those ideas that used to be common, but which seems to have fallen into disuse of late. If you can get the gas and electricity bills you have the entire town, and they can't throw your advertisement away until they have paid the bill. It simply has to be read.

On "We're in the Navy Now" Mr. Carlson got the announcer to tell his radio audience that he was going to write a song about the comedy, but was taking time to write a good one because nothing less would do justice to the comedy. It was just a little quirk, but it gave much more force than a straight announcement.

Hat Designing Contest Help to Barbara Worth

F. W. Brock, of the Rialto Theatre, Chattanooga, Tenn., got a lot of the revival of the newspaper design contest for "The Winning of Barbara Worth" when he played that United Artists picture.

He hooked the News to the idea and together they landed one of the leading stores on the offer of a hat worth \$18 as the first prize. Brock contributed the second prize of \$5 and sixteen pairs of passes while the newspaper gave the space.

A portrait cut of Vilma Banky without a hat was routed off so that most of the coiffure was removed and this incomplete cut was set into the space as shown, allowing plenty of room top and sides for the drawn design. The idea was to draw in the most fascinating hat the feminine mind could conceive.

The cut shows one of the pen and ink sketches, but there was no limitation as to medium and the hat could be done in water colors, oils or crayons as well as in ink or pencil. Many of the designs were a riot of color, but it was the idea and not the coloring which won the prize, so pen and ink artists were not badly handicapped.

The idea is not at all new. It has been worked both for hats and dresses. Where Mr. Brock won his best return was the fact that he worked the scheme at a time when feminine interest was largely centred on new clothes for Easter. The timeliness gave it double value, but the idea is always useful.

Inside Stuff

Al. Mason, of the Palace Theatre, Dallas, Tex., worked something new on It. He used a mystic; supposed to be a member of a peculiar sect, to tell the ladies how to develop "it." One of the admonitions was to be sure to see the Clara Bow picture. The rest was good old fashioned hoakum.

A local hotel was persuaded to use the "I" and "T" in its sign with red letters, and Mason used a lot of the regulation stunts to bat the picture over to a surplus.



PUT THE SHOW ON WHEELS AT STRAND THEATRE, GULFPORT
Pat Kleinpeter, of the Saenger house, got a snappy attractor for The Show when he put the trick on wheels and ran it across the top of the lobby. Not very expensive and an ideal appeal these spring days.

Broadway Chorines Register for Mothers Day



GIVING A THOUGHT TO MOTHER AND THE FOURTH COMMANDMENT ALONG THE GAY WHITE WAY

Two Universal exploiters put over a knockout stunt to open *The Fourth Commandment* at the Colony Theatre, New York. They offered to send a remembrance to any chorus girl's mother provided that the girl would register her mother's name and address in the lobby of the Colony just before show time. It formed a ballyhoo de luxe for the Mother picture.

Got Chorus Girl Army To Register for Mother's Day

Opening "*The Fourth Commandment*" at the Colony Theatre, on Broadway, Sidney C. Davidson, of Universal exploitation, aided by James Hood Macfarland, of the Publicity Department, put over a stunt that should stand as a Broadway classic.

In case you don't remember, the Fourth Commandment runs "Honor thy father and thy mother," and the picture deals with two mothers, portrayed by Mary Carr and Belle Bennett. Davidson decided to appeal to the chorus girls, and arranged with the Chorus Equity Association to send an artificial carnation to the mother of any member, provided that she would register her mother's name and address with a representative in the lobby of the Colony. Davidson thoughtfully limited the registration to the hour before show time, when it should do most good, and provided Leon

Erroll as the first enrolment clerk.

He got the flowers without cost by suggesting artificial carnations as being more lasting than the natural flower.

The stunt made the grade in all the New York papers. It might be press work, but it made good reading, and good pictures, and that was all the editors cared. It made a wonderful stunt.

Gave 1,200 Passes

Realizing that Michael Strogoff was a good school hook-up, Al Levers, of the Old Mill Theatre, Dallas, Texas, gave 1,200 passes to school children, each accompanied by a multi-graphed letter telling of the play. It made a lot of talk and brought in many times the original number of paid admissions.

He also hooked the Postal Telegraph to a distribution of 1,000 special wires announcing "Mike's" coming.

Boy Scout Contest Was Treasure Hunt Product

Frank J. Miller tied in to a Boy Scout treasure hunt when the Scouts held a test. The boys were required to make a map of the territory covered and turn in their field notes. The Scout Council gave gold and silver medals and Miller contributed ten passes.

Scouts frequently have field work and other contests, and if you keep in touch with the scoutmasters you can frequently declare in; particularly on the massed troop events.

There were no marines available in Huron, S. D., when the Bijou wanted to put over "Tell It to the Marines." Manager Rehfield used boy scouts, and they worked almost as well. Another help was the Legion, which attended in a body one of the nights.



JUST TO SHOW THE NEWSBOYS STILL PARADE—THIS ONE COMES FROM LOS ANGELES

Newsboy parades may be a bit stale, but we haven't printed one lately, so here's the line of march of the Los Angeles Express carriers, fifteen hundred strong, on their way to see Slide, Kelly, Slide, at the State Theatre. They made a sizable turnout and it was figured that a band would be an utter waste of money with all the kids in action at once.

Sawdust was Golddust in Spangles Exploitation



A UNIVERSAL GOODWILL HOOKUP TO A MOVIE BALL

Howard Lichey, of the Tri-State Amusement Co., of Ohio, gave a Movie Impersonation Ball at Steubenville, Ohio, and offered prizes to every person in costume. The window display shows the contributions of Universal stars.

Gave Prizes From Stars To Every Ball Attendant

Howard Lichey, publicity man for the Tri-State Amusement Co., of Ohio, also looks after some ballrooms owned by his company, and lately he organized a movie ball for the Capitol Ballroom, of Steubenville. He announced prizes to every person who came dressed as a picture star in some production, the prizes ranging from autographed postals to some really valuable gifts.

As the Tri-State plays every Universal release in its twenty theatres, the stars were asked to contribute prizes, and offerings were made by Laura La Plante, Norman Kerry, Hoot Gibson, Ethlyne Clair, Reginald Denny, Mary Philbin, Marian Nixon, June Marlowe, Jean Heresholt and George Lewis. These were made the basis of a window display which gave the stars and Universal considerable publicity, while at the same time it helped the ball along.

Lichey felt certain of the success of the event that he advertised it as the first annual ball. Events proved that he was right, and hereafter there will be at least one event each spring.

Whether or not you can induce the players to contribute prizes, you can get a lot of advertising out of a movie ball if you work it right. Require the contestants to impersonate some player soon to appear at your theatre and you'll get a lot of advertising out of the stunt.

Big Business Repaid Efforts on Spangles

When she came to play Universal's "Spangles," Mrs. S. E. Moore, of the Oliver Theatre, St. Joseph, Mo., figured that with the bluebirds coming north there should be some extra money in a circus play, and she set herself out to get it—and she did.

First off, Mrs. Moore borrowed a section of sidewall from a tent company and masked in the front, as shown in the cut. This is the simplest tent effect that we have recorded. About the centre of the picture is a shadow box that probably will not come through in the cut. It shows a circus caravan going through the open country in the early morning. Two clowns did stunts on the sawdust covered sidewalk, and a girl dressed as the heroine also helped along, while a gypsy read palms for all who could get close enough to her.

Had 1,000 Wild Beasts

Mrs. Moore even carried the sawdust into the theatre, strewing it in the aisles and foyers to give the proper atmosphere.

A sign on the tent front announced that one thousand wild animals would be turned loose in the theatre on Thursday and Friday nights. These, of course, were annual crackers, enveloped, with a warning printed on the envelope. The crackers were procured from Loose-Wiles through the local store.

Several other concerns hooked in on the circus atmosphere and wrapped heralds in their outgoing packages. The net result was just about double the usual business for those two days. You can't tell Mrs. Moore that advertising does not pay when you work it on the right sort of picture.

Sold With Bricks

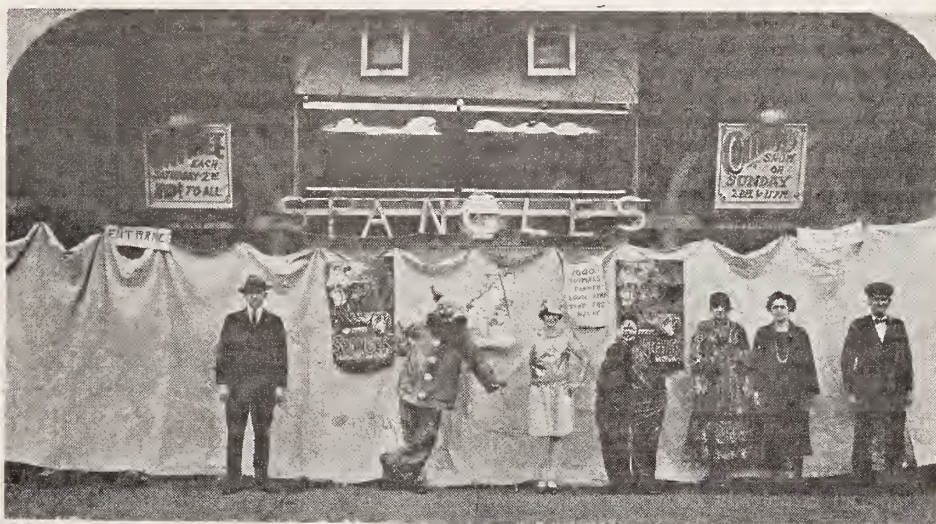
A load of bricks, of the sort supposed to have been used in building McFadden's Flats, was the big noise on this picture at the Howard Theatre, Atlanta. Ernest Morrison worked the stunt through the automobile editor of the Constitution, and the bannered outfit was perambulated for three days.

Morrison also got out a flashy blue on white throwaway about half a yard long, using 15,000 of these; put out 5,000 doorknobs and pasted taxi windows, as well as using colored banners on his marquee for the first time. He knew he had a "popular" hit, so he worked the popular appeal. Usually the Howard advertising is more dignified.

Picked the Ushers

Just to be different, Sidney Dannenberg, of the Strand Theatre, Birmingham, Ala., used ushers for his Blonde or Brunette stunt. He picked the blondest and the most brunette of his ushers, dressed them in tuxedos and set them out to give away cards printed up with talk of the picture and headed "Blonde or Brunette which do you prefer?"

A bannered automobile went along to carry the surplus cards and to jump the boys from one section of the city to another. The boys worked stores, ice cream saloons and beauty shops as well as the streets.



A SIMPLE TENT FRONT ON SPANGLES FROM ST. JOSEPH, MO.

Mrs. S. E. Moore (second from the right), used two clowns, a Spangles and a fortune teller for lobby work, gave away one thousand lions and tigers and did about double the usual business at her Oliver Theatre.

Four Good Examples From Current Newspaper Work

Three Section Layout Lacks Close Contact

A Layout of a display for The Winning of Barbara Worth that is practically three strips comes from Loew's Valentine Theatre, Toledo. There is so little connection between the three that, save for the prices, the lower section might as well have been left off.

LOEW'S VALENTINE
Adams and St. Clair Streets
 Now Playing — Continuous 11 A. M. to 11 P. M.
NO GREATER EYE-FEAST
 Visions of loveliness, spectacle, pageant! Here is the Armet! The Romance Resplendent! The Drama Titanic! The book that thrilled millions! The picture is entrancing more!
 with
Ronald Colman
Vilma Banky
Harold Bell Wright's FAMOUS NOVEL

The Winning of Barbara Worth

It is the Thrill That Has Niagara Jealous.
 Screen's Greatest Pulse-Pounding Climax—
 Alone Worth Ten Times the Price You Pay

ALSO
MABEL NORMAN in
 "PROUD NEW WALK HONEY"

Prices Alt. 15c—25c
 Eve. 25c—40c

TELL IT TO THE MARINES—**LON CHANEY**

IN THREE LAYERS

The upper portions have sales value, though they lack the single glance appeal that makes for the best selling. One is either sold on the title alone or has to leave the title and go upstairs to be sold. There is not the intimate connection between the two that sells Colman and Banky in The Winning of Barbara Worth. Rather you are sold the stars and look to see what the play is, or you are sold on the title and look for the stars. In either event the lower third is largely waste. Of the three line only the middle one means anything. Unless you know that a flood is the big scene in the play, there is nothing to the statement that this is the thrill that has Niagara jealous, and even if you know about the rushing waters, you are not apt to be impressed by the allusion, nor is the statement that the climax alone is worth ten times the admission price particularly convincing. This space is almost entirely unnecessary.

It always is a bad layout to strip your display. It is doubly bad when there is nothing to connect the three. Most cross space ads are held together by the border, but here the bendy band across the centre, carrying the title, cuts off the upper and lower sections as completely as though they were three different appeals. It would have been better had the title panel been drawn in to permit the black border to run completely down the sides, but even this would not have been good layout.

The real trick in layout is to get as much of the display as possible to a point where it can all be read as one. Here you have Harold Bell Wright, Ronald Colman, Vilma Banky and Barbara Worth, all to be sold at first

glance. You do not get all these factors in the Valentine space unless you are persistent. This is not up to the Valentine standard, and at best the Valentine has its ups and downs.

Mostly Portraiture Is Stillman Don Juan Sale

Out in Cleveland the Stillman Theatre runs all the way from all type to mostly picture. For Don Juan, with its large cast of favorites, M. A. Malaney decided upon pictures, and uses portraits of nine of the principals to get his appeal over, with a minimum of type. You do not have to sell more than the idea of Barrymore in Don Juan. If that cannot coax your dimes, no amount of exhortation will. Pictures form the better appeal, for all of these names will support the Barrymore appeal. Barrymore in Don Juan should be good, but Barrymore with all these favorites should be even better worth while.

MARY ASTOR
 World's Greatest Screen Lover
JOHN BARRYMORE
 10 of the Most Beautiful Women in the Movies
 ESTELLE TAYLOR

JUNE MARLOWE
"DON JUAN"
 The Superb Warner Bros. Production
FIVE SHOWS TODAY!
 Beginning at 12:30, 2:40, 4:50, 7:00, 9:30.
 Elaborate Musical Score for "Don Juan" Specially Arranged by Maurice Spitalny.
STILLMAN
 MYRNA LOY
 WILLARD LOUIS
 PHYLLIS HAYER
 HELENE COSTELLO

A PORTRAIT GALLERY

We like the manner in which the portraits are grouped. Made into a single cut they would suggest the same excellence of cast. Nine single cuts look like a lot more than a group of nine persons, and in this position they form a frame that links up to the type. This would not be as effective were the cuts to rise above the test. Moreover this is a departure from the usual form of Stillman advertisement, and as such it attracts greater attention. It is surprising that so few managers realize the value of a change in putting over extra-important releases.

Don't get the idea that just type will sell tickets. It's what the type says that counts.

Gets Better Than Usual For Flesh and the Devil

Although the halftone on this space for Flesh and the Devil from Loew's Palace Theatre, Washington, D. C., does not come up very clearly, we think that this is a particularly good display, both for layout and copy—particularly the latter. There is a tone to the bank just below the title that carries more than usual conviction, chiefly because it lacks superlatives.

DIRECT FROM ITS RECORD BREAKING 4-WEEK RUN AT CAPITOL THEATRE, NEW YORK!
JOHN GILBERT
FLESH AND THE DEVIL
 with GRETA GARBO
 Here's the truly magnificent romantic triumph that held New York spellbound for weeks! A story of love, passion and temptation that is the sensation of the year!
 Exhibited at Loew's Palace Theatre, Washington, D. C.
 Featuring MOONEY & CHURCHILL
 International Advertisers
 CARLOS FERRETTI
 LOEW'S PALACE
 WEEK STARTING TODAY
 DE LAKE SHOWS TODAY AT 12, 2, 4, 6, 8 P. M.

PARTICULARLY GOOD

The Loew Washington houses turn out some of the best displays on the circuit, but now and then they boost up their own standard, and this offers an exceptionally good combination of illustration, type and copy. The line cut is ample to carry the attention, the type is placed where you cannot miss it, and when you read the sales talk you are convinced that there is something unusual about the offering, though not a single superlative is used, the copy reading "Here's the truly magnificent, romantic triumph that held New York spellbound for weeks. A story of love, passion and temptation that is the sensation of the year." You do not instinctively feel like calling the writer a liar after you read that.

Small Faust Space

For the second week of Faust at the Randolph Theatre, Chicago, the space was only a single 25, as shown. It is not much, but sufficient to get the announcement over, and more could have sold few additional tickets.

RANDOLPH State and Randolph
 Cont. 9 A.M.—12 P.M.
GOETHE'S
 Epic of Youth, Love and Passion
FAUST
 —With—
EMIL JANNINGS
 "I can only advise everyone to see it."—Rob Reel, American.

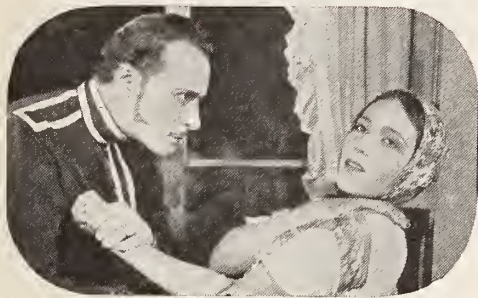
JUST THIS SIZE

Much special work was done for the picture in Chicago, and with only a single four letter title to display this was more than ample. Even the opening announcement did not run much longer than this, for with many papers and a high lineage, it does not pay to buy space by the square foot.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell



ONE OF THE GREAT classics of literature, "Resurrection," written by the famous Russian novelist, Count Leo Tolstoy, has been transferred to the screen by Edwin Carewe and is offered by United Artists as a starring vehicle for Rod La Rocque.

Mr. Carewe has produced a picture that is tremendous in its drama and aided by the superior work of the cast and the big and sincere scale on which the story has been handled, it rivets the attention and holds it all the way through. Characteristic of the Russian dramas, "Resurrection" is heavy drama and no attempt has been made to lighten it by the introduction of comedy relief. The spirit of the original has been retained even to the so-called unhappy ending.

The picture, produced on a big scale with apparently authentic Russian atmosphere, is excellently directed. Count Ilya Tolstoy, a son of the author appears in a minor role as a philosopher, and this device is used to link together the different high lights of the story.

"Resurrection" is not a honeyed milk-and-water story, on the contrary it veers strongly to the unpleasant side of life and nothing has been done to gloss over the hero's despicable conduct toward the girl, in fact this angle has been played up, and not only scenes leading up to her degradation but his other affairs with women are presented in an unusually frank manner from a sex standpoint, but it is all thoroughly in keeping with the mood of the story.

La Rocque's interpretation of the leading male role is very fine and one of the best things he has ever done, but even discounting the fact that his role is lacking in sympathy, Dolores Del Rio easily walks away with the honors. Her work is truly magnificent and gripping in its appeal to the emotions. It is one of the most marvelous performances that the screen has witnessed, more than justifying the excellent impression this newcomer made in "What Price Glory."

So gripping is the drama and so magnificently produced and acted, "Resurrection" should not only appeal to high class audiences but to the great majority of theatre-goers as well, and even though it is not according to Tolstoy's story, we are of the opinion that a "happy" ending would not

only improve the box-office value but would be thoroughly consistent with the development of the story.

Inspiration Pictures Inc. Presents
Rod La Rocque in
"Resurrection"

With Dolores Del Rio
Based on novel by Count Leo Tolstoy
An Edwin Carewe Production
A United Artists Picture

CAST:

Prince Dimitri Rod La Rocque
Katusha Dolores Del Rio
Major Marc MacDermott
Aunt Sophya Lucy Beaumont
Aunt Marya Vera Lewis
Princess Olga Clarissa Selwynne
Old Philosopher Count Ilya Tolstoy

Length—9,120 Feet

Prince Dimitri becomes infatuated with Katusha a peasant girl. Returning to St. Petersburg he becomes calloused and sophisticated and takes advantage of Katusha's innocence. Returning from war he is on a jury that convicts Katusha of murdering a man. Learning of her being driven from home, and that she became a woman of the street after losing her baby, he feels his responsibility and seeks to atone. He goes with her to Siberia and their love is reborn anew but she refuses to become his wife and sends him back to Russia. Tremendously dramatic life.

"Casey at the Bat"

Famous Poem Serves As Basis For An Uproarious
Feature Comedy With Wallace Beery As The Star

Adolph Zukor and Jesse L. Lasky present
Wallace Beery in
"Casey at the Bat"

Suggested by poem by Ernest Thayer
Directed by Monte Brice
A Paramount Picture

CAST:

Casey Wallace Beery
O'Dowd Ford Sterling
Camille ZaSu Pitts
Putnam Sterling Holloway
Spec Spec O'Donnell
Trixie Iris Stuart

Length—6,040 Feet.

Casey makes such a hit with a village ball club as a slugger that he is signed by the New York Giants. In the deciding game everything depends on him and he strikes out. Through the efforts of Camille, his village sweetheart it develops that he has been double-crossed and is the victim of a trick ball and the game is played over. Roaring farce comedy.

ERNEST THAYER'S famous poem "Casey at the Bat," immortalized as a recitation by DeWolf Hopper, has been used as the basis for an amusing farce comedy by Paramount with Wallace Beery as the star.

Those who are familiar with the poem know that the setting is that of a baseball game and the big punch comes in the last

line when at the crucial point in the deciding game, the mighty Casey struck out. This idea has been retained but a story has been built up around it. Casey is shown as the small town junkman and hero who is signed by the New York Giants and the big climax occurs during one of their games with Pittsburgh. In order to provide for the "happy ending" however, considerable liberty has been taken with the idea of the story and Casey is shown as the victim of a trick ball with the picture ending with a promise that the game will be played over.

Instead of playing up the human interest and dramatic possibilities of the poem the picture has been handled from the comedy angle and it emerges as a heavily gagged comedy set in the period of the early nineties. There is the small town dude wonderfully portrayed by Sterling Holloway, the village dressmaker, who is the sweetheart of Casey and who discovers the fact that he is the victim of a trick, the crooked baseball scout played in Ford Sterling's best style and of course Beery himself as the bush leaguer who runs riot in New York as the idol of the fans. Beery's handling of the role is a treat, from the time he first appears



on the screen to the final fade-out he keeps the audience in good humor.

"Casey at the Bat" is built for laughter, and cannot be taken seriously, and it certainly offers an hour of chuckles and smiles well worth anybody's time.

Of course there is a mild romance and some villainy. Casey's manager is shown as his rival and he not only brings about an estrangement between Casey and his village sweetheart but helps to frame Casey so that he will keep away from the game and then aids the crooked scout in planting the trick ball. ZaSu Pitts has a congenial role as the village girl and extracts quite a bit of pathos and considerable comedy.

There is hardly a foot of "Casey at the Bat" that does not contain a laugh or a smile and while it may disappoint some who know the poem, it offers hilarious entertainment for all who go to the theatre to be amused.

"Horse Shoes"

A Host of Amusing Gags Makes Monty Banks' Newest Comedy Good Audience Entertainment

A. MacArthur presents
Monty Banks in
"Horse Shoes"

Directed by Clyde Bruckman

A Pathe Feature

CAST:

Monty Milde.....Monty Banks
Henry Baker, Jr.....Ernie Wood
Henry Baker, Sr.....Henry Barrows
William Baker.....John Elliott
His daughter.....Jean Arthur
Conductor.....Arthur Thalasso
Mayor.....George French
Judge.....A. Borgato
O'Toole.....Burr Apling

Length—5,668 Feet.

Monty and the girl are mistaken for a newly married couple aboard a Pullman car. It turns out that Monty has a job as lawyer for the girl's father and he finally wins out in court against designing relatives and then marries the girl. Uproarious farce.

PATHE'S NEWEST FEATURE comedy "Horse Shoes," starring Monty Banks, upholds this comedian's reputation for pro-

viding fast and amusing material that should keep the majority of patrons in good humor.

This time, we meet Monty as a graduate of a law school, en route to take a job. Adventures start to fall his way immediately and keep up until the final fade-out. An auto accident brings the girl to the scene and this leads up to the first big comedy sequence in which the pair are mistaken for newlyweds and fate has placed them in the same section in a pullman. No one will believe their denials and a lot of good gags have been introduced here that will keep the spectators in an uproar although certain of the touches are a trifle daring and the humor growing out of the antics of a parrot are decidedly risqué for the family trade.

With the discovery that Monty's new boss is the girl's father and that a rich brother is trying to swindle him out of a fortune, the picture begins to get faster and faster with a lot more ingenious gags showing Monty's efforts to get hold of an incriminat-



ing paper. The climax comes in a court room scene the like of which would never happen in real life. There are chases and slapstick galore with Monty of course winning out, and despite its absurdity, it is good for a number of laughs and provides a finish that should send them away laughing and satisfied.

In addition to the gags, Monty has more opportunities for acting with a touch of pathos here and there and proves satisfactory and Jean Arthur is altogether pleasing as the girl, with the others in the cast rendering capable support. Clyde Bruckman's direction hardly gives the spectator time to recover from one burst of laughter before he is in the midst of the next one.

"Madame Wants No Children"

First Product of the Fox European Studio Is Comedy Drama With Maria Corda As Star



WITH MARIA CORDA in the leading role, Fox Film Corporation is offering "Madame Wants No Children," the first production to be made in the company's European studio. The title gives the key to the theme and the story is built around a young wife who shuns the responsibilities of motherhood, preferring jazz and social life. Eventually her husband who loves children resents her frivolous attitude and the story closes with the arrival of a baby to grace their home.

Star, director, and the entire cast are foreign and unknown to American audiences.

The picture, produced in Germany, has a French setting and the treatment of the story follows along continental rather than American lines. This is especially evident in the treatment of the hero's love affairs, while the wife is shown as frivolous and neglectful of the home, the hero's former mistress is pictured as a paragon of perfection along these lines, catering to his every want and whim. It is a question as to whether American audiences will take kindly to this moral standard.

Maria Corda, the star, is attractive and vivacious and creates a good impression in a rather thankless role, Harry Liedtke capably handles the role of the husband and the supporting players are satisfactory although the light-of-love overdoes her role by wearing a perpetual smile.

Alexander Korda has directed the story

that the interest is held although the story does not reveal any especial dramatic force to offset the handicap of its continental atmosphere and treatment and unknown players, with American audiences.

William Fox presents
"Madame Wants No Children"
with Maria Corda
An Alexander Korda Production

CAST:

Celyane.....Maria Corda
Paul.....Harry Liedtke
Louise.....Marie Paudler
Celyane's Mother.....True Hesterberg

Length—5,415 feet

Paul, marries Celyane a frivolous society woman who prefers jazz to dancing. Finally he becomes disgusted and leaves her. Celyane however learns her lesson and their home is blessed with children. Comedy drama.

"Three Hours"

Mystery Story Which Develops Into Poignant Drama of Mother-Love Stars Corinne Griffith

Asher, Small and Rogers present

Corinne Griffith in
"Three Hours"

Based on story "Purple and Fine Linen"
by May Edgington

Directed by James Flood
A First National Picture

CAST:

Madeline Durkin.....Corinne Griffith
James Finlay.....John Bowers
Jonathan Durkin.....Hobart Bosworth
Gilbert.....Paul Ellis
Governess.....Ann Schaefer
Baby.....Mary Louise Miller

Length—5,760 Feet.

James Finlay, wealthy, is robbed by a poorly dressed woman, who begs three hours of grace. She tells of her rich husband's cruelty. Finlay goes with her to her husband's home and she finds that her baby is dead. Pathetic story of mother love and suffering.

EACH OF CORINNE GRIFFITH'S starring vehicles during the past year or more have been entirely different and point strongly to the policy of the producers of presenting her in as widely varied stories as possible. This is strikingly borne out in the First National production "Three Hours."

Not only is Miss Griffith's role different from anything she has previously attempted, but the story gets well away from the beaten path. Starting off with the essentials of an intriguing mystery melodrama we are introduced to a shabby woman who steals a wallet from a rich man, decks herself out in gorgeous clothes and begs for three hours of freedom. This is granted and past events are told by means of flashbacks, unfolding a touching dramatic story of a mother's love and a jealous husband's inordinate cru-



elty in casting her out and keeping her away from her baby. Somewhat dubious about believing her, the rich man goes with her to her husband's home to which she has been suddenly called and there follows a smashing dramatic climax when she finds that her baby is dead. In keeping with the theme, there is only a bare hint of a future romance.

While not realizing all of its emotional possibilities, Miss Griffith gives a capable performance of this role and John Bowers makes an excellent foil as the rich man.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell).....	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....	Western	May 22..	4,639
Earth Woman (Mary Alden).....	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.....	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson).....	Crook melodrama	Sept. 25..	4,500
Call of the Wilderness (Sandow).....	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt).....	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.).....	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Luke Warm Daze.....	McDougall Alley	Dec. 4..	2 rls
Blue Black	Fistical Culture series.....	Dec. 11..	2 rls
Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk.....	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon.....	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl
Present Arms	MacDougall Alley ser.....	Feb. 12..	2 rls
Oh, Boy	McDougall Alley	Feb. 19..	2 rls
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl
Along Came Fido.....	Hot Dog cartoon.....	Feb. 26..	1 rl
A Furry Tale.....	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon.....	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon.....	Apr. 9..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31..	5,750
Belle of Broadway (Compton-Rawlinson).....	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....	Melodrama		5,235
When the Wife's Away (Arthur).....	Farce comedy		
Obey the Law (Lytell).....	Crook drama		
Truthful Sex (Busch-H. Gordon).....	Comedy drama		5,831
Better Way (Ince-Revier-Strong).....	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe).....	War drama		5,495

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,496
Great Sensation (W. Fairbanks).....	Melodrama		4,470
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas.....		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11..	2,000
Sons of the Surt.....	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25..	1,000
Missing Links	"Lite" Cartoon	Sept. 25..	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25..	2,000
Flaming Ice	"Lite" Cartoon.....	Sept. 25..	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2..	2,000
Two Lip Time	Felix the cat.....	Oct. 2..	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2..	2,000
Hodge Podge	Travel scenes	Oct. 16..	1,000
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams).....	World War comedy.....	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 29..	1 rl
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29..	2 rls
Movieland	Lupino Lane comedy	Nov. 29..	2 rls
The Mona Lisa.....	Romantic Production	Nov. 29..	2 rls
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4..	1 rl
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4..	2 rls
Cool Off (Duffy-Cornwall).....	Comedy	Dec. 4..	2 rls
A Briny Broch (Billy Dooley).....	Comedy	Dec. 4..	2 rls
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur).....	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis).....	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton).....	Comedy	Dec. 25..	2 rls
Parisian Importations in Color.....	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace.....	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics.....	Instructive	Jan. 1..	1 rl
Wild and Wozy (Jimmy Adams).....	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button.....	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane).....	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham).....	Cameo comedy	Jan. 8..	1 rl
Whv Women Pay.....	Life cartoon	Jan. 15..	1 rl
A Movie Medley.....	Hodge-Podge	Jan. 15..	1 rl
Sure Fire	Bobby Vernon comedy.....	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls
Hot Cookies (George Davis)	Cameo Comedy	Jan. 22..	1 rl
Paris Originations in Color	Kodachrome fashions	Jan. 22..	1 rl
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls
Howdy Duke	Lupino Lane com.....	Jan. 22..	2 rls
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns).....	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan).....	Cameo comedy	Jan. 29..	1 rl
Rusv Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
High Spirits	Cameo comedy	Feb. 12.	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12.	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12.	2 rls.
Lasten, Lem (Al St. John)	Mermaid comedy	Feb. 19.	2 rls.
Peaceful City	Life cartoon	Feb. 19.	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19.	2 rls.
Soft Soap	Life Cartoon	Feb. 26.	1 rl.
Sailor Beware (Billy Dooley)	Comedy	Feb. 26.	1 rl.
Fiddlesticks	Curiosities	Feb. 26.	1 rl.
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26.	1 rl.
A Cluster of Kings	Hodge-Podge	Feb. 26.	1 rl.
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5.	2 rls.
Heavy Date	Life cartoon	Mar. 5.	1 rl.
Hitting the Trail	Life cartoon	Mar. 5.	1 rl.
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12.	2 rls.
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12.	1 rl.
Pedigree (Felix-cat)	Sullivan cartoon	Mar. 12.	1 rl.
Ask Dad (Sargent)	Cameo comedy	Mar. 12.	1 rl.
Bruce Scenics	Two subjects	Mar. 12.	1 rl.
Wise Old Owl	Hodge-Podge	Mar. 19.	1 rl.
Local Talent	Life cartoon	Mar. 19.	1 rl.
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19.	2 rls.
Stars and Stripes	Felix the Cat	Mar. 19.	1 rl.
A Perfect Day	Cameo comedy	Mar. 19.	1 rl.
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2.	2 rls.
Felix Sees them in Season	Felix the Cat	Apr. 2.	1 rl.
Somebody's Fault	Hamilton comedy	Apr. 2.	2 rls.
Bruce Scenics	Two subjects	Apr. 2.	1 rl.
Roped In (St. John)	Comedy	Apr. 9.	2 rls.
Here Comes Precious (Adams)	Comedy	Apr. 9.	2 rls.
Cash and Carry (Burns)	Christie comedy	Apr. 9.	2 rls.
Odd Jobs	Curiosities	Apr. 9.	1 rl.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6.	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19.	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29. 6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5. 5,510
Hands Across the Border (Thomson)	Action western	June 12. 5,367
Valley of Bravery (Custer)	War-western	June 19. 5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26. 5,480
Jade Cup (Brent)	Crook melodrama	July 3. 3,656
Dead Line (Bob Custer)	Western	July 10. 5,000
Masquerade Bandit (Tom Tyler)	Western	July 17. 5,391
Bigger Than Barnum's (star cast)	Melodrama	July 24. 5,139
Two-Gun Man (Fred Thomson)	Western	July 31. 6,712
Her Honor, the Governor (Frederick)	Melodrama	Aug. 7. 4,703
Better Man (R. Talmadge)	Stunt comedy	Aug. 7. 4,385
Cowboy Cop (Tom Tyler)	Action western	Aug. 14. 5,004
Flame of the Argentine (Brent)	Melodrama	Aug. 21. 5,340
College Boob (Lefty Flynn)	Comedy drama	Aug. 28. 7,430
One Minute To Play	Red Grange special	Sept. 4. 6,931
Laddie (John Bowers)	Romantic drama	Sept. 11. 6,105
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2. 5,408
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30. 4,681
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13. 6,119
A Regular Scout (Fred Thomson)	Action western	Nov. 29. 4,543
Lone Hand Saunders (Thomson)	Action western	Dec. 11. 4,362
The Gorilla Hunt	Burbridge special	Dec. 18. 6,678
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 25. 4,872
Timid Terror (George O'Hara)	Comedy drama	Dec. 25. 4,872

Features		1927
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1. 6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5. 5,615
Cactus Trails (Bob Custer)	Western	Jan. 15. 4,889
Lightning Lariats (Tyler)	Western	Jan. 22. 4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12. 4,770
Magic Garden	G. S. Porter novel	Feb. 26. 6,807
Don Mike (Thompson)	Romantic drama	Mar. 5. 5,723
Sonora Kid (Tyler)	Action western	Mar. 5. 4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19. 6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2. 5,807
Features		1927
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9. 6,412
Short Subjects		1926
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10. 2,000
Smouldering Tires	Fighting Hearts	June 5. 2,000
Lightning Slider	Fighting Hearts	June 26. 2,000
Three of a Kind	Standard comedy	June 26. 2,000
Cat's Whiskers	Bray cartoon	June 26. 1,000
Big Charade	Fighting Hearts	June 26. 2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10. 1,000
Black and Blue Eyes	Comedy	July 17. 2,000
Up and Wooping	Fighting Hearts	July 24. 2,000
When Sally's Irish Rose	Bray Dinky-Doodle	July 31. 1,000
Magician	Bray Unnatural Hist.	July 31. 1,000
Mule's Disposition	Comedy	Aug. 7. 2,000
Wedding Daze (Alexander)	Comedy	Aug. 7. 2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7. 2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 21. 2,000
Back Fire (Fat trio)	Comedy	Aug. 28. 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28. 2,000
Features		1927
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22. 2 rls.
Wise-crackers (Cooke-Guard)	Witwer series	Jan. 29. 2 rls.
He Couldn't Help It	Charley Bowers com.	Mar. 5. 2 rls.
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31. 6,570

FIRST NATIONAL

	Kind of Picture	Review	Feet
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,977
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,884
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,617
We Moderns (Colleen Moore)	Typical of star	Dec. 12.	6,600
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Infatuation (C. Griffith)	Drama	Jan. 16.	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30.	6,274

		1926
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30. 7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6. 6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13. 7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6. 6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13. 8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20. 6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27. 6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17. 8,279
Old Loves and New (Stone-Bedford)	Drama	May 1. 7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8. 6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15. 9,710
Wilderness Woman (Pringle)	Comedy	May 22. 7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29. 7,322
Brown Derby (Johnny Hines)	Comedy	June 5. 6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12. 5,834
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26. 6,540
Ella Cinders (Colleen Moore)	Comedy	June 26. 6,540
Puppets (Sills)	Drama	July 3. 7,468
Senor Daredevil (Ken Maynard)	Western	July 10. 6,143
Men of Steel (Sills)	Melodrama	July 24. 9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21. 6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28. 5,884
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4. 6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11. 7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25. 6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25. 7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16. 6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23. 6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30. 7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6. 6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13. 6,100
Syncope Sue (C. Griffith)	Drama	Nov. 20. 6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27. 7 rls.
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29. 6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4. 6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11. 6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18. 6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25. 6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25. 5,603

		1927
Twinkletoes (Colleen Moore)	Drama	Jan. 1. 7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8. 6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22. 5,442
Perfect Sap (Lyon-Stark)	Am. Detective com.	Jan. 22. 5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5. 5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12. 7,845
Easy Pickings (A. O. Nilsson)	Mystery melodrama	Feb. 26. 5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5. 6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19. 6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2. 6,300
Long Pants (Langdon)	Gag comedy	Apr. 9. 5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9. 6,734

FOX FILM CORP.

		1926
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23. 5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6. 6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13. 4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20. 5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13. 6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27. 6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10. 5,994
Sandy (Madge Bellamy)	Drama	April 17. 7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1. 5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8. 4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22. 5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29. 5,912
A Man Four-Square (Buck Jones)	Western	June 5. 4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12. 4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26. 5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3. 4,824
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10. 6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17. 6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31. 5,97
Midnight Kiss	Comedy drama	Aug. 7. 5,02
No Man's Gold (Tom Mix)	Western	Aug. 14. 5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28. 8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4. 7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11. 4,971
Blue Eagle (George O'Brien)	Drama	Sept. 25. 6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2. 6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9. 6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16. 4,800
Country Beyond (Olive Borden)	Cnrwood drama	Oct. 23. 5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30. 5,906
International Eucharistic Congress	Religious	Nov. 20. 5,000
Return of Peter Grimm (star cast)	Drama from play	Nov. 20. 6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27. 5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29. 11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4. 5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11. 5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18. 5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25. 5,242
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1. 6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8. 4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15. 7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22. 7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29. 5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5. 5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 12. 5,510
Upstream (Earle Foxe)	Theatrical drama	Feb. 12. 5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19. 4,953
Marriage (Virginia Valli)	Drama	Feb. 26. 5,440
Monkey Talks (Lerner)	Drama	Mar. 5. 5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12. 5,498
Love Makes 'Em Wild (Johnnie Harron)	Whizzy comedy	Mar. 19. 5,506
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2. 5,425

Features

Whispering Sage (Buck Jones)	Action western	Apr. 9. 4,783
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Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
Canary Island	Varieties	May 22	927
Wild America	Varieties	May 29	960
A Social Triangle	O. Henry series	June 5	2,000
Eight Cylinder Bull	Comedy	June 12	2,000
Belgium Today	Varieties	June 19	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26	895
Mountains of the Law	Varieties	June 26	920
Poland—A Nation Reborn	Varieties	June 26	920
Swimming Instructor	Van Bibber	July 3	2,000
Jerry the Giant	Kid and animals	July 3	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3	2,000
Complete Life	O. Henry comedy	July 3	2,000
A.I. Society	Comedy	July 10	2,000
Family Picnic	Comedy	July 10	2,000
Lickpenny Lover	O. Henry series	July 24	2,000
Dancing Around the World	Varieties	July 31	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7	2,000
Putting on Dog	Varieties	Aug. 7	749
Lumber Jacks	Varieties	Aug. 14	750
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyn' Tamer (Ernie Shields)	Imperial comedy	Oct. 23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls
Constantinople	Scenic	Jan. 22	1 rl
Society Architect	Van Bibber	Jan. 22	2 rls
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls
Birthday Greetings	Comedy	Feb. 19	2 rls
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture	Sept. 11	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
Flying High			
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com.-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757

His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Low Wallace story	Jan. 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanes Novel	Feb. 27	
La Boheme (Gilbert-Gish)	Pamona opera	Mar. 13	8,520
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,130
Paris (Chas. Ray)	Parisian drama	June 12	5,590
Lovely Mary (Beasie Love)	Drama	July 3	6,167
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanes novel	Oct. 23	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13	8,536

	Kind of Picture	Review	Feet
Exit Smiling (Lillie-J. Pickford).....	Comedy	Nov. 20.	6,461
Upstage (Norma Shearer).....	Vaudeville com.-dr.	Nov. 27.	6,048
Flaming Forest (Moreno-Adoree).....	Northwest Curwood dr.	Nov. 29.	6,567
Tin Hats (Nagel-Windsor).....	War comedy	Dec. 4.	6,598
Faust (Emil Jannings).....	Opera transcription	Dec. 11.	8,110
Fire Brigade (McAvoy-Ray).....	Spectacular fire drama.	Dec. 25.	8,616
1927			
Tell It To The Marines (Chaney).....	Melodrama	Jan. 1.	8,800
Valencia (Mae Murray).....	Romantic drama	Jan. 8.	5,680
Flesh and the Devil (Gilbert-Garbo).....	Suderman drama	Jan. 15.	8,758
A Little Journey (Star Cast).....	Comedy drama	Jan. 15.	6,088
Red Mill (Marion Davies).....	Adapted musical com.	Feb. 19.	6,337
Taxi Dancer (Crawford-O. Moore).....	Broadway drama.	Mar. 12.	6,203
The Show (Gilbert-Adoree).....	Melodrama	Mar. 19.	6,309
Slide, Kelly, Slide (Haines-O'Neil).....	Baseball comedy-dr.	Apr. 2.	7,865
Demi-Bride (Norma Shearer).....	Comedy-drama.	Apr. 2.	6,886

PARAMOUNT

Cobra (Valentino)	Drama	Dec. 19	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26	6,352
1926			
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9	9,621
Enchanted Hill (Holt)	Western	Jan. 9	6,342
Womanhandled (Richard Dix)	Western Satire	Jan. 16	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30	5,888
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27	6,314
Moana	South Sea study	Feb. 27	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,462
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
Yon Never Know Women (Vidor)	Drama	Aug. 7	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,630
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
1927			
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287

PATHE

	Kind of Picture	Review	Feet
He Forgot to Remember (Cook)	Hal Roach comedy	June 12, ...	2,000
Songs of Central Europe	Song series	June 12, ...	1,000
R. P. M.	Spotlight	June 12, ...	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19, ...	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19, ...	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26, ...	
Never too Old (Gillingwater)	Hal Roach comedy	June 26, ...	2,000
Big Retreat	Terry Cartoon	June 26, ...	1,000
Jacks-of-One-Trade	Spotlight	June 26, ...	1,000

Users Help Make This Chart More Useful

			Kind of Picture	Review	Foot
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	Terry cartoon	Mar. 19	1 rl
Thundering Fleas	Our Gang	July 3.	Terry cartoon	Mar. 19.	1 rl
Glory or Dollars	Sportlight	July 3.	Hal Roach comedy	Apr. 2.	2 rls
Songs of Spain (Peggy Shaw)	Melody series	July 3.	Sportlight	Apr. 2.	1 rl
Land Boom	Terry cartoon	July 3.	Sennett comedy	Apr. 2.	2 rls
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	Features	1927	
A Plumber's Life	Terry cartoon	July 10.	Spuds (Larry Semon)	War, farce comedy	Apr. 9.
Keeping in Trim	Sportlight	July 10.	Features	1926	
Mighty Like a Moose (Chase)	Comedy	July 17.	The High Hand (Leo Maloney)	Western	Sept. 11.
Pirates Bold	Terry cartoon	July 17.	Atta Boy (Monty Banks)	Gag comedy	Oct. 9.
Jungle Sports	Terry cartoon	July 17.	Outlaw Express (Leo Maloney)	Action western	Nov. 6.
Chop Suey and Noodles	Terry cartoon	July 24.		1927	
Her Ben	Terry cartoon	July 24.	Cyclone Cowboy (Wally Wales)	Western	Jan. 8.
Smith's Baby	Sennett comedy	July 24.	The Long Loop (Maloney)	Action western	Jan. 15.
Songs of Italy	Song series	July 24.	Play Safe (Monty Banks)	Thrill comedy	Jan. 29.
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	Sink or Swim	Terry cartoon	Feb. 5.
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.	A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5.
Venus of Venice	Terry cartoon	Aug. 7.	Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5.
Alice Be Good (Day)	Comedy	Aug. 7.	Between Dangers (B. Roosevelt)	Fast western	Feb. 5.
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	Burnt Fingers	Melodramatic mystery	Feb. 12.
Last Ha-Ha	Terry cartoon	Aug. 14.	Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19.
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	Man from Hardpan (Maloney)	Western drama	Feb. 26.
Ball and Bat	Sportlight	Aug. 14.	Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5.
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	Tearin' Into Trouble (Wally Wales)	Western	Mar. 5.
Shivering Spooks	Our Gang Comedy	Aug. 21.	Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19.
Dough Boys	Terry cartoon	Aug. 21.	Fighting Comeback (B. Roosevelt)	Action western	Apr. 2.
A Knight Out	Terry cartoon	Aug. 28.	Short Subjects	1927	
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9.
Scrambled Eggs	Terry cartoon	Sept. 4.	Rival Sex	Sportlight	Apr. 9.
Fighting Marine (Gene Tunney)	Serial	Sept. 4.	Smith's New Home (McKee-Hiatt)	Smith Family series	Apr. 9.
A Buggy Ride	Terry cartoon	Sept. 11.			
Fourth Alarm	Our Gang comedy	Sept. 11.			
Abraham the Patriarch	Pilgrimage series	Sept. 11.			
Watered Stock	Terry cartoon	Sept. 25.			
Bull's Eye	Sportlight	Sept. 25.			
Charleston Queen	Terry cartoon	Sept. 25.			
Bromo and Juliet (Chase)	Comedy	Sept. 25.			
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25.			
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2.			
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2.			
Why Argue?	Terry cartoon	Oct. 2.			
Road House	Terry cartoon	Oct. 9.			
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9.			
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9.			
Smith's Visitor	Jimmy Smith series	Oct. 16.			
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16.			
Restless Race	Sportlight	Oct. 16.			
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23.			
Gun Shy	Terry cartoon	Oct. 23.			
Mount Sinal	"Pilgrimage" series	Oct. 30.			
Home, Sweet Home	Terry cartoon	Oct. 30.			
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30.			
Phoney Express	Terry cartoon	Oct. 30.			
Durable Souls	Sportlight	Oct. 30.			
Journey of the Israelites	"Pilgrimage"	Oct. 30.			
Pup's Tale	Mayer "Sketchbook"	Oct. 30.			
More Ways Than One	Sportlight	Oct. 30.			
Nuremberg	Mayer "Sketchbook"	Oct. 30.			
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13.			
A Harlem Knight (Turpin)	Sennett comedy	Nov. 13.			
In Vaudeville	Terry cartoon	Nov. 20.			
Hooks and Holidays	Sportlight	Nov. 20.			
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20.			
Housy Without a Key (Ray-Miller)	Mystery serial	Nov. 27.			
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29.			
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29.			
Buck Fever	Terry cartoon	Nov. 29.			
Radio Controlled	Terry cartoon	Nov. 29.			
Tripping the Rhine	Sketch Book	Nov. 29.			
War Feathers	Our Gang comedy	Nov. 29.			
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4.			
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4.			
Through Thick and Thin	Terry cartoon	Dec. 4.			
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4.			
Hitting the Rails	Terry cartoon	Dec. 4.			
Bars and Stripes	Terry cartoon	Dec. 11.			
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11.			
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18.			
School Days	Terry cartoon	Dec. 18.			
Top Notchers	Sportlight	Dec. 18.			
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25.			
		1927			
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1.			
Telling Whoppers	Our Gang	Jan. 1.			
Musical Parrot	Terry cartoon	Jan. 1.			
Kitty from Killarney (Day)	Sennett comedy	Jan. 8.			
With the Wind	Sportlight	Jan. 8.			
Fourflushers (Bevan)	Sennett comedy	Jan. 8.			
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15.			
When Friendship Ceases	Terry cartoon	Jan. 15.			
Smith's Pets	Jimmy Smith series	Jan. 15.			
Bring Home the Turkey	Our Gang comedy	Jan. 22.			
Chasing Rainbows	Terry cartoon	Jan. 22.			
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22.			
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22.			
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22.			
On Guard (Cullen Landis)	Army serial	Jan. 29.			
Snorting Knack	Sportlight	Feb. 12.			
Smith's Customer	Smith Family com.	Feb. 12.			
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19.			
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19.			
Pathe Review	Magazine	Feb. 19.			
Plow Boy's Revenge	Terry cartoon	Feb. 26.			
Crowd Bait	Sportlight	Feb. 26.			
Seeing the World	Our Gang comedy	Feb. 26.			
One Hour Married (Normand)	Hal Roach comedy	Mar. 5.			
In the Rough	Terry cartoon	Mar. 5.			
Tit for Tat	Terry cartoon	Mar. 5.			
Crawl Strike Kid	Terry cartoon	Mar. 12.			
With Will Rogers in Dublin	Rogers Abroad	Mar. 12.			
Mail Pilot	Terry cartoon	Mar. 12.			
Are Brunettes Safe? (Chase)	Comedy	Mar. 12.			
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19.			
Weatherproof	Sportlight	Mar. 19.			
Pathe Review	Review	Mar. 19.			
		1926			
Romance of a Million Dollars	Melodrama	Aug. 7.			
Dancing Days (Star Cast)	Domestic	Sept. 25.			
Shameful Behavior? (Edith Roberts)	Romantic com-dr.	Oct. 30.			
His New York Wife (Alice Day)	Comedy drama	Nov. 27.			
		1927			
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22.			
		1925			
Awful Truth (Agnes Ayres)	Light comedy	July 11.			
Texas Trail (Carey)	Typical western	July 18.			
Private Affairs (Huletto)	Character drama	Aug. 1.			
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.			
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.			
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.			
Off the Highway (W. V. Wong)	Drama	Oct. 3.			
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.			
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.			
		1926			
Wedding Song (Leatrice Joy)	Comedy-heart int-dr.	Jan. 2.			
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.			
Braveheart (LaRoque)	Indian drama	Jan. 23.			
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.			
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.			
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.			
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.			
Fifth Avenue (De La Motte)	Humor int. drama	Feb. 20.			
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.			
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.			
Forbidden Waters (Priscilla Dean)	Comedy drama	May 8.			
Whispering Smith (H. B. Warner)	Melodrama western	May 15.			
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.			
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.			
Prince of Pileau (Geo. Sidney)	Comedy drama	May 8.			
Bachelor Brides (La Roque)	Mystery drama	May 22.			
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.			
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.			
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.			
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.			
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.			
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.			
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.			
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.			
Sea Wolf (Ralph Ince)	Jack London story	July 10.			
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.			
Speeding Venus (Priscilla Dean)	Melodrama	July 24.			
Clinging Vine (Leatrice Joy)	Comedy	July 31.			
Young April (Bessie Love)	Remantic com-dr.	Sept. 11.			
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9.			
Gigolo (Rod La Roque)	Drama	Oct. 16.			
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23.			
Pals in Paradise (star cast)	Kyne mining story	Nov. 29.			
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4.			
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18.			
		1927			
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1.			
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15.			
Man Bait (Marie Prevost)	Comedy drama	Jan. 29.			
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19.			
White Gold (Jetta Goudal)	Emotional drama	Apr. 9.			
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9.			
		1925			
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.			
		1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.			
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.			
		1926			
Song Cartune	Fleischer novelty	Apr. 3.			
Reelview (Scenes in Turkey)	Magazine	Apr. 10.			
Hair Cartoon	Marcus cartoon	Apr. 10.			
Old Black Joe	Song Car-tune	July 17.			
Hair Cartoon	Marcus cartoon	July 17.			
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.			
Hair Cartoons	Marcus cartoon	July 31.			
celview (Issue E)	Pictorial	July 31.			
Searchlight (Issue H)	Pictorial	Aug. 7.			
Song Car-tune	Song series	Aug. 7.			
Marvels of Motion	Issue L	Sept. 4.			
Morning Judge	Carrie of the Chorus	Sept. 4.			
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.			
Film Reporter	Series	Sept. 11.			

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Churchyards of Old America.....	Humor	Sep. 25.	1,000
Film Reporter (Issue B).....	Sport subjects	Oct. 9.	1,000
Berth Mark.....	Carrie of Chorus.....	Oct. 9.	2,000
Hair Cartoons.....	Number 17.....	Oct. 16.	458
Searchlight.....	Issue J.....	Oct. 16.	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell).....	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson).....	Melodrama	July 24.	5,723
Wreckage (May Allison).....	Drama	July 24.	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea.....	Romantic comedy drama	Jan. 15.	5,300
The First Night.....	Farce comedy	Oct. 9.	6,484
One Hour of Love.....	Emotional drama	Nov. 6.	7,300
The Enchanted Island.....	Romantic drama	Nov. 27.	5,800
Flaming Limber.....	Woodland drama	Dec. 11.	6,100
Squads Right.....	War farce comedy		
The Song of Steel.....	Society-business drama		
Snowbound.....	Comedy drama of the North		
Wild Geese (Special).....	Human drama		
Princess of Hoboken.....	Comedy drama		
Lightning.....	Zane Grey drama		
Tale of a Vanishing People.....	Society drama		
The Broken Gate.....	Emotional drama		
Fools of Fashion (Mac Busch).....	Social life drama		
College Days (Marceline Day).....	College comedy-dr.		
Josselyn's Wife (Pauline Frederick).....	Emotional drama		
Sin Cargo (Shirley Mason).....	Melodrama		

Redheads Preferred (Hitchcock-Daw).....	Farce comedy	Feb. 19.	5,500
The First Night (Lytell-Devore).....	Farce comedy	Feb. 19.	5,600
Husband Hunters (Mae Musch).....	Sophisticated com.-dr.	Mar. 12.	6,022
Cheaters (O'Malley-Ferguson).....	Crook melodrama		

UNITED ARTISTS

Black Pirate (Douglas Fairbanks).....	Technicolor feature	Mar. 20.	8,388
The Bat (all-star).....	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino).....	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford).....	Comedy drama	Oct. 9.	6,800
Winning of Barbara Worth (Banky).....	H. B. Wright western	Dec. 4.	8,185
Night of Love (Banky-Colman).....	Romantic Drama	Jan. 29.	7,440
The General (Buster Keaton).....	Civil War comedy	Feb. 12.	7,500
Love of Sunya (Gloria Swanson).....	Episodic drama	Mar. 19.	7,311
Beloved Rogue (J. Barrymore).....	Romantic drama	Apr. 2.	9,264

UNIVERSAL

My Old Dutch (McAvoy-O'Malley).....	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling).....	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie).....	Western	May 8.	4,362
Outside the Law (Chaney-Dean).....	Crook melodrama	May 15.	8,000
Rolling Home (Denny).....	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson).....	Western	May 28.	5,820
Rustler's Ranch (Acord).....	Western	June 5.	5,230
Love Thief (Norman Kerry).....	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison).....	Action western	June 19.	4,304
Bucking the Truth (Morrison).....	Action western	June 26.	4,305
Marriage Clause (Lois Weber).....	Drama	July 3.	7,680
Under Western Skies (Norman Kerry).....	Western	July 10.	6,352
The Terror (Art Acord).....	Western	July 17.	4,862
Man in the Saddle (Gibson).....	Western	July 24.	5,492
Poker Faces (Horton-LaPlante).....	Farce comedy	July 31.	7,808
Whole Town's Talking (E. E. Horton).....	Farce comedy	Aug. 7.	6,662
Wild Horse Stampede (Hoxie).....	Western	Aug. 14.	7,776
Runaway Express (Daugherty-Mehaffy).....	R. R. thriller	Aug. 21.	5,865
Her Big Night (Laura LaPlante).....	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt).....	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson).....	Thrill western	Sept. 18.	6,254
Ice Flood (Harlan-Dana).....	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes).....	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny).....	Comedy drama	Oct. 16.	6,649
Michael Strogoff.....	Russian Melodrama	Oct. 30.	9,315
Spangles (O'Malley-Nixon).....	Circus comedy-dr.	Nov. 6.	5,660
Buckaroo Kid (Hoot Gibson).....	Farce-drama-western	Nov. 20.	6,107
Red Hot Leather (Hoxie).....	Western	Nov. 27.	4,535
Man from the West (Acord).....	Blue Streak Western	Dec. 4.	4,474
Cheerful Fraud (Denny).....	Farce comedy	Dec. 11.	6,945
Prowlers of the Night (Humes).....	Blue Streak western	Dec. 18.	4,390
Silent Rider (Hoot Gibson).....	Western	Dec. 25.	5,598

Butterflies in the Rain (LaPlante).....	Romantic drama	Jan. 1.	7,319
Rough and Ready (Hoxie).....	Western	Jan. 8.	4,409
Loco Luck (Art Acord).....	Action western	Jan. 22.	4,827
Sensation Seekers (Billie Dove).....	Romance-drama	Jan. 29.	7,015
Perch of the Devil (Busch-O'Malley).....	Melodrama	Feb. 5.	6,807
One Man Game (Fred Humes).....	Blue Streak westn.	Feb. 12.	6,689
Taxi Taxi (E. E. Horton).....	Farce comedy	Feb. 19.	7,172
Held by the Law (Lewis).....	Crime-detective	Apr. 2.	6,929

Hey! Hey! Cowboy (Gibson).....	Action western	Apr. 9.	5,378
Men of Daring (Hoxie).....	Thrill western	Apr. 9.	6,155

Short Subjects			
Tiddly Winks (Lake).....	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley).....	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume).....	Short western	Aug. 28.	2,000
And George Did (Saylor).....	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgewick).....	Short western	Sept. 4.	2,000
Buster Helps Dad.....	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards).....	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors.....	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy).....	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley).....	What Happened to Jane.....	Sept. 11.	2,000
Olga's Boatman (Edwards).....	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King).....	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley).....	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake).....	Comedy	Oct. 2.	2,000
The Collegians.....	Series of 10.....	Oct. 9.	4,000
Fighting With Buffalo Bill.....	Pioneering serial	Oct. 16.	2,000
A Man's Size Pet.....	Western comedy	Oct. 16.	2,000
Never Again.....	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud.....	Bluebird comedy	Oct. 16.	1,000
Lots of Grief.....	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower).....	Mustang western	Oct. 16.	2,000
Pioneer Blood (F. Gilman).....	Mustang western	Oct. 23.	2 rls
Show Cow Punter (Cobb).....	Mustang western	Oct. 23.	2 rls
Too Much Sleep (A. Lake).....	Comedy	Oct. 23.	1 r

When Bonita Rode.....	Mustang western	Oct. 30.	2 rls
Wild Bill (Chas. Puffy).....	Fat man comedy	Oct. 30.	1 r
Jane's Engagement Party.....	What Happened to Jane.....	Nov. 6.	2 rls
Barely Reasonable (D. Kitchin).....	Mustang comedy	Nov. 6.	2 rls
Lone Prairie (G. Magrill).....	Universal western	Nov. 6.	2 rls
Business Worries (Arthur Lake).....	Comedy	Nov. 6.	1 r
Please Excuse Me.....	Excuse Maker com.	Nov. 6.	2 rls
The Big Surprise.....	Gump comedy	Nov. 13.	2 rls
Snookums' Outing.....	Newlyweds comedy	Nov. 13.	2 rls
What Price Pleasure? (Edwards).....	Bluebird comedy	Nov. 13.	1 r
Better Luck.....	Gump comedy	Nov. 20.	2 rls
Martin of the Mounted (Gilman).....	Mounted police	Nov. 20.	2 rls
Fighting Strain (C. Witzel).....	Western	Nov. 20.	2 rls
Hook or Crook (Puffy).....	Bluebird comedy	Nov. 20.	1 r
Buster Prize Winner.....	Buster Brown series	Nov. 27.	2 rls
A Second-Hand Excuse.....	Excuse Makers	Nov. 27.	2 rls
Switching Sleepers (Arthur Lake).....	Bluebird comedy	Nov. 29.	1 r
Sweetheart Daze (Edwards).....	Bluebird comedy	Nov. 29.	1 r
Last Lap.....	Collegians No. 4.....	Nov. 29.	2 rls
A Close Call.....	Gump series	Nov. 29.	2 rls
Snookums' Merry Christmas.....	Newlyweds series	Nov. 29.	2 rls
Hen Punchers of Piperock.....	Mustang western com.	Nov. 29.	2 rls
Trail of Trickery (Cobb).....	Northwest drama	Dec. 11.	2 rls
Honeymoon Quickstep (Lake).....	Comedy	Dec. 11.	1 r
Around the Bases.....	Collegians series	Dec. 11.	2 rls
Little Pest (Neely Edwards).....	Bluebird comedy	Dec. 18.	1 r
Rooms for Rent.....	Andy Gump comedy	Dec. 18.	2 rls
Too Much Progress in Piperock.....	Tuttle western com.	Dec. 18.	2 rls
Buster's Sleigh Ride.....	Buster Brown series	Dec. 18.	2 rls
Fighting Spirit.....	Collegians series	Dec. 25.	2 rls
Buster's Picnic.....	Buster Brown series	Dec. 25.	2 rls
Denver Dude (Hoot Gibson).....	Action western	Feb. 26.	5,292
Wrong Mr. Wright (Jean Hersholt).....	Farce	Mar. 5.	6,450

Lost Soul (Puffy).....	Bluebird comedy	Jan. 1.	1 r
Jane's Flirtation (Wiley).....	What happened to Jane.....	Jan. 1.	2 rls
Menace of the Mounted (Cobb).....	Mustang N'western	Jan. 1.	2 rls
Snookums' Playmate.....	Newlyweds comedy	Jan. 8.	2 rls
Hop Along (Arthur Lake).....	Bluebird comedy	Jan. 8.	1 r
By George (Sid Saylor).....	Let George Do It (ser.)	Jan. 8.	2 rls
Up Against It.....	Gump comedy	Jan. 15.	2 rls
The Relay.....	Collegians	Jan. 15.	2 rls
Dude Desperado (Gilman).....	Mustang com.-western	Jan. 22.	2 rls
Tied Up.....	Piperock western	Jan. 22.	2 rls
What's Your Hurry?.....	Excuse Makers	Jan. 22.	2 rls
Love on a Weak Stomach (N. Edwards).....	Comedy	Jan. 22.	1 r
Newlyweds Build.....	Newlyweds and Baby.....	Jan. 22.	2 rls
Cinder Path.....	Collegians	Jan. 22.	2 rls
High and Dizzy (Puffy).....	Bluebird comedy	Jan. 22.	1 r
Youth and Beauty.....	Gump comedy	Jan. 29.	2 rls
Thanks for the Boat Ride.....	What Happened to Jane.....	Jan. 29.	2 rls
George Runs Wild.....	George series	Feb. 5.	2 rls
Oh, What a Kick (Summerville).....	Burlesque war com.	Feb. 5.	1 r
Tenderfoot Courage.....	Mustang western	Feb. 5.	2 rls
In for Life (Neely Edwards).....	Bluebird comedy	Feb. 12.	1 r
Meet the Husband (Arthur Lake).....	Comedy	Feb. 12.	1 r
Snookums Disappears.....	Newlyweds	Feb. 12.	2 rls
A Strange Inheritance.....	Mustang comedy	Feb. 19.	2 rls
Buster's Dark Mystery.....	Buster Brown	Feb. 19.	2 rls
Ranger's Romance (Fred Gilman).....	Short western	Feb. 26.	2 rls
Some More Leave Home (Summerville).....	Excuse Makers	Feb. 26.	2 rls
Why Mules Leave Home (Summerville).....	Comedy	Feb. 26.	1 r
A Party Man (Duffy).....	Blue Ribbon comedy	Mar. 5.	1 r
Flashing Oars.....	Collegians	Mar. 5.	2 rls
Jailhouse Blue (Arthur Lake).....	Comedy	Mar. 12.	1 r
Backward George (Saylir).....	Let George Do It.....	Mar. 12.	2 rls
Hot Air (Puffy).....	Bluebird comedy	Mar. 19.	1 r
Return of the Riddle Rider.....	Sequel serial	Mar. 19.	2 rls
Breaking Records.....	Collegians	Apr. 2.	2 rls
Pride of Piperock.....	Western comedy	Apr. 2.	2 rls
She's My Cousin.....	Excuse Makers	Apr. 2.	2 rls

Jane's Hubby.....	What Happened to Jane.....	Apr. 9.	2 rls
Courage of Collins.....	Short western	Apr. 9.	2 rls

WARNER BROS.

Man on the Box (Rich Chaplin).....	Farce-comedy	Oct. 10.	7,481
Compromise (I. Syd. C. & Brook).....	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 7.	6,508
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 14.	7,817
Rose of the World 'P. R. Miller).....	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich).....	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Dec. 26.	7,200

Sea Beast (John Barrymore).....	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost).....	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello).....	Melodrama	April 10.	6,806
Night Cry (Rin-Tin-Tin).....	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue).....	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller).....	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello).....	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller).....	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich).....	Drama	June 5.	6,061
Social Highwayman (Devore-Love).....	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan).....	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore).....	Romantic drama	Aug. 21.	10,918
Across the Pacific (Monte Blue).....	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle).....	Drama	Nov. 6.	7,846
Private Lizzy Murphy (Jessel).....	Comedy	Oct. 30.	7,889
The Better 'Ole (Syd Chaplin).....	Supercomedy	Oct. 23.	8,649
Millionaires (Sidney-Fazenda-Gordon).....	Heart-int. Hebrew com.	Nov. 21.	6,903
While London Sleeps (Rin-Tin-Tin).....	Dog melodrama	Dec. 11.	5,810

Third Degree (Dolores Costello).....	Stage melodrama	Jan. 3.	7,647
Don't Tell the Wife (I. Rich).....	Light comedy	Feb. 5.	6,972
Finger Prints (Fazenda).....	Crook-detective	Jan. 29.	7,031
Wolf's Clothing (Blue-Miller).....	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore).....	Classic romance	Feb. 12.	10,049
Hills of Kentucky (Rin-Tin-Tin).....	Dog melodrama	Feb. 26.	6,271
Gay Old Bird (Fazenda).....	Farce-comedy	Mar. 12.	6,284
What Every Girl Should Know (Miller).....	Romantic comedy-drama	Mar. 19.	6,281
White Flannels (Louise Dresser).....	Football-thrills	Apr. 2.	6,820

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ARIZONA STREAK. Star, Tom Tyler. A fairly good western with Frankie Darro and Beans running away with the show. Tom's leading lady was a Miss Vaughn. I think not so good—in fact, terrible, if I may be pardoned for using the comment of one of our patrons. She may be a Wampas star, but she doesn't profile well. Tone O. K. Appeal fair. Sunday, special no. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

BIGGER THAN BARNUM'S. Stars, Ralph Lewis, Viola Dana. Patrons especially well pleased, the picture being out of the beaten track. Stars do good work and Ralph Ince is especially good in the comedy part. The first good business in over a month, with the kids filling the front rows to capacity. Tone O. K. Appeal general. Sunday yes, special no. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

BIGGER THAN BARNUM'S. Stars, Lewis-Dana. Good program picture. Dana is good drawing feature here. Tone, appeal good. Sunday, special no. Draw town and country class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

BREED OF THE SEA. Star, Ralph Ince. I had the impression, from the advertising, that this was going to be one of those rough "drag-'em-out" pictures, but I was surprised. What of such action there was, was toned down to the right degree and I was gratified to hear many favorable comments from people whom I expected might not like this type. Good for any type of house. Tone O. K. Appeal general, hardly for Sunday, no as special. Draw rural class, town 300. Admission 10-30. (specials 15-40). Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

BROADWAY LADY. Star, Evelyn Brent. A fair program picture which did just a fair business at the box office. Evelyn Brent is a good star but not popular here. Tone good, appeal 60 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

DEADLINE. Star, Bob Custer. Good picture and pleased fair business. Tone good, appeal 85 per cent. Sunday yes, special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

HER HONOR THE GOVERNOR. Star, Pauline Frederick. Nice little picture but not a special. It is wonderfully well directed with a cast of unknowns (except Miss Frederick) and the story is quite interesting. Advertising O.K. Tone O.K., appeal strong. Sunday yes, here, special no. Draw all colors, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOMESTRUCK. (6 reels). Star, Viola Dana. Good program picture of stage life. Miss Dana is better in this, and in Bred in Old Kentucky, than in her K. K. K. film or in Bigger Than Barnum's. Good print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

IMPOSTER. Star, Evelyn Brent. Another good picture from Brent. Just enough action to please the men and just enough drama to please the women. Tone O. K., appeal general. Sunday, special no. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (300 seats), Grand Gorge, New York.

LADDIE. Stars, John Bowers. Gene Stratton Porter novel. Used this on Christmas Day. Was first inclined to omit this date but finally decided that Laddie was sweet and clean enough for the day so set

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

it in. Laddie is a picture that anyone should be glad to see and is one that an exhibitor should be proud to show. Tone O.K. Appeal general. Sunday, special yes. Draw rural class, town 300. Admission 15-30, specials 15-40. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

LONE HAND SAUNDERS. Star, Fred Thomson. Another good one of the Thomson pictures and pleased the few that saw it. This one is of a little different type which makes it good entertainment. Don't pass this one if your patrons like westerns. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LONE HAND SAUNDERS. Star, Fred Thomson. An average Thomson picture with Silver King. Tone excellent, appeal 75 per cent. Special no. R. P. McFadden, Reel Theatre, Natoma, Kansas.

REGULAR SCOUT. Star, Fred Thomson. The usual good Thomson F. B. O. subject and one that pleased the patrons, plus the Boy Scouts. Did good business. Tone good, appeal 100 per cent. Sunday, special yes. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

WILD TO GO. Star, Tom Tyler. Very good western although the Tylers follow pretty much the same formula. Frankie Darro and Beans very good and Tom's leading lady an improvement over the last one. Quite a few fights. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

First National

DUCHESS OF BUFFALO. Star, Constance Talmadge. Pretty good; her name does a lot, but she has made much better ones. Tone good, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

DANCER OF PARIS. Star, Dorothy Mackaill. Just a program picture. Can't say it did much good here. Why put Dorothy in something like this? We saw enough Paris pictures. Appeal 25 per cent. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

FOREVER AFTER. Star, Lloyd Hughes. A splendid love story of young folks, played by young actors who gave a really creditable performance. It is absolutely clean all the way and there is not even a villain in it—which goes to prove that a villain is not always necessary to make a story entertaining. Fast football game and some thrilling war shots in this number. Good paper. Worth playing in any house. Tone fine, ap-

peal 100 per cent. Sunday yes, special almost. Draw all species, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IT MUST BE LOVE. Star, Colleen Moore. Failed to draw as good as Ella Cinders. The public likes Colleen; but business here in general is away off and her pictures are not proving to be worth what they are asking me for them. Tone fair, appeal 70 per cent. Sunday, special (with regard to above) yes. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

LADY IN ERMINE. Star, Corinne Griffith. Pleased majority, but it was a kind of an impossible story. Tone poor, appeal fair. No as special. Draw mixed class, town 1,800. Admission 25. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

McFADDEN'S FLATS. Stars, Murray-Conklin. This is sure hard on a manager as well as the house; pretty good crowd for a change. Tone good, appeal 75 per cent. Sunday no, special yes. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

MEN OF STEEL. Star, Milton Sills. Was disappointed in this show. First National called it a special, but we could not see it. It was a fair feature, but we have seen Sills in a lot that we liked him in better. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

OVERLAND STAGE. Star, Ken Maynard. Oh, boy! how my western crowd ate this one up. One of the best westerns I ever had in my house and it will please any crowd. Maynard has all other western stars skinned, for his pictures are not ordinary westerns, but honest to God western productions worthy of running in any house. Tone, Sunday O.K. No as special. Appeal 90 per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SPLENDID ROAD. Star, Anna Q. Nilsson. A splendid picture which failed miserably to draw at the box office; did not make the price of the feature. Tone fair, appeal 80 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

SUBWAY SADIE. Star, Dorothy Mackaill. She sure was fine in it and she is liked here. Tone good, fair appeal. Sunday yes, special sure. Mrs. S. J. Brown & Son, Phoenix Theatre, Neola, Iowa.

Fox

BLUE EAGLE. (7 reels). Star, George O'Brien. A drama of courage, loyalty and strength, but it is mostly strength. Lots of fights and Big Bill Russell took his part as well as O'Brien. One fault in this picture is continuity is poor. Paper good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HAVOC. Star, George O'Brien. War scenes more convincing than The Big Parade. A splendid story with clever handling by directors and players with as bum a title as has ever been invented when box office consideration is expected. Fair tone. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

LAST TRAIL. Star, Tom Mix. Here's a thriller. Since Tom has packed his dress suit away in moth balls, he's been giving us real pictures once more. There's action from the first shot where he's pursued by a band of Indians to the finish of a thrilling race between five four-horse stage coaches. They don't make westerns any better. Dave

Adams, Auditorium Theatre, Concord, New Hampshire.

LOVE MAKES 'EM WILD. Star, Johnny Harron. Everyone from the janitor up bullied this poor angleworm; then, when he believed his days numbered he blossomed out as a gilded butterfly and got the partnership and the girl and all the fixings. Nice light comedy that went over good. Cast and direction good. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

MONKEY TALKS. Star, Olive Borden. Most of our patrons liked this. The impersonation of the monkey was wonderful. Well worth playing, but would have been more interesting with an American locale. Tone fair, appeal 90 per cent. Sunday depends, special no. Draw farm class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

MUSIC MASTER. (7 reels). Star, Alec Francis. An older people's picture; brought new older class patronage. A strong story of father love. A sad picture in spots, but a very happy ending. Good Sunday picture. A bit too long. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MUSIC MASTER. Star, Alec Francis. This is a picture that any exhibitor can be proud to show on his screen. Good story, well directed and acted. Thought it even better than Return of Peter Grimm and that was mighty good. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

NO MAN'S GOLD. Star, Tom Mix. Back to the old kind is right. Bad storm kept crowd away, but those that did venture out certainly did brag on it. Tone excellent. Appeal 95 per cent. Sunday yes, special no. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

SHAMROCK HANDICAP. Star, J. Farrell MacDonald. A "different" type of horse racing story; as refreshing as a visit to the "Ould Sod." By leaving out the horse racing end and playing up the human interest Irish types, business should be better than usual. Tone good. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Gotham

KING OF THE PACK. Star, Peter the Great (dog). Good, the dog was great. What I call a small town picture and should go any place fine. I would be glad to get more of this kind. Tone, appeal good, Sunday, special yes. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Metro-Goldwyn

BATTLING BUTLER. Star, Buster Keaton. Not much to this one; Buster didn't make them laugh much. Tone good, appeal 50 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

BARDELYS THE MAGNIFICENT. Star, John Gilbert. Played two nights and did fair business, but as I draw from country and small towns, the roads were bad with mud. Good tone and appeal. Sunday yes, special no. Draw town and country class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

BROWN OF HARVARD. Star, Jack Pickford. Good action story, plenty of pep. Tone, appeal good. Sunday yes, special no. Draw farm, merchants, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DENI-BRIDE. Star, Norma Shearer. This picture also starts with a bang, sags a bit in the middle, but ends all jake. Metro has cast this young lady in some fine pictures, but this one didn't please our audience like "His Secretary" did. Paper and cuts good,

Thanks Mr. Gulick

R. A. Preuss, Arvada Theatre, Arvada, Colorado, asks that this be communicated properly—so:

"Thanks, Mr. Paul Gulick, for your letter, and the photograph which arrived in good shape."

AND ALSO—

Here Y'Are, Hoot!

"Hoot—in The Denver Dude starving you for Universal)—you're a regular fellow in sending me your very good looking photograph. It arrived the same day we were showing The Denver Dude—this picture is another one you can run on any day and look your patrons in the eyes when they come out. Everyone pleased and so was the management."—R. A. Preuss, Arvada Theatre, Arvada (Ten miles from Denver), Colorado.

slide poor. Ran special trailer on this, which helps picture go over. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DESERT'S TOLL. (6 reels). Star, Francis MacDonald. The third M.-G.-M. western that outbeat them all as to drawing power. Despite bad weather we did good business and everyone was pleased. Print and paper good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DESERT'S TOLL. A very good western with the prettiest scenery we have ever seen. Had the star been known it would have drawn better. Tone good, appeal 95 per cent. Sunday yes, special no. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

FLESH AND THE DEVIL. Stars, John Gilbert, Greta Garbo. In one word I can describe this picture, and that word is knockout! A knockout from every standpoint. Not suggestive but plenty of the love stuff the ultra-smart crowd likes and lots of the things that make real pictures to please them all. Boost this as you have no other picture this year, for it is there and will make you some real money. Tone O. K. Appeal 100 plus. Special, yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HEAVEN ON EARTH. (7 reels). Star, Conrad Nagel. A gypsy girl (Renee Adoree) and an American youth (Nagel), roaming the road together without a cent and finding love and happiness, which is heaven on earth. Good program picture that you can advertise and boost. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A LITTLE JOURNEY. Star, William Haines. Poor, and I am sure sorry that William Haines was cast in this role: I think it hurts him a great deal. Carey good. Tone, Sunday, special no. Appeal fair. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

MARE NOSTRUM. Good and very good. Lost a plenty on this one, as it poured down rain both nights. Had I taken in enough to pay rental I'd have been happier. Tone good, appeal 100 per cent. in fair weather. Sunday, special yes. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

MIKE. A very good story. Has good tone and fair appeal, just above program schedule. Sunday yes. Draw merchant, farm classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RED MILL. Star, Marion Davies. Say, fellows, here's a peach of a comedy. Marion Davies wonderful. Pleased a hundred per cent. Played two days and played it hot, ahead of Kansas City. Buy it and step on it. Tone, appeal good. Draw general class. A. E. Sharer, Globe Theatre, Savannah, Missouri.

ROAD TO MANDALAY. Star, Lon Chaney. A very good story with good tone and ap-

peal. Special yes. Draw farming, merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TAXI DANCER. Star, Joan Crawford. Good program: Joan Crawford was very good. Fair appeal. Sunday, special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

Paramount

BEHIND THE FRONT. Stars, Beery-Hatton. The biggest flop we have had here for ages. Had a lot of wall s. Print was badly butchered up and Paramount could not furnish advertising. Appeal here 50 per cent. Tone good, special not here. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

GOD GAVE ME TWENTY CENTS. (7 reels). Star, Lois Moran, supported by Lya de Putti and Jack Mulhall. A heavy picture, with the stars all doing good work. Did the usual Tuesday and Wednesday business: no extra drawing power. Good print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HOTEL IMPERIAL. Star, Pola Negri. Rental for this town thirty per cent. higher than it should have been. Lost money on this account. Picture good and worth seeing, but the fault is it was oversold. Tone good, appeal poor. Sunday, special yes (with reference to above). Draw merchant, farm class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KISS IN A TAXI. Star, Bebe Daniels. A clever farce. Chester Conklin is the cause of much comedy. Bebe is very good in the picture also. Yes for Sunday. Draw big city general class. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

LOVE 'EM AND LEAVE 'EM. Star, Evelyn Brent. A real entertaining picture from every viewpoint; you won't go wrong. A good cast and a good story is all we crave. Tone fine, appeal 75 per cent. Sunday, no. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

MANNEQUIN. Star, Alice Joyce. A picture that pleased, especially the ladies. A gorgeous production with a dandy style show. Interesting throughout. Tone, appeal good. Draw general class. A. E. Sharer, Globe Theatre, Savannah, Missouri.

NEW YORK. Star, Ricardo Cortez. Oversold on this one; sold for about thirty per cent. higher than it should have been. Good picture; no fault to find with it in any way as a picture; but we lost money for reason already explained. Tone good, appeal fair. Sunday and special yes (in right places). Draw merchant, farm classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PALM BEACH GIRL. Star, Bebe Daniels. Our fans liked this one immensely: it had everything—speed, pep and comedy. Tone good, appeal splendid. Draw general class. A. E. Sharer, Globe Theatre, Savannah, Missouri.

SONG AND DANCE MAN. (7 reels). Star, Tom Moore. A little comedy that seemed to please the few who saw it, but we didn't break even on this one. A. E. Sharer, Globe Theatre, Savannah, Missouri.

VARIETY. Star, Emil Jannings. This is a marvelous production that will entertain most any audience and those who know good pictures will stop to comment on it; but by virtue of its cast being foreign, and having a bad title, it will not draw probably in small towns. One you need not be afraid of, though, if you can get them in. The picture is there! Appeal (to those who came) 90 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

VARIETY. Star, Emil Jannings. Best foreign picture I ever saw. Lots of comments on this one. Emil Jannings very good. Book it if you want to thrill your audience. Tone good, appeal 75 per cent. Sunday, special no. Draw neighborhood class, city 90,000.

Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

WILD HORSE MESA. Star, Jack Holt, Good, if we had seen it all—but it was off as much as it was on the machine. Heluva print. Draw general class, town 2,200. Admission 10-20. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

Producers Dist. Corp.

SEA WOLF. Star, Ralph Ince. A genuine offering of Jack London's famous sea story which gave universal satisfaction for two-day showing. Tone none, appeal 80 per cent. No for Sunday, yes as special. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

SIMON THE JESTER. Just a very ordinary program picture and not worth running unless you are forced to run it. It was a jester with me—just so many feet of exposed raw stock. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

BLACK PIRATE. Star, Douglas Fairbanks. The Technicolor photography of this film was mainly responsible for its success here. Fairbanks is not a great drawing card but the colored film was great. We should have much more of it. Tone fair. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Neuman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

LITTLE ANNIE ROONEY. Star, Mary Pickford. This is a dandy fine picture and believe it pleased every one who saw it. Tied up with the local school and did a very nice business. Picture a little old but don't pass it up if you can buy it right. Tone fine, appeal 100 per cent. Sunday yes, special almost. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MOLLYCODDLE. Star, Douglas Fairbanks. This is an old picture but a good one at that. Played this to a fair Saturday night crowd and think it pleased the majority. Made a little money and that's what counts. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

POLLYANNA. Star, Mary Pickford. Old but good; if you haven't used it you will bring in some new customers with it. Tone yes, appeal fine. Sunday, special yes. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

SPARROWS. Star, Mary Pickford. Another overdrawn "Our Gang" type comedy; not quite as dull as the Annie Rooney one, but entirely too long as is. By using strong added attractions you should be able to do some business. Fair tone. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

STELLA DALLAS. Star, Belle Bennett. This did the biggest three days of the season for us and everybody more than satisfied with the picture. It's the kind that gets word-of-mouth advertising and you know what that means at the box office. Belle Bennett great and whole cast very good. Played it in Lent, too, so you know it had to be a wow to pull the way it did. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Universal

BEAUTIFUL CHEAT. Star, Laura LaPlante. Not so good here; all the men panned this one. Pleased the majority of the women.

An Iowa Recruit

Welcome to C. G. Brothers, Star Theatre, Grand River, Iowa, who, in sending the reports that start him as a member of Our Gang says: "For a long time I have been very much interested in the Straight From the Shoulder Reports and they sure tell a story; so I am sending in a couple to Van's 'Our Gang' department."

Not much of a story; not so good for a small town. Tone O.K. Appeal 50 per cent. Draw town, country class, town 450. Admission 10-25. H. V. Ritter, McDonald Theatre (300 seats), McDonald, Kansas.

BLUE BLAZES. Star, Pete Morrison. Just a western, nothing new or startling. Tone good, appeal fair, Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

COHENS AND THE KELLYS. Stars, George Sidney, Charlie Murray, Vera Gordon. One of the best pictures ever shown at the Green Lantern, outside of special productions. Comedy, action and acting all good and well balanced. More good comments on this picture than we have had for a long time. Sunday, special yes. Appeal 100 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

COMBAT. Star, House Peters. Good action and woods picture; not many lumber camp scenes, but my people liked it all right. Tone good, appeal fair. Sunday yes, special no. Draw town, farm classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

COMBAT. Star, House Peters. A dandy picture that pleased them all. Print in good shape. Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

DENVER DUDE. (6 reels). Star, Hoot Gibson. Another six reeler of good entertainment from Hoot. Title good for us, and so was the paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DENVER DUDE. Star, Hoot Gibson. A very good Gibson subject that will please his following; however, there were some who wanted him in strictly western. He pleases, but let's hope he stays away from the "due" stuff. They want Hoot as a wild ridin' cowboy and if he is wise he will remain a wild cowboy. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HIS PEOPLE. Star, Rudolph Schildkraut. Consider this a mighty fine picture. Good direction, good story and a cast that is hard to beat. Everyone pleased. Tone, appeal good. Draw general class. A. E. Sharer, Globe Theatre, Savannah, Missouri.

HIS PEOPLE. Stars, Rudolph Schildkraut, Blanche Mehaffy. Ranks almost as highly as the Cohens and the Kellys and that is high praise. Acting extremely good and suitable for any audience. Sunday yes, special no. Appeal 90 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

PHANTOM BULLET. Star, Hoot Gibson. Good western for here. Went over big. No S. R. Sure took with the crowd. Reels in good condition. Saturday, but not special. Draw general class, town 450. Had bad weather. C. G. Brothers, Star Theatre, Grand River, Iowa.

THE SET UP. Star, Art Acord. Just a western. One of the westerns Universal made with that same ranch house used in 150 westerns from them. Scenery must be scarce out there. Appeal 50 per cent. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

SKINNER'S DRESS SUIT. Star, Reginald Denny. A very good comedy. Kept the house in an uproar. Cost too much but it sure pleased. Tone good, appeal 95 per cent.

Sunday yes, special no. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

TAXI, TAXI. (7 reels). Star, Everett Horton. Horton better than ever. Miss Nixon was sure O.K. too. A good farce comedy that is as entertaining as some big laugh specials. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

UNDER WESTERN SKIES. This picture has a good story. Starts in the East and ends in the West, with plenty of action and comedy and that is what the average moviegoer wants. Tone good, appeal 90 per cent. Sunday yes, special no. Draw town and country class, town 500. Admission 10-25. H. V. Ritter, McDonald Theatre (275 seats), McDonald, Kansas.

UNDER WESTERN SKIES. Star, Norman Kerry. Good program that pleased most all. Tone good, appeal 80 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Warner Bros.

BELOVED BRUTE. (Vitagraph). A good one in good shape; old, but it pleased, all who saw it. Couldn't get them in. Tone good, appeal 50 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Short Subjects

GREEN ARCHER. (Pathe-serial). Star, Allene Ray. As good as we ever played. Kept them guessing to the last night who the Green Archer was. Tone good, appeal 100 per cent. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

HAVE COURAGE. (Educational - Billy Dooley). He's sappier than ever in this one but it made patrons laugh at that. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HE DONE HIS BEST. (F. B. O.-Chas. Bowers). For novelty stuff, this series of Bowers tricks are great, but its not exactly comedies; we usually book one of these with a two reel comedy of Educational or Universal and a feature, and it makes a real show. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HODGE PODGE. (Educational-magazine). A fair one reel offering for a short subject or to fill. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LAND O' FANCY. (Educational-Felix-cat). Felix in the Land of Make-believe, and it's good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LITTLE MISS BLUFFIT. (F. B. O.-comedy). A treasure hunt filled with laughs, with F. B. O.'s greatest comedians. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THANKS FOR THE BOAT RIDE. (Universal-Wanda Wiley). This comedy is just fair. This kiddo don't take so well here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Miscellaneous

FOREST HAVOC. Star, Forrest Stanley. It will do for a Saturday night if they are not too particular. Just a program show. The print we had was very dark in spots. Tone good, appeal fair. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RECKLESS COURAGE. (Weiss). Star, Buddy Roosevelt. Not so bad for a cheap western. Draw the boys and the wild west loving gang but has no appeal for townspeople. Tone fair. Sunday, special no. Draw all classes, town 3,500. Admission 10-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

A Presentation Featuring Novelty Orchestra

A Moving Picture World Presentation Devised by O. T. Taylor

ALTHOUGH worked up as an orchestra presentation this setting may be used as background for singers or instrumentalists other than novelty orchestra.

It is also suitable for a dance presentation with dancers interpreting the native dances of the several countries, winding up with Charleston or Black Bottom.

The nationalities used may, of course, be changed to meet the producers requirements.

The suggestions offered here are based on the popularity of the songs and dances of these countries, or on melodies suggestive of the country, yet offering numbers that are distinctively different. Thus the rather heavy, sonorous song of the "Volga Boatman" is contrasted in the sentimental melody of Italy, "Sole Mio."

The lilting rhythm of "Habanera" or "La Sorella" is followed by a melody of the mysterious orient.

The Routine

The drapes parting reveal a formal setting consisting of an ornamental center panel, flanked by columns, silver and plush drapes, viewed through an arch of twisted columns supporting a decorated beam.

The circular, stained glass window in center panel is illuminated from behind. The stage is in blue light.

The orchestra seated on, and in front of the platform is in amber light from overhead. The soloists get white spot from projection booth. Suggested opening number; short selection from "Raymond."

Stage to white light for the popular number following selection.

Stage to amber light for sentimental ballad introducing singer working in spot.

Novelty number: "Songs of Nations." Stage to blue light for opening. Window changes to russian scene as orchestra opens with "Song of the Volga Boatman." Introduce singer.

Window changes to gondola scene. Orchestra segue to "Sole Mio."

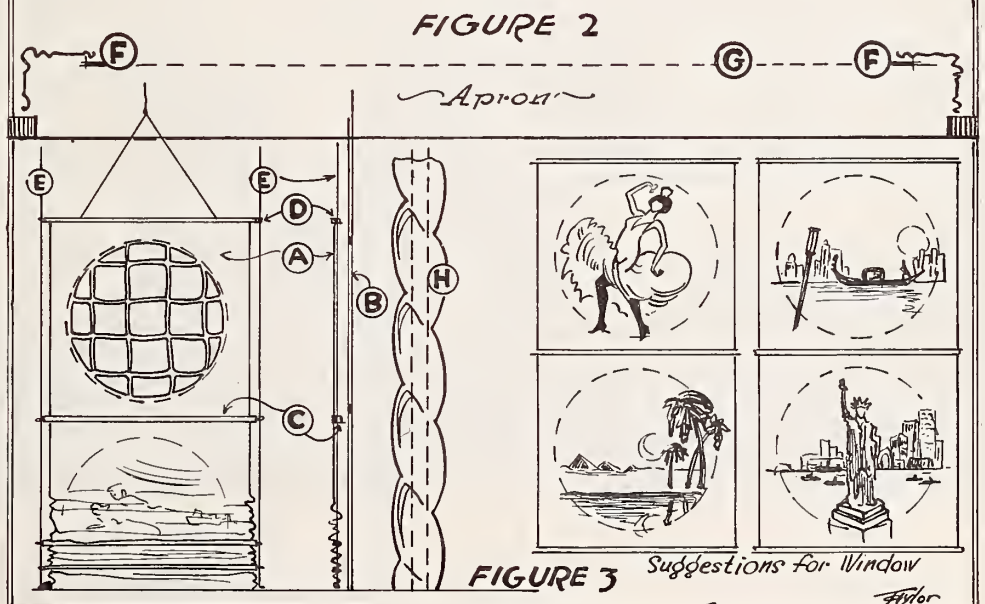
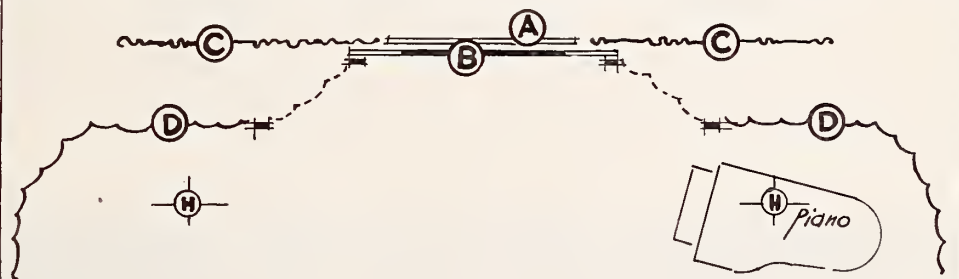
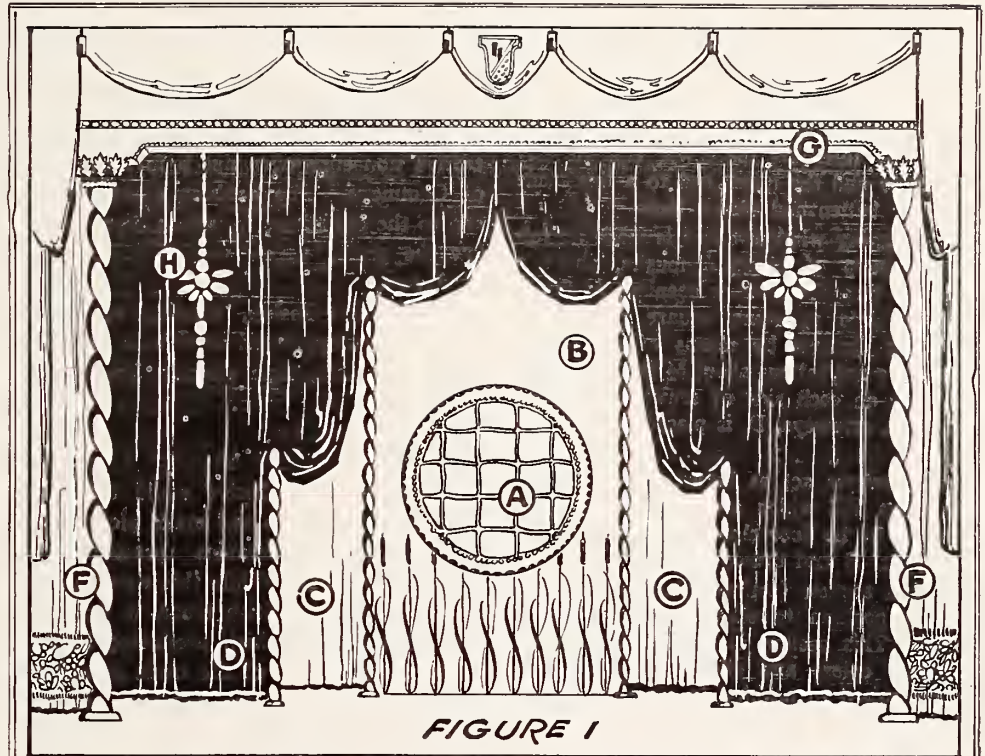
Amber stage, red on orchestra.

Change to spanish scene as orchestra segue to "Habanera." Red stage changing to Magenta as oriental scene appears in window and orchestra segue to "Allah's Holiday," "Moonlight on the Ganges" or similar. Red on Orchestra changing slowly to white as orchestra begins "American Medley" of favorite songs finishing with chorus from popular songs. White lights full up for finale.

The Settings; Figures 1 and 2

The central panel B has a circular window opening showing, as the drapes part, a stained glass window, A. The panel is of frame construction covered with muslin, or heavy paper, painted a deep red, almost Tuscan, with decorative stuff in colored bronzes, orange trim. The panel is set between the silver tabs CC. The eye, DD, in blue plush, is caught up on two long and two short twisted columns in gold, EE. These are highlighted in yellow and shaded with black.

Two similar, but larger, columns FF support the border G which is painted to rep-



(Continued on next page)

Tips, Kinks and Production Wrinkles

resent an ornamental beam resting on brackets.

Beam decorations in gold, orange and black on cream ground.

The pedants H are cut from wall board and finished in gold, silver and colored metallics, and are suspended on chains or heavy wire. Illuminated with baby spots from center, overhead, they present a dazzling appearance.

CONSTRUCTION.

The twisted columns are cut from wall board and nailed to battens, H fig. 3, and are "set up" by fastening the lower end securely to the floor and the upper end to a line made fast to fly batten and drawn taut.

The changing window effect is made as follows: A strip of bleached muslin, about a foot wider than the window opening, A, fig. 3, is divided into as many square sections as needed for changes by means of spacers C. The spacers are battens about $\frac{3}{8}$ by $2\frac{1}{2}$ inches, placed one on each side of muslin and nailed together. A screweye, D, is placed in each end of spacer.

The screweyes act as batten gliders on the guide wires EE which are fastened to a fly batten and to the floor close to the back of the center panel B and drawn taut.

The first section (stained glass window) is raised in position to show through window opening. This section is painted in dyes or transparent colors and oiled. The other sections are raised to position in sequence during rendering of the novelty number.

The pictorial sections may be in silhouettes or in vivid transparent colors in flat tones outlined in black, and oiled to suggest parchment.

The window is spot-lighted from behind.

This effect is also obtained by projecting slides, from behind, onto a white muslin screen stretched over the opening.

British Films Bill

(Continued from page 639)

the bill, and mentioned that "a very close and distinguished relative of his" was among the greatest contributors of super-films among British authors.

Mr. Arthur Greenwood denounced the Films Bill as the wildest farrago of administrative nonsense ever put before the House of Commons. The booking clauses were a sop to the exhibitors to induce them to swallow the quota, which was a bribe to the producers.

Sir Thomas Inskip, winding up for the Government, expressed confidence that there would be more than enough Empire films to provide the quota. (Empire including India, Australia, etc.)

One exhibitor told a press representative that American producers could bring over their own companies and make pictures here in producing companies promoted and financed by them. While this would provide employment for British labor, it would not tend to a sound British producing industry.

The general view of the trade as reflected in the press is that the exhibitor stands in fear of the lack of safeguards in the Films Bill. While an imposition of $7\frac{1}{2}$ per cent. and rising quota need not lead to the introduction of bad British films, at the same time it is apparent that the bill does not provide any safeguard against such an undesirable outcome of the enforcing of the quota upon exhibitors.

A New College Degree

(Continued from page 640)

comprehensive survey of the industry, from the inclusive work of producing to the psychology of selling; but, acting is omitted. When this gathering of information is complete, it is highly probable that the University members of the committee will be increased to cover additional phases of the industry; the best technical talent will serve from time to time in the University instruction. The members of the industry serving on the committee with the University are quickened by the bigness of purpose and are making the response to questionnaire most thorough." They are Adolph Zukor, of Paramount Famous Lasky; R. H. Cochrane, of Universal; Nicholas Schenck, of Metro-Goldwyn-Mayer; William Fox, of Fox Film Corporation; Frederick C. Munroe, Producers Distributing, and Carl E. Milliken, Producers and Distributors of America.

The Home Study Department of Columbia, operated by the University Extension, is featured in the national newspaper advertising this week and offers more than a hundred courses, including photoplay composition and short story writing; and the next broadside announcement, it is predicted, will include the broad, enchanted field of Motion Picture Technology, or, at least, the stepping stones to that composite objective of modern magic, as one of the expectant Columbia men characterized it.



Motion picture salesmen enjoying themselves at a get-together luncheon at the Hotel Astor, New York City. The purpose of the luncheon was to foster a joint committee with the Film Board of Trade in order to expeditiously consider constantly arising questions in selling.

Your Equipment

*Service for You—Theatre Owner—Builder—Studio—
Laboratory—Exchange Executive—From Your Angle*

Edited by A. Van Buren Powell

Trailer Importance Stressed By Stanley-Fabian Executive

SUCCESSFUL motion picture theatre managers are more and more realizing the importance of trailer announcements in their theatres, according to a statement by Louis R. Golding, one of the executives of the Stanley Fabian Corporation, in charge of their chain of neighborhood theatres in Newark, the Oranges and other northern New Jersey cities. Mr. Golding proves his far-sightedness with the following remarks:

"An interesting step in the evolution of the motion picture from the early days of experiments with 'pictures that move' to present importance as one of the leading industries of the nation can be more easily understood if one follows the history of what was once upon a time a comparatively unimportant adjunct of the motion picture and has now developed into the widely used trailer announcement; conceded generally by showmen to be one of the best mediums with which to advertise coming motion picture attractions."

"Early forms of screen announcements made of mica and glass were more or less of a makeshift; dragged in the old-fashioned stereopticon as part of the modern motion picture entertainment—served as an an-

nouncement that the show was ended, as they lacked the interest of animation possessed by the cinema and served to break up the smooth movement of the motion picture show.

"Then, as motion picture presentation advanced—as exhibitors and producers cast about for new ideas—someone hit upon the simple expedient of an announcement on film that would combine the scenes from the actual picture to be presented, giving hints of its action and plot without revealing the story, coupled with interesting sales titles. This type is supplied exhibitors today by National Screen Service.

"There was no question that the action scene trailer represented a distinct improvement."
(Continued on next page)

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,623,435. MOTION-PICTURE PROJECTOR. Frederick T. O'Grady, Flushing, N. Y., assignor to Helen Vogt O'Grady, Flushing, N. Y. Filed May 18, 1923. Serial No. 639,844. 17 Claims. (Cl. 88—16.4.)

Combination of a rotatable color filter carrier mounted on and driven from shutter shaft, having two diametrically opposed light filters, different colors and synchronizing means for two-image film exposure of two different colors.

16,586. TALKING-PICTURE TRANSFER MECHANISM. Harry E. Chipman, Springfield, Mass., assignor, by direct and mesne assignments, to William A. Chipman and Andrew Le Roy Chipman, New York, N. Y. Filed Jan. 13, 1926. Serial No. 81,110. Original No. 1,480,992, dated Jan. 15, 1924, Serial No. 439,913, filed Jan. 26, 1921. 4 Claims. (Cl. 88—16.2.)

Apparatus for reproducing film carrying synchronized sound and light records, combines means for continuously progressing film having negative picture and also magnetic sound record, means for progressing at same rate positive film with magnetizable margin and means for and combined means for printing picture and recording sound record during progression of film.

**Get
Maximum
Screen
Results**

Send for the

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it **NOW!**

Price \$1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue

New York City

Hot Air—

—is going to cost you real money this summer, as usual.

Wouldn't you rather use that money to pay for a money-making Typhoon Cooling System—and be SURE of good, profitable business all summer—every summer—no matter how hot?

Let us show you how easily it's done.

Write for Booklet W-4

TYPHOON FAN COMPANY

345 WEST 39th STREET

New Orleans

NEW YORK

Jacksonville

Trailers

(Continued from preceding page)

ment. In the first place the motion scenes kept the audience in the seats. Secondly, there was no break in the continuity of the presentation and it gave your future programs the benefit of a type of advertising that served to stimulate audience interest to a degree that assured you of many returning to witness the film features in the trailer announcements.

"For a considerable time, suffering from precedent, the trailer received only a slovenly presentation. Even in some theatres today it is customary for the orchestra or organist to sit idly in the pit or at the organ console during the showing of these trailers, a custom which I believe is often the mistake of bad management.

"I have found from actual observation of audience reaction that trailers make very interesting short film features; they contain punchy and effective scenes which, if heightened with music, can easily be developed into an excellent attraction.

"Therefore, in order to get the maximum results from our trailer show, I secure the music cues for each picture about the same time I enter our trailer bookings with National Screen Service. It is then a simple matter for the orchestra leader or organist to select the 'theme,' or an appropriate cue from the thematic musical arrangement and adapt it to the scenes shown in the trailer. In the major number of cases we usually stress the theme or if that is inappropriate some inspiring strain. In some theatres we have a complete orchestral rehearsal of our trailers when we score the feature picture, and in other houses where the rehearsal is impractical, the leader or the organist cues the trailer at the first show. Usually, they have a splendid idea of what is needed musically and it is rarely that a different selection has to be made after the opening performance.

"From the standpoint of practical showmanship I believe that to neglect your trailers is to neglect your box office. Their proper presentation will bring added dollars. There may be marvelous pictures—good pictures—ordinary pictures, but the trailers are always great. Their very brevity and the fact that there are always some unusual and interesting scenes in every picture permits the trailer makers a selection of material that enables them to turn out a trailer with a definite box office for every picture—be it good, bad or indifferent."

New Theatre for Ironwood

This is to advise you, for news in your paper, that the Ironwood Amusement Corporation, A. L. Picker, general manager, is planning a new theatre in Ironwood, Michigan, and will start construction this coming spring. The theatre will seat approximately 1,200 and will be put up at a cost of \$150,000. The theatre will be built to accommodate vaudeville, motion pictures and road shows. The Ironwood Amusement Corporation is now operating the Rex Theatre at Ironwood, Michigan, and the Rivoli Theatre at Hurley, Wisconsin. Any further information on this subject you would like I will be very glad to give you.

KANSAS CITY, MO.—Rialto Theatre Corporation, 601 Shubert Building, has taken over Alamo Theatre, 34th and Main streets, from E. E. Webber, and Roanoke Theatre, 39th and Summit streets, from L. J. Lenhart. Beside improvements planned for these two theatres, pipe organs will be installed.

PONTIAC, MICH. — Pryale Construction Company, 405 Pontiac Commercial Savings Bank Building, has general contract for one-story theatre to be erected at 35 South Saginaw avenue, for W. S. Butterfield Theatres, Inc., C. L. Kendrick, secretary and treasurer, 505 Insurance Exchange Building. Estimated cost, \$50,000.

CHICAGO, ILL. — Commonwealth Theatre Corporation has plans by John Ebersson, 212 East Superior street, for five-story theatre, store and office building at 46th place and South Parkway. Estimated cost, \$1,000,000.

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PATENTS

William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with \$5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

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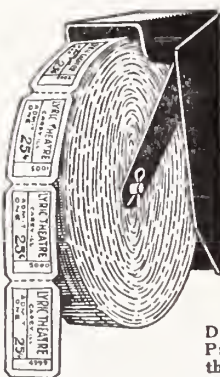
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SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawing: 5,000 for \$7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved

Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKETS

Five Thousand	\$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Seattle Gets New N. T. S. Co. Building

The National Theatre Supply Company, of which B. F. Shearer is Coast manager, has under construction a splendid new two-story and basement building in the new Film District of Seattle. This will greatly facilitate service, as three local headquarters are now being maintained to house the various branches of the service. Four frames, 80 feet high, projecting 24 feet below ground, will be a part of the new workshop equipment. Workshops, designing rooms and offices will be on the second floor; while all displays, equipment and supplies, library and private offices will be on the first floor, which will be so arranged as to display attractively chairs, objects of art, etc. There will be a conference room on the main floor. Mr. C. Wallace Drew, who obtained his architect's degree at Cornell, and graduated from the School of Fine Arts at Yale, has recently come to Seattle from New York, to assume charge of the departments of architecture and design for the National Theatre Supply Co. Mr. Drew has made a special study of color. He was a captain in the Air Service, serving in the World War for three years.

\$35,000 For Attleboro Elm Equipment & Remodeling

The Elm Theatre, of Attleboro, Massachusetts, it is announced by Julius Levenson, of the Elm Amusement Company of Boston, will be remodeled and decorated at a cost of \$35,000.

New leather seats and a new heating plant are among the improvements. Stucco outside walls and a completely redecorated interior will increase the cost but will give to the Attleboro patrons a theatre of the latest type and all that can be desired in comfort, courtesy and charming environment for the picture.

Mr. Levenson is very enthusiastic because the citizens of his community have taken a keen interest in his plans.

Baby Theatre Planned To Do Man-Sized Business

The smallest complete moving picture theatre in Omaha is being erected at 5120 Davenport street. It is being constructed in the basement of the home of Sam Dresher of Dresher Bros., big cleaning and dyeing company in Omaha. The movie will be used for the entertainment of Mr. Dresher's friends. The theatre proper will be capable of seating 35 persons, while besides this there will be a rest room for the ladies. At every change of program Mr. Dresher will mail out 35 tickets to his friends. These are to be exchanged at the ticket office at the Dresher home for reserved seats. One of the Dresher children will have charge of the "box office." A little lobby, beautifully decorated leads from the box office entrance to the main entrance of the theatre or to the rest room. There will be three curtains, a velvet drop rising as the overture is played, then a second curtain with a hunting scene, and finally a third curtain with a scene of Farnam street, Omaha. A miniature pipe organ is being installed. This theatre is to open in about two weeks. Mr. Dresher has even complied with the regulations of the state fire warden's office, by providing two exits front and back, in case of emergency.

Better Projection

This Department Was founded in 1910 by its Present Editor~

F.H. Richardson

Better Projection Pays

Bluebook School Answers, Special

HERE is the answer mentioned in next column to No. 559. I am printing it special, though one answer to the question has already been printed, just to show you the calibre of some men now engaged in projection. I'll bet sixty-nine dollars and eighty-seven cents that the men who wrote these answers put a good picture on the screen, and put it there with at least reasonable efficiency, too. The reason for this mad wager is that such men seldom or never do sloppy work. Am I right?

Question 559 was: Draw a diagram of a multiple rheostat connection and tell us the result of such a connection and why that result obtains. Brother George Einzinger, New York City, answers as follows:

In accompanying sketch, E_r = voltage drop in rheostats r_1 and r_2 ; E_a = voltage drop in the arc and E = the total voltage drop in the circuit equal to voltage pressure in the power lines. (By that I think Einzinger really means that E equals the power line voltage, which is presumed to be entirely consumed in the circuit.—Ed.)

The incoming current, I , splits at point A and follows the two paths, i_1 and i_2 . When i_1 has passed through r_1 and i_2 through r_2 , they meet again at point B, where they again form the amperage represented by I , but that amperage is at a lower potential than it was at A. The reduced voltage is diagrammatically represented as E_r , the arc voltage drop being conveniently represented by E_a .

Let us now consider just what resistance the two branches r_1 and i_2 represent or offer to the current.

According to Ohm's law, the current in any part of an electric circuit is equal to the voltage difference between its ends divided by the resistance offered between those ends. So we have, in this case, $i_1 = E_r \div r_1$ and $i_2 = E_r \div r_2$, and $I = e_r \div R$, in which R equals the resistance which could be substituted for the two rheostats without altering the current flow and the voltage for the total circuit, as: $i_1 + i_2 = I$; also $E_r \div r_1 + E_r \div r_2 = E_r \div R$. This equation is available

for all possible values of E_r , as well as for the value $E_r = 1$.

We have $\frac{1}{r_1} + \frac{1}{r_2} = \frac{1}{R}$. Put into words

instead of symbols, the sum of the reciprocals of the branch resistances is equal to the reciprocal of an equivalent total resistance. By this law we may quickly and accurately calculate the values of all multiple connections. Let us, for example, assume the rheostats in this case to have the values shown in the sketch. $r_1 = 3 \times 2$ ohms, or 6 ohms, and $r_2 = 2$ ohms. We then have $\frac{1}{6} + \frac{1}{2} = \frac{1}{R}$ and $\frac{1}{6} + \frac{3}{6} = \frac{1}{R}$; $R = \frac{6}{4} = 1.5$ ohms.

I well know all this will be over the heads of many of the men, but just remember that the various symbols stand for values shown on the sketch and you should be able to dope it out. In future, however, I wish all of you would take note that such symbols of r , and the like are difficult and costly to put into type; also there are likely to be errors in setting them, hence please stick to the plain numbers or letters for expressing such formulas.

Bluebook School Special

This week there will be no question, and no answers, except that of Brother Einzinger to Question 559. We must do this occasionally anyhow, because the "School," valuable as it is, is crowding out a great mass of other highly valuable matter.

Keuster Lands on Broadway

Some weeks ago in commenting upon the answer Richard Keuster made to one of the Bluebook School questions, I called attention to the fact that such men as he ought to be placed in our best Broadway theatres.

Much to my surprise when Harry Rubin, Supervisor of Projection for the Publix Theatres, having need for more men in the Paramount, one of the two very best motion picture palaces in New York City, went to the union offices to arrange for the men, the union had, among others, summoned Richard Keuster for his consideration, and Keuster was one of those selected by supervisor Rubin.

May I offer my warm congratulations to both Local 306 and Supervisor Rubin. The union can do nothing of greater real advantage to itself than continue a policy thus started. Supervisors of projection should, above all things, bend their energies to building up a thoroughly competent projection force. That is their really BIG job. The best theatres should have the best men, and the competent, energetic men who strive to improve their knowledge and give the best service possible DESERVE the best positions, and it is to the ultimate good OF ALL CONCERNED that they have them.

Radio Tip Comes From John Hertner

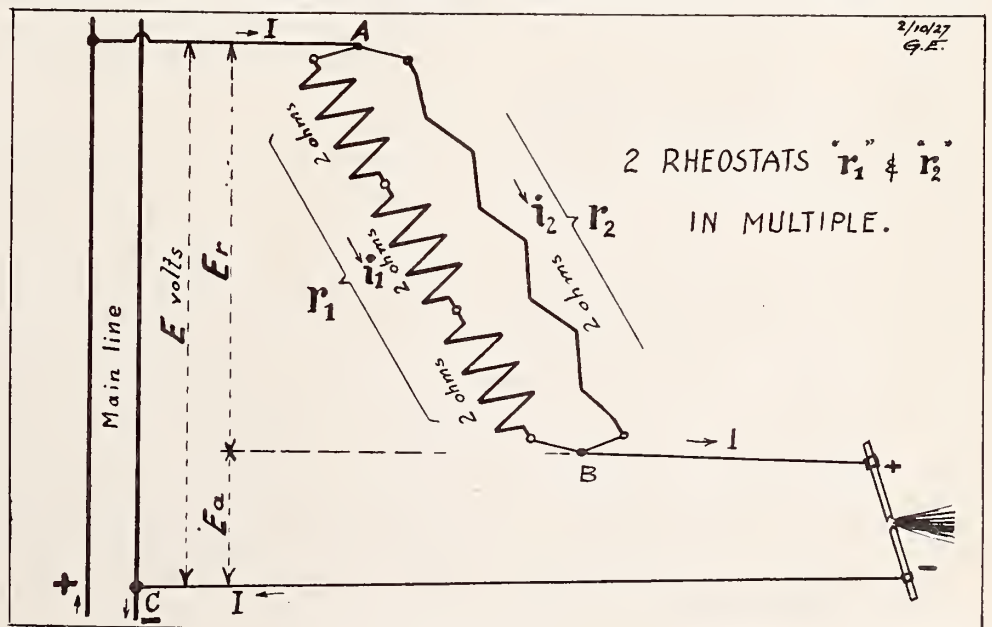
Here is another suggestion. It comes from John Hertner, President Hertner Electric Co., who is past master in matters electrical. He first takes me good naturedly to task for the wrong heading on the article referred to. A "Transverter" was given as the seat of trouble, whereas it was really a Wagner Rotary Converter. Apologies. Don't know how the mistake happened. Oertner says: "Magnetic disturbances in a motor generator or in a rotary converter set should be pretty well shielded if the machine be surrounded by a fairly heavy iron mesh screen. However, it is not sure that some of the trouble may not have its seat in the projection arc. We have been told that under some conditions the carbon arc will set up such trouble. However, it would seem the sheet metal of the lamphouse should shield out most of such an effect, and for that reason it is possible a shield around the converter will remedy the trouble."

All of which is also passed along with an editorial disclaimer of any knowledge on the subject. If any one else has suggestions of value to offer let him set them forth.

Lamp Information Available

Hall & Connolly, manufacturers of high grade high intensity lamps have prepared, and now have ready for distribution a twelve page illustrated booklet descriptive of their latest model, called the "Type F. R."

This lamp is built ruggedly and is a very fine equipment. It has been thoroughly tested out in practice. We advise every projectionist to address a post card or letter to Messrs. Hall & Connolly, Inc., 129 Grand St., New York City, asking for a copy of this booklet. It will be sent free of charge and should be in your library. The illustrations show all the details of construction of the lamp. Get one.



Hill Hands Out Real Broil Hot Off'n Grill

HERE'S Roger M. Hill, who for some years has had charge of design, installation, maintenance and operation of all equipment in Army motion picture theatres, and worked so hard on the job that he worked himself right smack into a nice clean hospital cot—which he expects very soon to bid adieu to—has quit the Army theatre service, and already is branching out as a Consulting Engineer.

Hill just wrote me, roasting me to a nice dark brown, because of an answer I made to E. A. Early, Projectionist, Parkersburg, W. Va., which he claims is 'all wet.' Says I ought to make positive statements, and not be so vague. Says I am "optically ignorant." Oh gosh, but he handed me a whole box full of very sour lemons.

But still Hill and I are friends—good ones too, I hope—and I'm going to come back at him and say that my answer to brother Early would be repeated under the same circumstances. I believe no living man could make positive statements concerning such matters. Maybe the day will come when we can, but we can't now, and don't let them tell you different.

And let me say right here that his statement that I am ignorant in the matter of technical optics has much foundation in fact. My knowledge of optics is more of a general nature, but is pretty thorough in what I term projection optics, which does NOT include lens making or designing, although if it comes to that I do know, in a general way, exactly how a lens, to do any certain thing, is designed.

What in the name of Heaven does brother Hill think I am anyhow? A blooming magician? Does he expect me to be an expert in optics, an expert in mechanics, an expert in electrics, an expert in theatre lighting, an expert in screen surfaces, an expert in motion pictures and still projection, and on top of all that be a writer expert enough to take the dry-as-dust mass of material which reaches my desk and make it over into a department which is read by pretty nearly ALL motion picture projectionists and moving picture machine operators, by thousands of theatre managers and exhibitors, and even, intermittently I presume by the producers themselves, or some of them anyhow?

I'll say Hill expects a lot for his money! But anyhow Hill IS an able man and an able engineer. He will be welcomed OUT of the hospital and into the projection engineering field both by this department and by its editor, roast or no roast. I like to be toasted once in a while anyhow. It wakes me up a bit maybe.

Gwynn Brings Up Points On Crossing Light Rays

W. R. GWYNN, Longmont, Colorado, has the following to say concerning where the light rays cross in the projector optical system:

I have just studied Brother John Griffith's very excellent answer to the old enigma "how many times do the light rays cross" and have come to the conclusion that he used more intelligence in answering the question than Mr. Otto Kafka did in stating it, as it could not very well be answered as stated, due to no specific "light rays" were named in the question.

While I have long regarded Mr. Griffith as one of the authorities on this subject and eagerly read anything he has to say on the subject, I wonder if the two drawings he has submitted in answer to Question No. 551 cover the subject completely.

If I understand his explanation correctly, one ray emanating from the top of the crater and another emanating from the bottom of the crater cross twice in reaching the screen,

although in Fig. 2 he has shown them crossing a third time between the crater and the condenser lenses.

Might the question be viewed from the following method of reasoning also?—the crater comes to a focus at or near the film and is upside down (cross No. 1); the condenser system comes to a focus a few inches in front of the projection lens and is upside down (cross No. 2); an image of both the top and lower carbons may be found at a point a few inches in front of the projection lens and is upside down (cross No. 3); the film comes to a focus on the screen and is upside down (cross No. 4); Brother Griffiths shows two extreme rays crossing between the crater and the first condenser lens (cross No. 5) and aside from these there several billion other "crosses" not mentioned. I believe that I understand this fairly well myself, but mention the above aspects of the subject to show how confusing the subject may become when not properly stated.

Due to the frequency with which this subject comes up in projection circles and the endless and futile arguments that sometimes result when it does appear, I wonder if Brother Griffiths might not be given another opportunity to present the subject in the department with the question stated more definitely.

"Starting with a ray emanating from the top of the crater and another emanating from the bottom of the crater, how many times are these rays COMPLETELY inverted in reaching the screen and at approximately what points along the principal projection axis is complete inversion accomplished?"

(By "completely inverted" is meant that a ray a portion of which formerly occupied the topmost position in the beam is now bottom-most and conversely, that a ray a portion of which was formerly on the bottom of the beam is now on the top of the beam.)

I have suggested the question as above in an attempt to eliminate what appears to be a confusion resulting from the use of the word "cross" and have substituted "completely inverted" instead, as it will be noted that what Griffiths designates as "supplementary rays" cross the supplementary rays of other "groups" following the point where the secondary axis rays cross. While the secondary axis rays have crossed, the image is not "completely inverted" until the supplementary rays have also crossed.

The question as stated above is not thought to be a "perfect" statement of the problem and you can no doubt improve on it considerably if this subject is again submitted to the readers of the department.

I have not changed a word of brother Gwynn's letter, except to eliminate its personal beginning and ending. I believe there is a possibility that Griffith might make his argument more clear by adopting the advice of Gwynn, but that is, of course, up to his judgment. Griffith always has access to this department up to any reasonable amount of our very limited space.

Really Big Things Are Coming on Projectors

Within a very short while I will be able to give you photographic illustrations and descriptions of some of the best and biggest improvements, from the practical viewpoint of the projectionist, that have been made in motion picture projectors in the last few years.

I have just examined some scientific optical apparatus which the International Projector Corporation has purchased and put into use which will make for heretofore unknown and unheard of accuracy in motion picture projector parts and will enable the International Projector Corporation to analyze certain inherent defects, which defects have passed into the production and worked to the detriment of both accuracy in projection and longevity in the life of films.

The International is not quite ready yet to have these things described in detail but within a few weeks I am going to give you some mighty interesting dope.

Get It and Read It

May I direct your attention to the advertisement of the International Projector Corporation in the Twentieth Anniversary Edition of the Moving Picture World. It is well worth reading. It is not the usual blah blah about "mine is the best upon, over or under the earth." It is a plain, straightforward, and withall modest statement of what the organizations which evolved and improved the Power's and Simplex projectors, which now are combined in the International Projector Corporation, have done for the benefit of the motion picture industry.

Projector manufacturers have labored under the great handicap of a definitely restricted consumption. They have carried on long, complicated and highly expensive experiments in order that the industry might have the best there is in projectors, and I am telling you, without any maybes, what when we consider the number of parts in the modern projector, and the very high degree of accuracy those parts must have, it is little short of a miracle that such equipment CAN be turned out at the price.

The advertisement under discussion says. "Dependability, simplicity of operation and superior projection have won for the Simplex and Power's projectors a reputation as the world's standard." And that statement is evenly and exactly true, too, mark you well.

Letter Proves That Study Beats Whining

FROM a certain city in Ohio, which I had better not name, comes a letter inquiring for the address of the American Projection Society, which the writer desires to join, and that of the S. M. P. E., which he also proposes to join, as an associate member, of course. The addresses have been forwarded.

The writer then remarks: "Some years ago I was on the committee of 'operators' which welcomed you to our city, on what was, I believe, your first lecture tour. Incidentally, I might mention that the man who kicked most about spending good money on 'that Richardson' is now holding down the least desirable job in the city. He knows but little more about the profession than he did on that far distant day.

I then had the poorest job in the city. I have not now, by considerable. I mention this only to cite the fact that if many who today are whining about not getting an even break would have done a bit of real studying, as others did, much to their disgust, they would now have no cause for complaint.

I follow the Bluebook school closely, work out the answers and when the answer appears find that I often have fallen more or less down.

What you have said about those who refuse or fail to study loosing out is exactly what I have warned them of for many years. They will loose more rapidly in the future, because exhibitors are slowly awakening to the fact that a "good picture" may be made much better, and the fact that a good picture is on their screen does not prove that it is not put there wastefully, both in electric current and in equipment. They are coming to a realization of the fact that the paying a certain set sum, and slowly are real projectionist not only gives much better general results, but also gives them at greatly reduced cost.

Preordained

“— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film.”*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 “A Million and One Nights, the History of the Motion Picture”—by Terry Ramsaye.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

PATHE' presents

Charlie Chaplin

in

Shoulder Arms

re-issue

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Minneapolis That It Has Been Booked
Over Entire Circuit!***



A laughing riot at the Strand, New York,
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The same at Balaban and Katz's Roose-
velt, Chicago, beginning February 28th.

Booked also by Rowland and Clark
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Libson Theatres, Cincinnati and Dayton.
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"We played 'Shoulder Arms' in its world
premiere revival to the most colossal
business in the history of our theatre."

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Akron Theatres Co., Akron, O.

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IN THIS ISSUE

Murdock Heads Pathe-P. D. C. Merger
Warners Gain Sole Vitaphone Control
McGuirk New President of First National

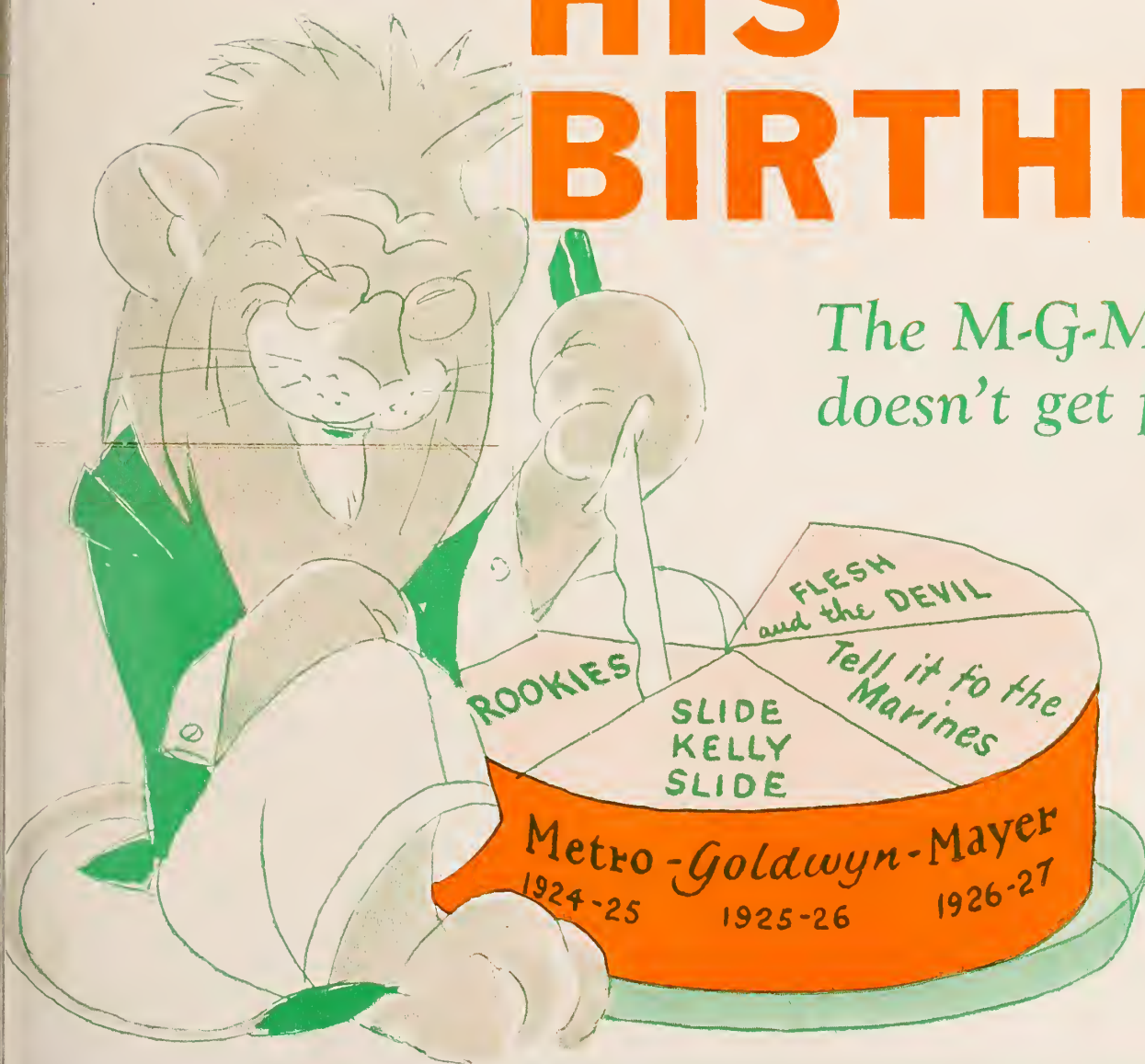
MOVING PICTURE WORLD

VOL. 85, No. 8

APRIL 23rd, 1927

PRICE 25 CENTS

HIS BIRTHDAY



The M-G-M Lion
doesn't get presents —

**HE
GIVES
THEM!**

See
Inside
This
Cover

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WE celebrate it with
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ever produced bar none. Unquestionably will prove a
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THIS is certainly a happy
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WE give the present—“Rookies.”

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has 300 laughs, you can figure
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every five feet. It is a surprise
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make people talk. It will give
them plenty of funny things to
tell their friends about later.”

This Spring everybody says “Rookies”

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YOU'LL DIE LAUGHING AT YOURSELF!



**Twice each week—
Year in—year out!**

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JOHN BARRYMORE
in "DON JUAN"

It's another

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North-East - BREAKING RECORDS - South-West

MARK **moves to STRAND** **B.S. MOSS'** **5 weeks at COLONY,** **at two-a-day \$2 top!**

**Now
Available
Every-
where!**

All New York follows
"The Better 'Ole" to
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business that this com-
edy champ brings!

WARNER BROS.
present

**SYD
CHAPLIN**

as 'OLD BILL' in

**"THE
BETTER
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Play by
**BRUCE BAIRNFEATHER
and ARTHUR ELIOT.**

Directed by
**CHARLES
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**HAL ROACH
PRESENTS**

REX

The King of Wild Horses in
**Rex, Toppler of Records,
Now Tops His Own**

OLIVER HARDY AS
*THE BAD MAN WHO
WAS ALL BAD -*

For three successive years Rex has been among the greatest money-getting stars of the business. Exhibitors' ratings in the trade papers prove it.

In 1924 "The King of Wild Horses," one of the ten best.

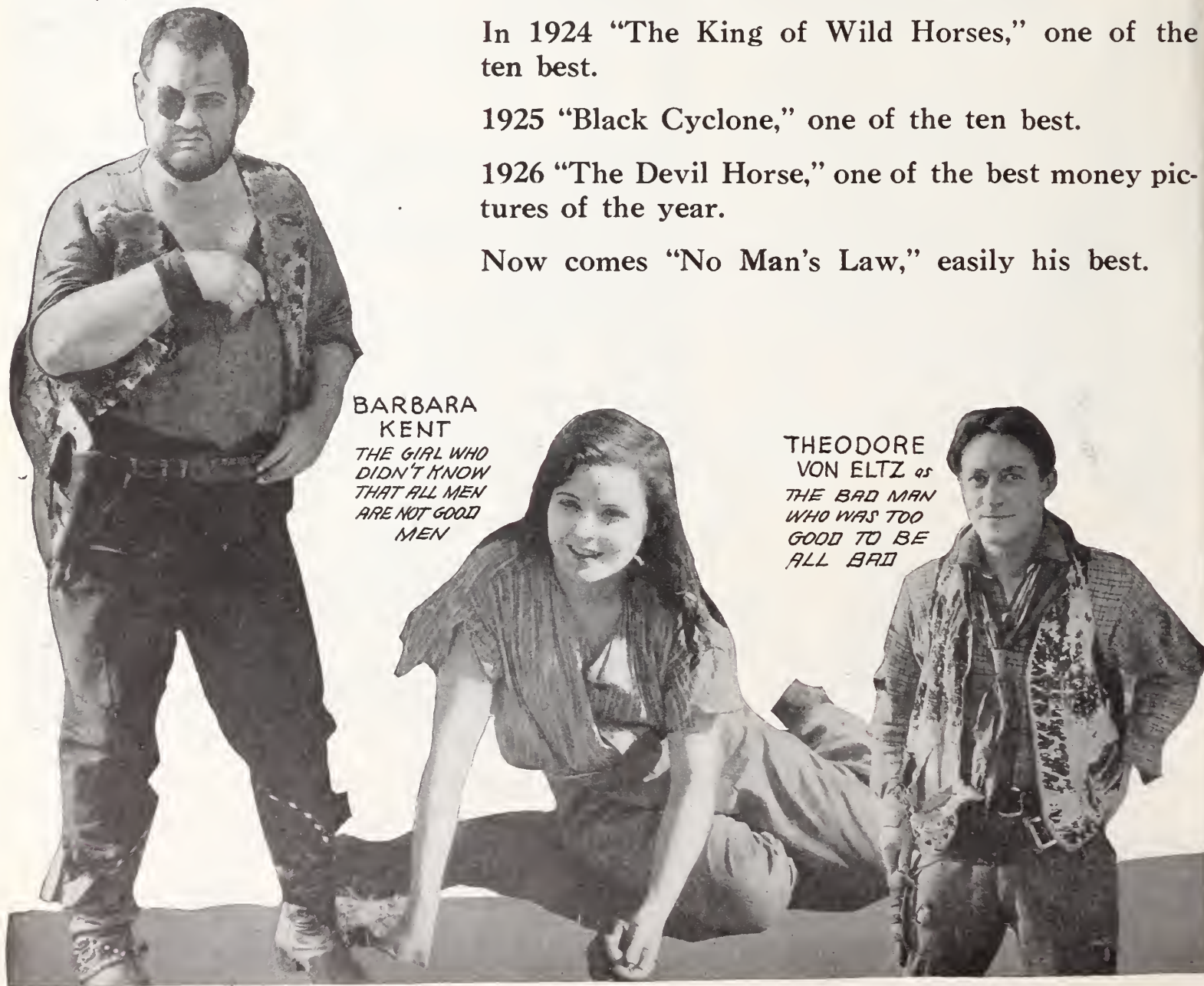
1925 "Black Cyclone," one of the ten best.

1926 "The Devil Horse," one of the best money pictures of the year.

Now comes "No Man's Law," easily his best.

BARBARA
KENT
*THE GIRL WHO
DIDN'T KNOW
THAT ALL MEN
ARE NOT GOOD
MEN*

THEODORE
VON ELTZ as
*THE BAD MAN
WHO WAS TOO
GOOD TO BE
ALL BAD*



No Man's Law

with **BARBARA KENT** &&
and **JAMES FINLAYSON**

In it, of course, Rex is Rex,—inimitable. But also the delightful Barbara Kent; Oliver Hardy, a "bad man" whom you'll never forget; Theodore Von Eltz, the hero who was not bad enough to be a bad man, yet not good enough to be a good man; and James Finlayson as the simple, laughter-creating old prospector.

"No Man's Law,"—you yourself would be proud to have written, directed or produced it. You'll be proud to be privileged to show it in your house.

REX - HIMSELF

Pathépicture

TRADE MARK



JAMES
FINLAYSON *as*
THE SIMPLE PROSPECTOR
SO SIMPLE HE TRIED TO
HELP THE BAD MAN
TO PUT HIM AWAY



DIRECTED BY FRED JACKMAN

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Today a larger staff than ever. Eighty per cent of the old force, in spite of other offers, remained loyal. The stars, Fasold,

Harde, Donohue, Baltzell, Hollahan, Delevan, Flanagan and others remain. To them have been added the best news cameramen anywhere,—Sears, O'Brien, Traynham, Blache, Nichol, Zimmerman, La Voy and many others.

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Seventy per cent of the old force intact, to which have been added new men with ideas, vigor, experience. We are satisfied that the new editor, Ray Hall, and his assistants, de Rochemont and Cour, cannot be equalled anywhere. Their calibre is shown by the News today. *You know that it is better than ever.*

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ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

Another Simple Truth

The only opportunity which exhibitors have of showing their preference for a certain paper among a competitive group is by paying for it and by renewing their subscriptions at expiration. By a common test the exhibitors of this country continue to show a tremendous preference for

MOVING PICTURE WORLD



Moving Picture World.....7,337*

2nd Nearest Paper.....nearly 1,000* less

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99-big cities will show
this picture before
June 1st

"The Love of Sunya" had it's
world premiere when
it opened the ROXY-
March 11th

HERE'S
YOUR ANSWER
TO "HOW BIG"
IS THIS GREAT
STAR'S NEWEST
PRODUCTION



Gloria
Swanson
in "The LOVE OF SUNYA"
Directed by ALBERT PARKER
IS ONE OF THE BEST BUYS ON THE MARKET

her
first
UNITED ARTISTS PICTURE



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Prices Prove It!

---an Average Reduction of 21% on supplies!

A number of staple articles picked at random from the National Line are shown at the right. Items used every day in your theatre—things you buy regularly.

THE PRICE YOU USED TO PAY is given as well as the price at which National is selling you these high-grade articles TODAY.

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NATIONAL SERVICE offers you better merchandise, bigger value, more dependable service, fairer treatment and a GREATER DEGREE OF SATISFACTION than you can find elsewhere—or was ever given before in the history of the supply business.

And an order for National supplies or service, no matter how large or small it is, just represents an incident in SERVING YOU and SERVICING YOUR THEATRE, year in and year out.

**Patronize Your Nearest National Dealer—
IT PAYS!**

Just Check These---

	Old Price	New Price
National Screenlite Curtain		
Coating: Quart	\$ 3.00	\$2.50
Half Gallon	5.50	4.60
Gallon	10.00	8.50
National Perfume, per quart....	4.00	2.50
Per Gallon	10.00	9.00
National Thumb Tacks, per 100...	.25	.15
Per 1000 (carton)	2.00	1.35
National Theatre Record Book..	1.50	1.25
Radio-Mat Slides, per box (50)...	1.75	1.50
Slide Cover Glasses, per doz.....	.25	.20
Slide Binding Tape, per bundle....	.20	.15
National Firm-Set" Film Cement:		
Bottle	.25	.15
Pint	1.25	1.00
Quart	2.00	1.75
Gallon	6.00	5.00
National "Lens-Brite" Lens		
Polish, per bottle.....	.50	.35
National Lubricating Oils		
(Highest Grade) for Simplex:		
Pint	.30	.20
Quart	.50	.35
Gallon	1.25	1.00
For Motiograph: Pint	.35	.25
Quart	.60	.45
Gallon	2.00	1.25
For Motors: Gallon	1.50	1.25
National Transverter Grease,		
Pound Can	1.00	.75
National Mazda Adapter,		
Less Lamp	15.00	10.50

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"PINK SHEET"**

National Theatre Supply Company

Offices in all
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SERVING THE AMERICAN THEATRE INDUSTRY



LUPINO LANE

Here is a bright and rising star in the comedy sky. Lupino Lane's "amazing comedy talents" (from the Los Angeles Times) have made him, in two years as an *Educational Pictures* star, one of the biggest bets you have ever had in two-reel comedies. His rise to still greater successes is assured. Hitch your box-office to that kind of a star!

Lupino Lane Comedies

are consistent winners. There hasn't been a poor one yet. And that is the verdict of the exhibitors who are playing them to added profits.

"MOVIELAND"

"A positive knockout"—J. C. Kennedy, Empress Theatre, Akron, Iowa, in Exhibitors Herald.

"A roar from start to finish"—M. W. Larmour, National Theatre, Graham, Tex., in M.P. World.

"DRAMA DE LUXE"

"A corker. . . It's got the stuff that big feature comedies are supposed to be made of"—Film Daily.

"HOWDY DUKE"

"A real laugh-getter. . . Exhibitors showing to audiences who don't like comedy should not book this one"—Exh. Daily Review.

"NAUGHTY BOY"

A new comedy that shows Lane in a new role. As a kid cut-up, he's a wow!

Educational Pictures



"THE SPICE OF THE PROGRAM"

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York, N. Y.

EDUCATIONAL
FILM EXCHANGES, Inc.

W. H. Hays
President

Celluloid Sensation

at N.Y. Strand Opening!



"You'll like this best of the week's new pictures." *Telegraph*



"'See You in Jail' glitters . . . Story unusual . . . Titles excellent." *Daily News*



"Picture received the prompt and apparent stamp of approval." *The World*



"Is in a very select picture group . . . One of best Mulhall films in years." *Graphic*



"Pleasant entertainment. The jail sequence is a riot!" *Evening Journal*



"Many amusing moments . . . Bound to entertain you." *American*

FIRST NATIONAL PICTURES, Inc., presents
"See You in Jail"
 with **Jack Mulhall**
 ALICE DAY and MACK SWAIN
 Adapted from the story by William H. Clifford
 Directed by JOSEPH HENABERRY
 Produced by RAY ROCKETT



FIRST NATIONAL is making the only **COMEDIES** worth playing!

"OLD DOC"

Parkhurst, a peppy youngster of 85, takes a bride in Hollywood to avoid publicity. This first-page stuff always was distasteful to him, it will be recalled.

MOVING PICTURE WORLD

BOBBED ENGLISH

It. Is. Not. Because. We. Don't. Know. How. That. We. Write. Entire. Sentences. Instead. Of. Instalment. Plan. English. We're. Just. A. Bit. Old. Fashioned. That's. All.

Vol. 85

New York, April 23, 1927

No. 8

France Enforces Non-Inflammable Film Next April

London Angry at U. S. Control of "Mons"

(Special cablegram to the Moving Picture World)

London, April 20.—Non-inflammable film enforcement in France commences in April, 1928, and will be effective throughout all France by December.

The Australian Parliament has appointed a select committee to study films.

The London film trade expresses displeasure over American control of "Mons." It is supposed that the American plan is simply to push "The Big Parade."

First National's English and Continental executive delegations to the Los Angeles convention will sail on the George Washington on May 5 and will return on June 5.

Egypt has banned "Michael Strogoff."

"Madame X" at the Lyceum, London, took in about \$5,000 on Monday.

The Hays office hears this: "Fearing a possible shortage in the supply of non-flam films required to meet the exigencies of (Continued on next page)"

Pathe Recapitalizes For P. D. C. Merger; J. J. Murdock to Be Elected President



Elmer R. Pearson to whom is entrusted highly responsible work when the merger is completed. He will have charge of exchanges and also the acquisition of new product from many independent companies.

De Mille Rules Production, Pearson Exchanges and Acquisition of New Independent Product

By Sumner Smith

THE merging of Pathe, P. D. C., Keith-Albee and Orpheum moves on apace with the announcement this week of a complete readjustment of the capital structure of Pathe Exchange, Inc., to be proposed to stockholders at a special meeting called for May 12 to ratify the plan.

The recapitalization plan provides for the authorization of \$10,000,000 of ten-year 7 per cent. Pathe debentures, of which \$6,000,000 will be presently outstanding; \$3,000,000 of 8 per cent. preferred stock, of which \$814,300 will be presently outstanding; 500,000 shares of Class A preference stock of no par value, of which 259,739 shares will be presently outstanding, and 1,500,000 shares of no par common stock, of which 704,870 shares will be presently outstanding.

J. J. Murdock, Keith general manager, will become president of Pathe, as exclusively predicted in MOVING PICTURE WORLD two weeks ago, and, though it is not yet announced, Elmer Pearson will have the highly responsible job of handling many independent films to be acquired, both shorts, serials and features, and of managing the exchange system, recognized as one of the finest in the business.

The Board of Directors will include Mark E. Heiman, president of the Orpheum Circuit, Inc., and representatives of the bankers. No mention is made of provision

for Frank Munroe, president, John C. Flinn, vice-president and general manager of P. D. C. That may come later.

Cecil B. DeMille will be responsible for the production of from thirty-five to forty pictures, as he now is with Metropolitan.

Opinions seems to differ along the Rialto on a merger with First National, but the "ayes" have it. This would be a merger on production alone, with working agreements governing the distribution of product to different theatre chains.

The Pathe announcement of its proposed expansion says it includes the acquisition of:

"A contract with Cecil B. De Mille for the production under his direction and supervision of feature-length pictures and the acquisition of various assets for use in connection therewith from the (Continued on next page)"

First National Elects McGuirk; Lieber Heads Board of Directors

THE election of John J. McGuirk as president and the presence on the board of seven directors interested in the Stanley Company of America at the annual First National meeting this week at Atlantic City assured Stanley control of that company. Now, it is felt, McGuirk will go ahead with plans for a merger with Pathe-P. D. C.-Keith which he is said to have.

Ex-President Robert Lieber, "happy" at the chance to devote more time to his own interests, welcomes his new position of chairman of the board. Richard

A. Rowland remains first vice-president and general manager, Abe Sablosky is second vice-president, John H. Kunsy third vice-president, Samuel Spring secretary and treasurer, and Robert W. Perkins assistant secretary.

The Board of Directors now consist of Barney Balaban, Harry M. Crandall, Jacob Fabian, M. L. Finkelstein, Clifford B. Hawley, Richard F. Hoyt, Robert Lieber, John J. McGuirk, E. V. Richards, Jr., Irving Rossheim, Abe Sablosky, Spyros Skouras and Morris Wolf.

(Continued on next page)

Late Chicago News

Mrs. Mae Guernsey has been appointed moving picture censor by Mayor Thompson.

William Malone will build a 2,400-seat theatre at Park Ridge, Ill.

Carl Laemmle has completed arrangements for the annual Universal sales meeting at the Drake Hotel on May 1 to 4. More than 200 are expected.

George B. Rubens of the Great States circuit died suddenly from heart disease.

Louis Weil has been made manager of the Pantheon Theatre.

Exhibitors report an improvement in business this week.

Berlin Cable

(Cabled from the Berlin Bureau of Moving Picture World. April 20)

United opens on April 25 with "The Beggar Poet," starring Barrymore. Veidt is at the Capitol.

To found a European film directors' society is a plan soon to be discussed in Paris.

In the first quarter of 1927 German censors passed 59 German and 104 foreign pictures.

MOVING PICTURE WORLD

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VOL. 85

NO. 8

F. N. Elects McGuirk

(Continued from preceding page)

The Board of Voting Trustees, which replaces the Executive Committee, consists of James B. Clark, Harold S. Franklin, Richard F. Hoyt, Robert Lieber and Moe Mark.

An Advisory Board which will meet with the Board of Directors at the call of the president, taking the place of the present franchise holders' committee, follows: A. H. Blank, chairman; George Trendle, Tom Saxe, Tom Boland, Harry Nolan, Abe Gore, John H. Kunsky, I. H. Ruben and the above directors and officers of the company.

Before the convention convened a ripple of excitement was caused by the consolidated financial statement of First National and its subsidiaries, dated January 1, 1927, which showed a net income of \$1,032,655.67 for the previous year as compared with \$1,951,485.12 for 1925. It is largely attributed to higher production costs. The new Burbank studio is expected to effect radical economies.

It is possible that First National officials in New York will themselves conduct a check-up on past production expenses and may even impose certain not-to-be exceeded limits on future production.

Dario L. Faralla, assistant comptroller and one of the best auditors in the country, left for the West early this week on the ostensible mission of routine work. Some believe, however, that he has been deputized to watch expenditures in studio land.

Kolima to England

William Kolima, British director, who has been acting as gag man for Lupino Lane, has returned to England, where he will accept an offer to direct a series of British-made comedies.

Big Broadway Splurge For "King of Kings"

What may be a record advertising representation on Broadway is being put over by P. D. C. for Cecil DeMille's "King of Kings." A 150-foot sign the full length of the Gaity Theatre building at 46th street and atop it has been erected; beside it, on the corner is another big "King of Kings" sign and next to that, in about the middle of the building, a third is being erected this week that, P. D. C. says, will be the biggest theatrical sign in New York City. It runs four stories high.

"Joe" Shea reports that tenants on three of the floors are moving out because the huge sign shuts off all sunshine. It is supposed that P. D. C. is adjusting the matter of leases in order to put over this tremendous triple advertising splurge on Broadway. "The Big Parade" hitherto has held the reputation of being the largest sign along the Rialto.

Paramount Convenes

Four Paramount foreign representatives have arrived for the annual spring sales convention, May 2-5. They are John W. Hicks, Jr., of Sydney, Australia, managing director of the Australasian organization, accompanied by Mrs. Hicks and their young son; John L. Day, Jr., of Rio de Janeiro, Brazil, general manager of the Paramount South American organizations; R. A. Loomis, of Guatemala City, branch manager for Guatemala, and Harry Novak, of Cristobal, Canal Zone, branch manager for Panama.

To Address Convention

S. L. Rothafel will be the guest of the Motion Picture Owners of America at the eighth annual convention in Columbus, Ohio, on June 7, 8 and 9. He will bring a message to theatre owners on efficiency in management.



Carl Laemmle, who takes over the Colony Theatre on September 1 for Universal, has engaged Dr. Hugo Riesenfeld as managing director.

Pathe Recapitalizes for Merger

(Continued from preceding page)

companies with which he is at present associated.

"A favorable contract, which does not call for the usual advances of negative cost, for the distribution by Pathe of the pictures previously directed and supervised by DeMille, including 'The King of Kings' and other pictures previously distributed by P. D. C. This contract beside the highly advantageous elimination of the usual advances grant to Pathe an option to purchase under certain circumstances the pictures in question for \$1.

"A contract with the well known Keith-Albee and Orpheum interests for the exhibition of pictures distributed by Pathe, in theatres owned by or associated with them, covering the principal cities and key centers in both the United States and Canada."

One of the economies expected is the closing of about thirty-two exchanges where there would be a duplication of service.

This alignment has been forced upon Pathe, a formal announcement said yesterday, by competitive conditions in the industry. "Until this year," Vice-President Elmer Pearson of Pathe said, "several of the largest producer-distributors have confined themselves to feature length pictures, leaving the short subject field largely to the recognized specialists in this line, of which Pathe Exchange, Inc., was the leader. Recently, however, two of the largest of such producer-distributors have declared their intention also of producing and distributing short subjects."

Pathe Exchange, Inc., is controlled by the banking house of Blair & Co., Inc., through which the negotiations have been conducted very largely. This house recently acquired the Class B stock

holding of Merrill, Lynch & Co. in the Pathe company. The Class B stock elects six of the nine directors. Before the Keith-Albee-Orpheum group purchased a half interest in Producers' Distributing the principal stockholders had been Mr. De Mille and Jeremiah Milbank. They still have a large stock interest in the company.

Non-Flam in France

(Continued from preceding page)

the Ministerial decree that on and after January 1, 1928, exhibitions of all motion pictures shall include non-flam film only, the 'Syndicat Francais des Directeurs de Cinematographes' appealed under date of February 19, 1927, to the Prefect de Police, asking that the following dates be fixed for the compulsory use of non-flam films:

In cities of 100,000 inhabitants, April 1, 1928.

In cities of from 5,000 to 100,000 inhabitants, July 1, 1928.

In cities of from 8,000 to 25,000 inhabitants, October 1, 1928.

In cities of from 1,000 to 8,000 inhabitants, December 31, 1928.

"The prefect has promised this association that he will make this appeal the order of the day of the next meeting of the Commission Superieure des Theatres for consideration for proper recommendation to the Minister of the Interior."

Coming Events

April 24-26—Seventh annual convention, M. T. P. O. of Western Pennsylvania and West Virginia, William Penn Hotel, Pittsburgh.

April 25-28—Spring meeting, Society of Motion Picture Engineers, Hotel Monticello, Norfolk, Va.

April 26—Big U Club party at Cafe Boulevard, New York City.

May 2-5—Paramount Eastern Eastern Sales Convention, New York City.

May 2-6—Annual convention, Educational Film Exchanges, Ambassador Hotel, Los Angeles.

May 4—First Annual Movie Frolic, Exhibitors' Association of Chicago, Stevens Hotel, Chicago.

May 6—Paramount Middle West sales convention in Chicago.

May 11—Fox sales convention, Hotel Ambassador, Atlantic City, N. J.

May 19-24—Metro-Goldwyn-Mayer sales convention, Hotel Biltmore, Los Angeles.

May 19-23—First National sales convention, Burbank Studio, Burbank, Cal.

June 7-9—National convention, M. P. T. O. A., Columbus, Ohio.

Actor's Death Sends Kelly to Hollywood Jail

Clever Juvenile Waits Grand Jury Finding

Hollywood, April 20.—Working himself up to one of the film capital's most sought after juveniles in the eleven months that he has been out here, Paul Kelly is in the Hollywood jail tonight awaiting the findings of a Grand Jury's investigation into the death of Ray Raymond, local musical comedy star.

Kelly's arrest took place last night and, according to the police blotter, a few hours after a fist fight between the two in Raymond's home.

An autopsy has since indicated that Raymond succumbed to a hemorrhage of the brain. In a statement which the police say they obtained from him, Kelly is alleged to have admitted engaging in the fight and to have left Raymond in a conscious condition in his home.

Kelly had reached that point in his screen career where his eligibility for stardom was obvious to Hollywood. It was recently reported that Warners had signed him to co-star with May McAvoy in "Irish Hearts." At that studio today it was admitted that such negotiations had been started but had terminated with Jason Robards getting the role.

It also was said that Kelly was to have one of the leads in F. B. O.'s "Hook and Ladder," which goes into production next Monday. F. B. O. officials admitted that Kelly has been considered but that Warner Richmond has the part.

Kelly first gained prominence in Thomas Meighan's "The New Klondike." Recent pictures in which he appears include "Slide Kelly, Slide," "Special Delivery," and "The Poor Nut."

New F. B. O. Chief



Wm. Le Baron, F. B. O. vice-president in charge of production, who entrains for the studios this week. He is expected to make some changes in personnel.

Open Atlanta Exchange

General Sales Manager Ed J. Smith of Tiffany Productions, Inc., is in Atlanta, Georgia, where he has established another link in the world-wide Tiffany producing and distributing organization. He has appointed W. G. Minder as manager of the Southeastern territory, with exchange offices at 106 Walton street.

New Work for Jack

Fred M. Jack, formerly special southern representative of First National Pictures, has been appointed assistant manager of the company's Atlanta branch, of which C. R. Beacham is in charge.

D. W. Griffith Returns to U. A.; No M-G-M Merger, Says Schenck

D. W. Griffith returns to United Artists. He will form no other affiliations and will be with this company from now on. The announcement was made Thursday morning by Joseph M. Schenck, president.

Mr. Griffith's title will be Director-General of the Art Cinema Corp., Schenck's producing company, releasing through U. A. and in which Griffith will be an equal partner with Schenck. Mary, Doug and Charlie also are financially interested in it. Griffith will produce and direct one picture a year and will supervise all others made for Art Cinema Corp.

Warners Own Vitaphone; Price Reductions Rumored

Early Announcement of Signing of Big Circuit Is Expected—Others to Follow Soon

By Merritt Crawford

EARLY announcement that one of the big circuits, which had previously held aloof from Vitaphone in the hope of developing some other system of sound pictures for competitive purposes, had signed contracts with Western Electric to install Vitaphone equipment in all its key theatres, may be expected, it is learned by MOVING PICTURE WORLD.

This information followed close on the official announcement this week that Warner Brothers had acquired 100 per cent ownership of the Vitaphone Corporation, through the purchase of the stock holdings of Walter J. Rich.

It was learned further, that under the new arrangement by which Western Electric takes over all the financing and carrying charges of theatre installation costs of Vitaphone equipment, leaving to the Vitaphone Corporation the exclusive function of issuing franchises for same and collecting its royalties, that tentative agreements have been reached

with several of the larger theatre holding companies looking toward the adoption of the Vitaphone sound recording and reproducing system on a big scale.

It is understood that a considerable reduction will be made at once in both the installation costs, which have to date ranged from \$15,000 to \$25,000 according to the size of the theatre, and in the weekly charge of 10 cents per seat which had been the Vitaphone Corporation's royalty from its franchise-holders in view of the greater volume of business anticipated.

"Don Juan" Gross for N. Y. Run Is \$789,963

"Don Juan," starring John Barrymore, at the Warner Theatre during its thirty-six-week run took in \$789,963.55 from a total patronage of 511,754 persons, Warner Bros. announced.

For the nine months it played at advanced prices, "Don Juan" maintained a capacity sale of 85 per cent., with the average admission paid figured at \$1.55. Close to 15,000 people viewed it each week.

Wingart Publicity Director

Earl W. Wingart, for seven years with Paramount as director of the studio publicity department in the East and later assistant to Edward King and unit production manager, has been appointed director of publicity of the Hollywood studios of F. B. O.

Gain General Manager

B. P. Schulberg, Paramount associate producer, has named John J. Gain as his general manager. Gain recently arrived on the West Coast from the Long Island studio, where he held the position of studio manager.

Ono Joins P. I. C.

U. Ono, exporter, has sailed for Japan to represent Producers International Corp. in that territory. It is reported that he may acquire some theatres on his own behalf. While not pessimistic, Edmund H. Howells, Producers' representative for the Far East, sees a prospect of hard work to popularize American films in Japan. The company is exercising extreme care in selecting films for Japan. Shanghai, Mr. Howells said, is having a theatre boom due to increased foreign population, largely military in character.

Men for News Reel

It is reported that Metro-Goldwyn-Mayer is on a still hunt for news reel talent. One of the editors of the New York World last week was approached with a proposition to occupy an executive chair. Whether he was to direct the operation and policies of the news reel or simply to handle the assignment desk—a responsible job in itself—was not divulged, because the World man would not consider the offer. It is said that there are several jobs open. M.-G.-M. has not yet announced that it is seeking men.

Gilbert's Arrest Publicity Stunt? No! No! They Say

Now He's Working in
"Twelve Miles Out"

Hollywood, April 20.—Right in that "Nize" Beverly Hills where Doug Fairbanks, Mary Pickford and all of them commune, John Gilbert went and got himself arrested the other night. The next day the local judge gave him ten more days to meditate in the town jug and decide what it was all about.

But the Beverly Hills assistant to Mayor Rogers and Fairbanks were early morning callers. Now Gilbert is working on the M. G. M. lot in his first day in "Twelve Miles Out."

Gilbert, they say, wanted the police to arrest some one whose name he could not recall. The next day he said something about an "hallucination." The "thing" smacked so horribly of publicity that the World broached that subject to the M. G. M. department.

"Publicity?" they snorted, "not unless the Judge was trying to pull one for himself."

Barsky Leaves M-G-M For Krellberg Corp.

Bud Barsky, supervising producer at the Metro-Goldwyn-Mayer studios and well known independent producer, will become vice-president of the new Krellberg Pictures Corp. Sherman S. Krellberg, president, now in California, announced this week that Mr. Barsky would assume his duties as general production manager within the next few weeks.

Two productions, "The Little Girl God Forgot," Edward E. Rose's stage play, starring Dorothy Devore, and Charles DeVry's "The King of Clowns," starring James Kirkwood, will be started shortly under the personal supervision of Mr. Barsky. Six other productions will be made for the 1927-28 season.

Rookies Due at Capitol

"Rookies," Metro-Goldwyn-Mayer's farce comedy dealing with training camp life and starring Karl Dane and George K. Arthur, has been tentatively booked to open at the Capitol Theatre, New York, April 23.

Arrange Texas Premiere

The world premiere of "Wings," Paramount's epic of the air, has been definitely set for May 17, at San Antonio, Tex. Only one performance will be given at San Antonio.

Educational Announces Convention Travelers

The annual convention of branch managers and heads of departments of the home office of Educational Film Exchanges, Inc., will be held in Los Angeles on May 2 to 6. Home office executives and branch managers of the eastern seaboard states will leave New York City the afternoon of April 28. Western managers will join them in Chicago.

Earle W. Hammons will head the party, which will include A. S. Kirkpatrick, assistant general manager; J. R. Wilson, sales manager; Gordon S. White, director of advertising and publicity; Harvey Day, sales manager of Kinograms, and Captain G. McL. Baynes, president of the Kinograms Publishing Corporation.

Other eastern officials will include J. F. Burke, Max Stahl, Arthur Lucas, Jack Skirball, Oscar Hanson and Lawrence Wooldridge.

Belgian Tax Revision Marked for Approval

The Belgian Cabinet is about to submit for Parliament revision the Cinema Tax Law, F. L. Herron of the Hays office reports. Reductions are from 3 francs, 12 per cent.; up to 5 francs, 16 per cent.; to 7 francs, 20 per cent.; to 9 francs, 24 per cent.; above 9 francs, 28 per cent., plus a straight tax per cent. on gross takings and 5 centimes in a franc on gross takings to cover censorship cost.

The trade approves this revision. The abrogation of the 10 per cent. tax on the gross is the most beneficial item, and dropping the tax of 5 centimes in a franc for censorship also helps.

Joseph M. Schenck will leave New York City for Los Angeles on Friday. He will be accompanied by Victor M. Shapiro, advertising and publicity director of United Artists, and J. H. Moscovitz of the Joseph M. Schenck Enterprises. I. C. Freud, builder of the Los Angeles United Artists' Theatre, will join the party in Chicago.

Louis Baum, vice-president of Excellent Pictures, left for the South this week.

W. E. Callaway, southern sales manager for First National Pictures, is back in the home office following a trip to New Orleans.

Walter A. Futter, president of Wafilms, Inc., is leaving the last of this week on an extended visit to Hollywood, to investigate the stock library situation and possibly establish a branch of his organization there.

Paul N. Lazarus, United Artists' general sales manager for the South and Far West, returned to the home office last Monday from a sales trip through the South. On Friday he leaves for a two months' tour of the Southern and Far Western exchanges.

R. C. Seery, manager of First National's Chicago branch, was in New York for two or three days last week conferring with Ned E. Depinet, general sales manager of the distributing corporation, on next season's product and on affairs of the Chicago office.

George Allison, manager of Fox Films' Atlanta, Ga., exchange,

is a visitor in New York. He arrived at the Fox Home Office last week to go over a number of important deals with James R. Grainger, general sales manager.

Clarence A. Hill, of General Sales Manager James R. Grainger's home office staff, is on the road on a special mission for Fox Films. After visits in Ohio, Mr. Hill will take in St. Louis, Kansas City, Mo., Omaha and Des Moines.

Cresson E. Smith, United Artists' general sales manager for the Middle West, returned from a two weeks' trip to the middle western centres on Monday and left on Wednesday for an extended tour.

Herman Starr, chief office executive of Warner Bros., sailed on the Majestic April 22 for an eight weeks' trip during which he will visit London, Paris and Berlin.

Moxley Hill, United Artists' general sales manager for the Eastern division, left on Wednesday for a ten days' trip to Philadelphia, Buffalo and Toronto exchanges.

Lou Remy, Southwestern district manager for Fox Films, is in town for a few days. Most of his time here will be spent in conference with James R. Grainger, Fox general sales manager.

J. R. Bray, president of Bray Productions, Inc., has left for the Coast on his regular yearly trip. While there he expects to see the first of his new comedies for the season 1927-28. He will also complete his line-up of product.

W. J. Heenan, manager of First National Pictures' Philadelphia branch; Robert Smeltzer, manager of the Washington office; and A. W. Smith, Jr., eastern sales manager for First National, attended last week a New York conference of the managers of theatres in the Wilbur and Vincent Circuit to discuss several matters of mutual interest.

Irving Briskin, of Sterling Pictures Distributing Corporation, has returned to the home office in New York after a three-week tour of exchanges in seven key-cities.

A. W. Smith, Jr., eastern and Canadian sales manager for First National Pictures, has returned from a flying trip to Canada. In Toronto he conferred with R. S. Bell, general manager of the Canadian office, and with N. L. Nathanson. In Montreal he saw a number of prominent exhibitors as well as First National's branch manager, A. Gorman.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

will publish a complete, dispassionate, straight-from-the-shoulder summary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.

Policy Change in Publicity Is Made By United Artists

Even Specifies Previews Must Have Music

Victor M. Shapiro, director of advertising and publicity of United Artists, reports the conclusion of a year's investigation among newspaper and magazine editors and a crystallization of policy. Twelve rules, inspired by answers to inquiries and by a recent editorial in the Editor and Publisher, center on the basic thought that the story stands on its own feet as a piece of news.

United Artists' news stories, then, will be characterized by the following innovations:

No superlative adjectives.
No editorializing in news stories.
No news occurring, no stories will be issued.

No exclusives. Only Sunday feature stories will be exclusive. If an editor gets a story and telephones for verification, his confidence will not be violated.

No personal publicity. Each star has a representative.

No statement made without authority cited.

No story released until official, with contracts actually signed.

No editor is asked to run any story as a personal favor.

No advertising will be withdrawn because of sincere viewpoints in criticisms.

No expense account for entertainment.

No editor who violates a release date will receive any news thereafter.

No previews in projection rooms, without music, will be given any reviewers on United Artists Pictures.

Beating the Law

J. P. and R. E. Whitney, operators of the Mayflower, Florence, Kas., were found not guilty of violating the Sunday law the other day. The law holds that a person should not do unnecessary labor on Sunday, but it gives persons who hold any other day as their Sabbath the privilege of working on Sunday. Therefore the Whitney brothers employed Seventh Day Adventists to operate the theatre on Sundays, Seventh Day Adventists holding Saturday as their Sabbath. Thus far business has been good.

Oh, to Be a Hat Boy
Now Spring Is Here



Estelle Clark, M.-G.-M. player, is in New York for a month's visit. Here she shows Gothamites a new key receptacle.

Faked Heart Attack Saves Ruben Jewels

Jewelry and silverware valued at from \$8,000 to \$10,000 were stolen by burglars who entered the Minneapolis apartment of J. H. Ruben, member of the firm of Finkelstein & Ruben, last week. Mr. and Mrs. Ruben had just returned from the theatre when they were confronted by the prowlers in their apartment. They were quickly covered by guns, and the burglars proceeded to ransack the place in leisurely fashion, holding Mr. and Mrs. Ruben prisoners for fully 15 minutes. Mrs. Ruben, by feigning a heart attack, was able to prevent the burglars from seizing her rings and a diamond pendant.

Glynn's Theatre Opens

Glynn's Floral Park Theatre at Floral Park, L. I., opened on Monday. The theatre seats 2200. Mike Glynn plans a further extension of his interests in the fall. Now he operates at Patchogue, Bay Shore, Babylon and East Hampton.

Novelize 'King of Kings'

Henry McMahon and Jeanie Macpherson, who did a novelization of "The Ten Commandments," have completed a similar collaboration on "The King of Kings." The book made its appearance this week.

Signed for Argentina

Jacobo and Max Glucksmann have again secured the Columbia franchise for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, Ecuador and Brazil. They will introduce several new innovations in this territory.

"U" Plans to Buy Out Schine; Seeks Full Control of Circuit

Now Owns About 25 Per Cent. of Rich Northern New York Property—Details Kept Secret

DOMINATION of the rich Northern New York theatre field by Universal through a 100 per cent ownership of the Schine circuit is forecast for the future, probably after Carl Laemmle returns from Europe early in the autumn.

Negotiations are quietly under way for the taking over of the Schine interests in toto. Universal now owns about 25 per cent. of the company, which boasts about fifty theatres, making it one of the largest chains in the country. It is probably that the present active management will be retained to work under Universal supervision, since it is exceptionally capable.

Few of the Schine theatres figure in the red ink column. Some of them, despite their small seating capacity, show astonishing net profits at the end of each week. One Schine theatre of 1,300 seats, charging a top of 40 cents, is known to show a average weekly net profit of \$500. And it is located in a comparatively small community.

What inducements Universal will offer Schine to part with the entire control of the valuable circuit are a matter of conjecture. In fact, that angle of the deal now is being thrashed out, it is said.

Full ownership of the Schine

circuit would give Universal absolute control of two of the largest circuits in the country, the other being the Hostettler chain of thirty-five to forty houses, which was purchased entire just before Universal Chain Theatres was organized. It would strengthen Universal's position as to trading propositions.

As stated previously in Moving Picture World, Carl Laemmle at one time leaned toward Saturday Evening Post advertising rather than the expensive building of a theatre on a Broadway site on which he held an option, feeling that the "sticks" were little influenced by press-agented Broadway runs. Later Mr. Laemmle decided to feature Broadway runs, and he got them in the theatres of his competitors by effecting trading agreements. For instance, a Paramount picture would get booking over the Hostettler circuit in exchange for the week's showing of a Universal picture at the Rialto.

Now Mr. Laemmle has gained the Colony Theatre on Broadway, a comparatively small house, but a first-class one, and with Dr. Hugo Riesenfeld managing, it provides a most attractive New York home for Universal pictures. Therefore, by owning the Hostettler and Schine circuits entire, he will be in a position to ignore trading propositions, except in the event of the simultaneous release of a couple of big specials.

Canadian Co. to Make Bairnsfather Picture

"Carry On, Sergeant," a story recently published by Capt. Bruce Bairnsfather, author of "The Better 'Ole," has been selected as the first feature to be produced by the British Empire Films of Canada, Ltd., which is affiliated with the British Incorporated Pictures, Ltd., organized by Col. W. F. Clarke and R. T. Cranfield.

The production of short subjects has already been started at the studio of the Ontario Government at Trenton, Ontario.

Weeks Joins Columbia

Joe Brandt, president of Columbia, has named Carl Weeks for the newly created office of personal contact man. Mr. Weeks will be entrusted with the establishing of a personal touch between the home office of the company and theatre owners all over the United States. His headquarters will be New York.

No Adverse Laws

Pennsylvania, the first state to impose censorship on motion pictures, has passed through the throes of a hectic legislative session without adding anything to the discomfiture of exhibitors.

A Big Bronx One

A new picture and vaudeville theatre seating 5,000, will be built by Marcus Loew in the Fordham section of the Bronx, New York City. Definite information as to the site is withheld. The theatre will be patterned after the Capitol on Broadway. Construction begins almost immediately.

Paris News

"The Glory of Napoleon," to have been shown this week by a foreign renter firm, was withdrawn to avoid confusion with Abel Gance's "Napoleon."

* * *

The International Cinematograph Exhibition is held this month at Warsaw, France taking part.

* * *

Mr. Soulat is promoting the screening of the celebrated drama by Sardou, "The Sorcerer."

* * *

Dolly Davis has finished "The Petite Chocolatiere" for Cineromans Co., and is now about to start on the interiors of a new film in Vienna.

* * *

"Jalma La Double," story by P. Duvoi, is to be produced by Roger Goupilleres.

* * *

Differences of opinion have led to the resignation of Maurice Charmeroy, art manager of the Cinegraphic Financial Trust Co.

* * *

"Chopin," H. Dupuy-Mazuel's new film, to be made for the Historical Films Company, is being directed by Henry Roussel.

* * *

Three films brought back by the French Mission to West Africa will be shown shortly by the Ste. du Synchronisme Cinematique.

* * *

Societe Luminor is about to produce at an early date a big adventure film from a scenario by Henri Decoin; interpreted by Blanche Montel and Paul Bernard.

* * *

"Madame Ne Vient Pas d'Enfant," after the story by Clement Vautel, has just been done by A. Corda. Fox Films will distribute this in France, Switzerland and Belgium.

* * *

"The Flight of the Queen of Silistria" is being turned at Natan Studios by Mr. Diamant-Berger.

Oil Marred Film

Dr. Hugo Riesenfeld wishes to call the attention of the reviewers of "The King of Kings" at the Gaiety Theatre Monday night to the fact that by an accident which occurred in the film booth, the beautiful Technicolor sequence that opens the picture was marred in presentation. A tiny drop of oil had seeped from one part of the machinery to the lens and caused the heavy mist that obscured the coloration on the screen.

United Artists to Offer 17 During '27, Says Schenck

Furnishes a Description of New Product

United Artists will release seventeen pictures in 1927, more than in any year in its history. Joseph N. Schenck, who leaves for California tomorrow (Friday) said that a new policy applies in 1927 of "one picture a year," to be made by each independent producer.

D. W. Griffith, one of the four founders, returns to the organization founded by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and Mr. Griffith in 1919. All four founders will make pictures for 1927 release, Mr. Schenck said.

Six new independent film-makers are included in the United Artists announcement: Norma Talmadge, Corrine Griffith, Fred Niblo, Herbert Brenon, the Duncan Sisters and Edwin Carewe.

The list follows:

Mary Pickford in an untitled five-and-ten-cent-store-girl production. Director: Sam Taylor.

Norma Talmadge in "The Dove." Director: Roland West. Leading man: Gilbert Roland.

Gloria Swanson in "The Battalion of Death." Director: Albert Parker. Leading man: John Boles.

Corrine Griffith in "The Garden of Eden." Director: Sidney Franklin.

Charlie Chaplin in "The Circus." Director: Mr. Chaplin. Leading Lady: Merna Kennedy.

Douglas Fairbanks in "The Gaucho." Director: F. Richard Jones.

D. W. Griffith's will be the first production of a group which he calls "Romantic Studies of Humanity."

John Barrymore in "Cellini." Director: Frank Lloyd.

Duncan Sisters in "Topsy and Eva." Director: Del Lord.

Buster Keaton in "College." Director: James W. Horne.

Ronald Colman and Vilma Banky in "The Magic Flame," Samuel Goldwyn's presentation of the Henry King Production.

Gilda Gray in "Passionate Island."

Morris Gest's first film production, "The Darling of the Gods."

Fred Niblo's "Laugh, Clown, Laugh."

Herbert Brenon's "Sorrell and Son."

Edwin Carewe's Production, "Ramona," with Dolores del Rio starred for the first time.

"Two Arabian Knights," a Cadco Production with William Boyd, Mary Astor and Louis Wolheim, directed by Lewis Milestone.

OUR STOCK MARKET

Conducted by Ervin L. Hall

Since last week, moving picture stocks have shown favorable market action, especially Warner Brothers A. Reports from companies reflect competent management and a favorable outlook for 1927. Many of the moving picture corporations have been putting their houses in order preparatory to the more economical and efficient prosecution of their business. At the same time it must be admitted that competition is growing more keen in the industry, so that many of the new and smaller companies will find difficulty competing with the powerful units. An outstanding feature in the business and one causing much discussion is the future of the "sound picture." Informed opinion is divergent on this point, some holding that it will never be practical and others maintaining that it will be developed to the highest state of perfection so that practically all of the companies will be forced ultimately to do business with those who have and enjoy the patent monopoly.

The Pathe Statement

The statement of Pathe Exchange, Inc., for the year ended December 25, 1926, has just been released. Gross sales and rentals for the year amounted to \$16,828,590 and income from other sources amounted to \$310,735. Net income applicable to dividends was \$899,676. The issued stock of the company at the end of the period consisted of 189,660 shares of Class "A" common and 10,000 shares of Class "B" common, on both of which quarterly dividends of 75 cents a share were paid during last year. The cumulative preferred stock outstanding amounted to \$1,748,300, on which dividends of 8 per cent. per annum were paid.

This week a proposal for a change in the above capitalization was announced, which is to be submitted to stockholders at a meeting on May 12. The stockholders will be asked also to approve the acquisition of contracts with Cecil B. de Mille for the production under his direction of feature length pictures and with the Keith-Albee and Orpheum interests for the exhibition of Pathe products in theatres controlled by them.

The recapitalization involves the authorization of \$10,000,000 ten year 7% debentures, of which

\$6,000,000 will be presently issued. The stock will consist of \$3,000,000 in 8% preferred, of which \$814,300 will be issued, which is the present preferred issue, and 500,000 no par value shares of Class "A" preference stock with 259,739 shares outstanding. The common stock will consist of 1,500,000 no par value shares of which 704,870 will be issued.

To take care of the present stockholders it is proposed to exchange for the present Class "A" and Class "B" common shares for the new Class "A" preference shares in the ratio of one share of new Class "A" preference share, which is to pay \$4.00 plus one-half share of new common for each share of the present outstanding stocks. The plan is intended to facilitate the expansion of Pathe.

The Class "A" preference stock is to be entitled, subject to the rights of the preferred, to cumulative preferential dividends of \$4.00 per share per annum, and after the common stock has received dividends at the rate of \$2.00 per share per annum (subject to certain limitations), to participate, share for share, with the common in any further dividends paid, up to an additional \$3.00 per share on the Class "A" stock in any one year.

The Class "A" preference stock, also, is to have preference as to assets in the event of involuntary liquidation, to the extent of \$50.00 per share, and in the event of voluntary liquidation \$75.00 per share, and is to be redeemable as a whole or in part at any time, at \$75.00 per share. It is anticipated that the debentures which will carry non-detachable option warrants, will be purchased by a syndicate headed by Blair & Co., Inc., and associates.

The present Class "A" common is selling around 48 and paying \$3.00 which net about a six and a quarter per cent. return. It is rather early to comment as to whether the exchange will benefit the stockholders, but on the face of things it appears that the company should be able to earn the dividends anticipated and in that case the new Class "A" preference stock will allow a larger return on the investment and also give a speculative opportunity with the new common.

Stanley Co. of America. The stock list committee of the Philadelphia Stock Exchange ruled that the capital stock of the above company shall not sell without the 20% stock dividend on April 8th, and not until further notice. Box office receipts of the theatres operated by the company for the 12 weeks ended March 19, 1927, totalled \$8,642,878, compared with \$3,566,186 for the corresponding period of 1926. John J. McGuirk, president of this company, notified stockholders of this \$5,000,000 increase in revenue by sending out quarterly dividend checks. This would seem to indicate that the stock could be profitably purchased.

Loew's, Inc., advanced in response to the latest release of the company in which an increase of earnings was reported and still better business for the year forecasted. Loew's is one of the entrenched moving picture corporations and its stock could hardly be called speculative in the sense of meaning risk as an investment.

N. Y. Corporations

Three companies incorporated in the motion picture business in New York State during the past week. The companies included First Division Pictures, Inc., \$75,000, with Lillian Cunningham, New York City; Florence Abramson, Middle Village; Henry Danziger, Brooklyn; American Sport Series, Inc., \$20,000, Hyman B. Jackson, Mabel Danziger, Gertrude M. Weinberg, Brooklyn, and a company manufacturing motion picture machines under the name of Visual Demonstration System, Inc., \$25,000, Howard H. Starrett, Edmund S. Brown, Percy R. Smith, Buffalo.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT BLDG

TELEPHONE
GLADSTONE 0308

Lasky to Select Four Junior Stars Yearly

If the new plan inaugurated by Jesse L. Lasky, Paramount executive, of selecting four Junior Stars each year is carried out according to program, it should re-ignite the ambitions of "extra" players that find it so difficult to get a break on the screen.

The plan was devised by Lasky for the development of new talent. Names of the fortunate selections for the first batch are being keenly awaited along the boulevard. They will be made known within a few days.

In future these choices will be made annually and all directors in the Paramount organization will be urged to watch these junior stars at work and advise them in the perfection of their work.

Nancy Pulls Through

Nancy Lee, pretty motion picture actress, can walk again after a four month siege in the hospital. She was run down by an automobile when she stepped from the curbing in front of the Lasky studio four months ago.

For a time it was feared that the girl would be crippled.

The Lamonts Off On a Vacation

Charles Lamont, director of Lupino Lane and "Big Boy" for Educational, with his wife, Estelle Bradley, who in pictures is Lloyd Hamilton's leading lady, are enjoying a delayed honeymoon some fifteen months after their marriage. The couple sailed for Hawaii a short time ago where they will rest until the Educational Studios open early in May.

Lamont is taking his first vacation since he became a director, four and a half years ago.

Educational Pictures Are on Eve of Their Strongest Year

Convention Will Mark Production Increase As Well As Addition of Two New Stars—May Add Director

JUST before its convention out here we learn officially that Educational Pictures Corporation is making a star out of Big Boy, the industry's most successful infant actor; that it has signed Dorothy Devore to a long-term contract during which she will be starred as a comedienne; that Lupino Lane will enter his third year with a production schedule of eight instead of six, two-reelers, and that Lloyd Hamilton, for whom 1927-28 means six years with Educational, will turn out his regular eight short subjects.

There is a possibility that before the convention comes to an end at the close of the week commencing May 2, there may be one or more additions to this galaxy of short subject stars. As the list now stands, however, Educational has four stars, unsurpassed in their respective spheres. Collectively, they offer types and material for the best in Hollywood's contributions to the short subject market for 1927-28, from the standpoint of variety and proven quality.

The three-year contract to which Miss Devore has just affixed her signature makes Educational among the first producers of short subjects to star a comedienne. This new departure in the two-reel field will be ushered in during the next year by Educational bannering the six productions which she will make for 1927-28, "Dorothy Devore Comedies."

Early in June, Miss Devore will commence work on the Educational lot as a short subject star. This field is one in which she is especially well at home, having made about seventy-five short comedies during her five-year association with Christie. "Hold Your Breath," a Christie feature, was one of her first ex-

periences in lengthy productions. Later, however, she had important parts in thirty features of all categories. These she made during contractual relations of nearly two years with Warner Brothers. In considerable of her work for that organization she was co-starred.

Miss Devore's work for Educational will probably be confined to the character type of comedy. In all of her 1927-28 short subjects the role of the naughty little girl who gets into a lot of mischief but does not get hurt or injure anyone, will probably predominate, she told us. Her rise to the unique position of being the only comedienne to be actually starred in two-reel comedies is marked after a successful career before the camera of exactly seven years. Prior to that time she was engaged in musical comedy and vaudeville.

As for Big Boy—he was born three years ago last November and it has taken him just that time to become an actor, featured player and now star. So 1927-28 finds him Hollywood's youngest star and a bigger wage earner than most of Hollywood's grandpas. What he gets each week is too fat for the pay en-

(Continued on page 712)

Will be First Vita Film Made on Coast

May McAvoy will appear opposite George Jessel in "The Jazz Singer," according to an announcement at Warner Brothers. Production is scheduled to get underway about the first of May.

It will be the first Vitaphone picture made in Hollywood. Alan Crosland, who directed the last three John Barrymore pictures will direct "The Jazz Singer."

Menjou is Made Honorary Hasher

Because of his dexterity in the role of a waiter in "The Grand Duchess and the Waiter," Adolphe Menjou, so the tale goes, has just been notified to the effect that he has been made an honorary member of the Geneva Association. This outfit is made up of the last word in culinary experts and platter wielders.

Changes Made By Hal Roach

Henry Lehrman now heads the story department at the Hal Roach studio in Culver City and will have the handling of all story material.

The Roach staff of directors has also been increased with the signing of Louis Gasnier.

At the same studio Leo McCarey has finished casting for his next production and will start work immediately. Max Davidson, David Butler, Lillian Elliot, George B. Williams and "Spec" O'Donnell are in the cast.

' ' B i g B o y ' ' R e a c h e s S t a r d o m



LLOYD HAMILTON.



EVIDENTLY our Lloyd Hamilton doesn't like hot dogs. Below:
(in circle) Lupino Lane.



DOROTHY DEVORE



"BIG BOY" goes for a promenade.



YES. It's Lupino Lane in a compromising position.

Some Stars In Educational's Firmament



"BIG BOY" has the law on him.
A scene from "Atta Baby."

The Big Four of Educational

The Star

The Star

The Star

The Star



DOROTHY DEVORE



"BIG BOY"



LUPINO LANE



LLOYD HAMILTON

DOROTHY DEVORE is looking forward to the commencement of her contract with Educational Pictures Corporation which starts her off in June as the starring comedienne in Dorothy Devore Two-Reel Comedies. It isn't because Miss Devore hasn't been in two reelers. Her five years with Christie well initiated her in that respect. Neither is it due to a change, because Miss Devore has also been co-starred in many feature length pictures. What gives her the great kick is that this June she will practically be her own boss.

"No pie throwing for me," she told us in her first visit to the West Coast headquarters of *Moving Picture World*. "A" starring comedienne cannot afford to be anything but a perfect lady," she laughed.

Then Miss Devore gave us the real reason—that the kicking, punching and slapping which an audience "eats up" when a man is the purveyor or recipient just doesn't go with a leading woman on the screen.

A nice bad girl sometimes and the tomboy type of youthful femininity at others is what Miss Devore believes she will be in many of her pictures for Educational.

Incidentally, Miss Devore is the one leading lady in filmdom that we know who got into the picture racket without having a screen test made. It was seven years ago and she was on the vaudeville stage and quite young at the time, but she definitely recalls that her debut in Christie two-reelers was the only screen test she ever had.

BIG BOY, all dolled up in fur collars and patent leather pumps, looked over the West Coast headquarters of *Moving Picture World* this week. He picked out a nice mahogany desk to bang his little boots against while Mrs. Sabiston told us all about Malcolm.

It seems that six months before Malcolm was born, just about three years ago, Mrs. Sabiston had acquired a Hollywood bungalow. The first thing she noticed about Hollywood, she told us, was not the climate or the stars, but the fact that mothers in her neighborhood did "nothing but talk about their youngsters and the movies." That her offspring would be kept clear of a camera career was this little mother's big avowal.

However, Malcolm had not finished the cooing of his second month in the world and Hollywood before a friend of his mother's picked him out as just the infant for a cradle episode in Elinor Glyn's "Three Weeks." And the two-months-old infant earned his first fifteen dollars per day.

When he was six months old, Victor Schertzinger called Mrs. Sabiston to bring her baby boy over to the "Bread" set for three consecutive weeks of work.

When Malcolm reached his ninth month he was signed up for two Christie comedies. It was here that Jack White's brother Sam told Jack about Malcolm, resulting in the baby being re-christened "Big Boy."

Now at the age of three years and six months Malcolm is a star.

THIS past year has been one of exceptional activity for Lupino Lane. First of all he had to make twelve reels of comedy for Educational. Then he had to get a line on the box office receipts of his own theatre in London. After that on divers times he had to hasten to matinees and evening performances at the local Music Box where he was starring in a tip-top musical comedy.

The ensuing year means more work than ever before for Lane. Instead of twelve reels it is a total of about 16,000 feet of finished and edited film that he will have to turn out for the Educational coffers.

Watching Lane work on the Educational set and sitting down at the same luncheon table with him provides us with a fairly good idea of why Lane's stuff ranks high in the short subject field at the box office.

His work on the set while the camera is grinding is what everyone sees on the screen. But just off the set in-between shots gives one the inside track on Lane's knowledge of story construction. One then gets the impression that this star must memorize his script. The real reason, however, is divulged over the luncheon table. In the latter case one time we were more or less of a necessary eavesdropper. Lane was seated with his director and gagman. It was this touch and that touch, suggestions in fact which could be made by no less than an authority on writing and adaptation. We learned later that Lane is such an authority.

SCREEN star and hero seem to be synonymous at the box office. If it's in comedy an audience more or less expects the star to be the pie thrower. Lloyd Hamilton, Educational's pioneer laugh cracker, however, knows little about hurling pies. He has had them slapped at every part of his anatomy. For the past six years, when a plate has dropped on his set it has been Hamilton's hand and when a pie has been flung it has been Hamilton's full face which has usually caught it.

Hamilton is the kind of a comedian who maintains consistent box-office draw by his portrayal of natural goofiness. That comedies are comedies and melodramas are mellow has always been Hamilton's policy. His reasoning that the greater the comedian the more naturally stupid he should be, seems to gibe with the cash register.

Stardom for Hamilton has thus meant more and more punishment. Slipping on wet floors with a tray full of dishes, falling backwards into tanks and being the buffer for many a "prop" automobile are just a few of the things he submits to from members of his cast on the Educational lot.

But there is one angle which, as the star, Hamilton considers most seriously. His leading lady must be taller than himself. In accord with a general plea for sympathy which produces the best laughs Hamilton must have an "opposite" that he may look up to and Hamilton straightens up to about six feet himself!

No Sour Notes In This Quartet



Barbara Bedford

BARBARA BEDFORD

*Who Enjoys The
Sovereignty Of
Free Lancing*

By Tom Waller
West Coast Representative

A CHICAGO critic wrote recently about Barbara Bedford:

"The reappearance of Barbara Bedford in 'The Notorious Lady' makes me want to utter a few cheers. This young woman seems to me one of the most promising of all the younger screen stars, yet she's always disappearing after a particularly satisfactory performance. Why don't we see her more often, I wonder?"

A lot of people have been wondering about Barbara Bedford. Hollywood knows that she is one of its best dramatic actresses. But then—

What the Chicago critic doesn't know, Hollywood, however, does know. And yet—

To the fan she may have appeared on the screen of his favorite theatre only a few times during the past few years. He wants to see more of her. Why isn't she in this role in that picture? Why can't they get more pictures with Barbara Bedford!

The trade, particularly the exhibitor, knows that pictures as a rule, are sold in block. And the exhibitor knows that even if he could stand 'em up with a dozen Bedfords a year he could not get them. Because there are so many play-dates in every block. Because it doesn't take many blocks to fill up the play-dates. Because Barbara Bedford during the past few years has been in more blocks than he could ever hope to use, even if his playdates were double their present number.

Now, about what else Hollywood knows about Miss Bedford. The "else" that may not be known even to the exhibitor, let alone the out-of-town critics and the fan whose favorite screen may be even close to the boundary of the film capital.

What Hollywood knows is that Miss Bedford has been what is locally defined as a free-lance. She hasn't been with any par-

ticular company for any definite number of pictures. She has avoided the dotted line which would give one producer Barbara Bedford's services for a certain number of years. She has kept the fan wanting and guessing, as is reflected in the Chicago writer's observation. Partly because she likes the change in studio environment, because, although the lights and cameras in every studio are the same, the people are different. It's not only new faces with Barbara, however, it's the woman in her. The competition for her services, the knowledge that she is good and is wanted and because of this can do what other actresses might call playing with the flame of good business.

The few years that Barbara has free-lanced has more than substantiated the fact that in dodging the contract flame she has not risked her position in the business. Her multiplicity of worth-while engagements proves just as widely to the contrary. Free-lancing in her particular case has enhanced her screen value. Because in playing in so many pictures made by so many producers her general releases have covered far more screens and thereby added thousands to her fan following over what it would be if she had sewed herself up for a term of years with an individual maker of pictures.

That's Barbara Bedford's way of reasoning it. We got it from her in winks, smiles and nods in a dark Sunset Boulevard studio and we got it from her over a pock-marked table, where delightful brown eyes seasoned pitiful culinary efforts.

In our prattle with Miss Bedford we were naturally interested in conversationally traveling through some of her experiences in the many studios to which her free-lancing has brought her.

Thinking back over the chat, we recall Miss Bedford being

here and then at First National, being there and again at First National. Inadvertently, she mentioned First National as her scene of activity, especially during the past year, so many times that we began to think that knowing Hollywood was "all soggy" and that she had really violated her known policy and was "holding out" on Hollywood.

Although she emphatically denied it we got the hunch on second thought that Barbara Bedford has finally decided to release in the block and give theatre owners the advantage of getting her in a "bunch." As a matter of fact two of her pictures for First National, "Old Loves and New" and "The Notorious Lady," are now in the first runs throughout the country. Then the one with Conway Tearle and the other with Milton Sills places six productions of all that she has done during the past year to the credit of First National. In all of these pictures she was co-starred.

Not only the six pictures in one block, but the fact that she referred more often in our Sunset Boulevard nook to the Burbank environment. There she can't say too much about the pictures that Sam Rork makes and the way John McCormick handles them. She's partial to First National beyond a question of a doubt. Where some one else free-lancing might be a little more general in praise Miss Bedford speaks her mind. She doesn't have to worry about Hollywood diplomacy because Hollywood knows what the critics and fans in the big cities and the small towns think about her. They know that these places want her. She knows it. Therefore, to take it or leave it doesn't worry her in the least, if our understanding is anywhere near correct.

Emoting on a Saturday morning was the condition in which

we found Miss Bedford at the Fine Arts studio where she is co-starring in a stage story picture for Tiffany. We got there, after our Ford had broken down several times, in a friend's Locomobile. Then we witnessed a number of people making a quick exit from Stage Four and learned that Miss Bedford was not to be disturbed during her efforts to bring the tears. Slipping in through a side door and balancing ourselves on a rafter with a friendly electrician we had the rare opportunity of observing how difficult it is to start the tears in flow in a dark studio on a sunshiny Saturday.

Miss Bedford used no glycerine. She told us later that a tear-producing preparation of this kind had once nearly blinded her. Instead, she ordered the organ grinder and fiddle striker to pick out their darkest tune. Then she buried her head in her lap. Pretty soon we saw her brind up her head with a smile and shake it negatively. Then she hid it again in the folds of her dress while the "musics" wailed their "lonestomest." The second time two tears rolled down one cheek and she turned that side of her head to the camera. Everything was fine after that except that it was necessary for a couple of close-ups and the taking of several still pictures. When we got to her she commented about the tears and the day and she confided:

"Oh, it isn't so hard to emote under ordinary conditions. But when you are in a real taxi and the meter is clicking out the waiting time you just can't help but think that you should hurry, and hurrying tears is impossible—at least with me."

Seventy-five features is the total of the pictures in which Miss Bedford has been cast, featured and co-starred. And she came to Hollywood to take care of a sick brother!

Barbara Mystifies the Critics

Lon Chaney Dons Chinese Glad Rags in M-G-M's Mystic "Mr. Wu"

Production Has Been Lavishly Filmed Being Rich and Colorful in Scenic Effects—Nigh Directed

By JIM POWERS
West Coast Staff Writer

Lon Chaney's last production for Metro-Goldwyn-Mayer, "Mr. Wu," had its premier at the Forum Theatre this week and while the usual galaxy of celebrities were on hand for the initial performance the screen story did not seem to go over so well with the audience, as a whole.

Chaney, by virtue of an old Chinese custom, is called upon to murder his daughter Nang Ping, when he discovers her liaison with a handsome American, played by Ralph Forbes, and misses fire in his efforts to regain the sympathy of the audience following his homicidal gesture. "Mr. Wu" is the pictorial version of the shop-worn theme of the gal betrayed and is reminiscent of "Poor Butterfly," the musical production of a few years ago.

In the character of Wu, Chaney lacks the forcefulness of his portrayals in many of his former screen plays. Lack of story, of course, proves an enormous handicap for an actor to overcome.

Renee Adoree makes a petite little China maid and just misses stealing the picture completely. The love scenes between she and Forbes are well done and the oriental background lends color to the action.

The production has been lavishly filmed, the "sets" vieing with the story for honors and coming out a little in front.

Too much footage is used in prolonging a story that could be more entertainingly depicted in a fewer number of reels.

While Chaney, Miss Adoree and Forbes monopolize the spotlight, Louise Dresser, Holmes Herbert, Gertrude Olmstead, Claude King, Anna May Wong and Sonny Loy do well with the opportunities afforded them. Anna May Wong is especially good in the role of confidant and bosom friend of Nang Ping.

The picture opens with Chaney in the role of a venerable old Mandarin of ancient vintage. In this character he gets a chance to demonstrate the well-known Chaney artistry in make-up. Anxious that his grandson, and heir to the House of Wu, shall be trained in western customs as well as those of his own race, he contracts with Claude King, in the guise of an American tutor, to personally supervise the daily

habits of the growing lad.

Therefore, young Wu, when he reaches manhood, is a strange mixture of the mysticism of the East and the more progressive characteristics of the Occident. This is the character in which we find Chaney during the bulk of the picture. He is good in it, but not remarkable.

William Nigh directed the production and turned out a picture rich and colorful in scenic effects.



DANIEL B. CLARK

who has just been re-elected president of the American Society of Cinematographers, Hollywood. Clark is chief cinematographer for Fox Productions starring Tom Mix.

Niblo Ready For "The Enemy"

Fred Niblo is getting ready to start shooting on his next Metro-Goldwyn-Mayer production, "The Enemy." His last picture was "Camille," for United Artists.

Woman Director To Start Second

Dorothy Arzner, who recently signed a new directorial contract with Paramount, will start work this week on her second production starring Esther Ralston, "Ten Modern Commandments."

Miss Arzner's excellent showing on her first picture after graduating from the cutting room to a director's chair resulted in her present long-term contract. Her first picture with Miss Ralston was "Fashions for Women."

Langdon Will Go Slumming

Harry Langdon's next vehicle will be a story laid in the slums of the average large American city and will present Langdon as a droll male Pollyanna. Announcement to this effect sets at rest reports that his next story would be the screen version of "The Butler and Egg Man."

Production is scheduled to get underway immediately at the First National Studio.

Educational's Strongest Year

(Continued from page 707)

velope of America's greatest steeplejack. It is a figure for each year to the left side of the decimal point.

June 1 of this year finds Big Boy a star at three, and it will find him shining brighter than ever at the age of six because his guardian has signed the Educational dotted line allowing him to receive stellar honors for the next three years.

Lloyd Hamilton is the veteran of Educational veterans. His checked hat and goofy walk will, according to advanced information, prevail in his 1927-28 product the same as it has done ever since Lloyd ceased to be the "Ham" in the old "Ham and Bud" series. Hamilton's short subjects have always clicked well at the box office and so the new production year for him means the re-winding of a reliable time piece of screen fare.

It is the cane and monocle and a slight exaggeration of an ordinary English air that will also carry Lupino Lane through his third year with Educational. As was made known in an exclusive interview with this star appearing in this department several months ago, Lane is an exhibitor. From the standpoint of a well-paying 2,000-seat house in old London he knows the kind of comedy the people want. Backed by years of stage as well as screen experience he conducts himself before the camera on the Educational lot as an actor for the screen and the box office.

Thus is the comedy field covered from every perspective for 1927-28 by Educational. This corporation is on the eve of the strongest year in its history. It is made so by the recent amalgamation of all of its units under one banner, making Educational Film Corporation both a producer and distributor with its own studio in Hollywood and its own home office in New York.

A few renovations are being made in the studios on Santa Monica Boulevard which are now closed, as is the custom each year at this time. At all other periods three companies usually work at one time. For their interior shooting Educational has 40,000 feet of stage space which gives these two-reel comedy units considerable more indoors than several Hollywood companies specializing in the making of feature-length productions. There is even some talk, at this time, of building another stage since it has always been the belief of E. H. Allen, general manager of Educational Studios, that an over-equipped and roomy studio is the cheapest thing about motion pictures.

Where Educational made 44 two-reelers last year it will produce 52 for 1927-28 release. Instead of 24 it will also make 26 single reel comedies. It is now known that three of Educational's leading directors, Charles Lamont, Norman Taurog and Stephen Roberts will continue to wield their megaphones on the Educational lot and that also because of the increase in the general production schedule there is a possibility of the company acquiring another director.

Coming from New York to attend the Educational convention, which will be held at the Ambassador Hotel, Los Angeles, during the week of May 2, will be: E. W. Hammons, president; Arthur A. Kirkpatrick, assistant to president; Gordon White, director of advertising and publicity; J. R. Wilson, sales manager, Lowell Calvert, production manager. The west coast aggregation at the convention will include all of the stars, and will be headed by General Manager E. H. Allen, Jack White, supervising director, and Ray Hoadley, west coast publicity director.

Chaney Puts On Oriental Make-up

April 23, 1927

Over Zealous Press Agents Toss the Bull

Over-zealous press-agentry seems more rampant than usual in Hollywood. Stories breaking in local newspapers dealing with contractual and probable tie-ups between screen stars and studios evaporate into thin air as a general thing when check-ups are made at the various studios mentioned in these yarns.

Fritz Feld, who played the Piper in Morris Gest's stage presentation, "The Miracle," according to one story this week appearing in a motion picture column, had been signed by Gest to appear in the screen version of "The Miracle" when he (Gest) returns to Hollywood to produce it for United Artists. The fact that First National and not United Artists happens to own the screen rights to the production seems to be lost sight of completely. And First National is going to produce it. Also Feld is under contract to U. A. So that's that.

At the United Artists' studio they knew nothing relative to Feld and "The Miracle."

At the same studio we learned that they were entirely in the dark as to Charles Ray being the selection, or probable selection, for the leading male role opposite Corinne Griffith in her initial U. A. starring production, "The Garden of Eden."

Jimmie Adams In "No Sparking"

Blacksmiths and others can look at "No Sparking," the forthcoming Educational-Jimmie Adams Comedy, without picking a single flaw, for much attention was given to detail in a "village blacksmith" sequence.

This is a typical example of the large amount of thought given to details in these two-reel comedies made at the Christie Studios.

Bootleg Picture

John Gilbert will get started within a few days on his next starring production for M-G-M, "Twelve Miles Out," which Jack Conway is to direct.

A. P. Younger is now putting the finishing touches to the script. Ernest Torrence will play the part of the captain of a band of hijackers.

Paramount Takes Flyer in Munitions

What will the Chinese use for gun powder in their private war in the Far East if moving picture companies continue to squander ammunition the way they have been grinding out war comedies. The Moving Picture World gets the following information from the Paramount studio purveyed by a P. A. with a flair of statistics and such:

"Almost one million pounds of gunpowder, TNT and dynamite have been purchased by Paramount-Famous-Lasky during the past six months for photographing battle sequences."

Another Crank Turner Turns To Megaphone

Film cutters and ex-cameramen appear to be coming into their own so far as movie directors are concerned.

N. J. Barrows, better known as Nick to his friends and studio associates, is one of the latest of the cameramen to make good in a directorial capacity.

Barrows is now making his first picture with Edward Everett Horton under his new contract and making it to the satisfaction of all concerned, judging by the flowery praise of Jack Murphy, production manager for the Harold Lloyd Corporation, producers of the Horton comedies.

Before accepting the offer to direct Horton, Barrows was in the scenario department of Famous Players-Lasky with headquarters in the East. Before that he was a gagman.

Much of his work has been in the East which is the main reason he is not as well known on the coast as he should be.

His practical experience as a cameraman stands him in good stead as a director. He is naturally familiar with camera angles and has a fine sense of photographic qualities.

We expect to hear a great deal more of Barrows from now on, seeing that he has made up his mind to take up his abode in the film colony.

Feature Touch Is Achieved In Hollywood Production's Shorts

First Two Two-Reelers Teeming With Action And Executed by Players Accustomed To Feature Length Fare

SHORT subjects with a feature touch in cast, plot and sets is the ambition realized by the first two two-reelers of Hollywood productions which will be released through Paramount in August.

In Harold Lloyd's projection room we privately previewed this week the initial work of Lloyd's feature specialists on two-reel product and Edward Everett Horton's debut in the same.

These were "Dad's Choice" and "The King of Spades." They are teemed with meaningful action executed by people accustomed to the minute detail of feature length screen fare.

That they are spending \$500,000 in production of six of these comedies alone, as was told exclusively in the World several months ago when this department revealed the fact that Paramount had stepped into the field of "shorts," was very much in evidence in the completion of the initial effort.

The first picture shows Horton as the persistent lover of an heiress combatting a difficult father. The novelty of this lover mistaking this father for the gardener and having the father assist in the elopement of his own daughter immediately establishes an interest which is sustained and generously periodized with worthwhile laughs until the couple, father and the auto find themselves on top of a flat fast-moving freight car. In this picture Horton's experiences in the establishment of a modiste are especially hilarious. Winding around Josephine Crowell's chair in pursuit of a lap dog who has appropriated his girl's purse will get laugh after laugh. Otis Harlan, Sharon Lynn and James Gordon are also in this cast.

In the "King of Spades," Horton is the spoiled son who has mastered card tricks in idling away his time. His appearance in white flannels in a saloon of the old fashion western type will not only amuse but will interest any audience because he turns out to be immune to bullets and a terror at the gambling table. In this picture Horton's role is considerably enhanced by the performance of Jack Raymond as the valet. There is a great similarity between the two which an audience will soon detect.

J. A. Howe directed both of these two-reelers, while Tom Crizer and N. T. Barrows wrote the stories.

—T. W.



Hazel Howell, clever comedienne now playing prominently in support of Monty Banks in forthcoming Pathe featuring comedy "A Perfect Gentleman."

Griffith "Dying For Love"

Joseph Swickard and Alfred Sabato have been added to the cast of Raymond Griffith's next starring vehicle for Paramount, "Dying for Love." Frank Tuttle will direct.

Maloney Starts Work on Seventh

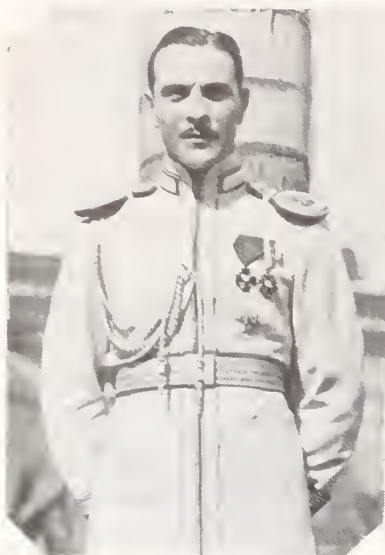
Leo Maloney started production on his seventh Pathe production, "Border Blackbirds," at his ranch in the San Bernadino mountains this week. Ford I. Beebe wrote both story and continuity.

Eugenia Gilbert is playing her fourth lead opposite Maloney in the past eight months. Supporting the star are a number of other players that have been with him in previous pictures.

Edward C. Kull, formerly in charge of the Universal camera department, has been assigned to the Maloney unit.

G i v i n g S h o r t s a F e a t u r e A n g l e

The Hollywood Photographic Section



M. P. World Staff Photo

Greta's Lead — Ricardo Cortez, late of Famous Players-Lasky but now at M-G-M opposite Greta Garbo in "Anna Karenina."

Cortez Lead In "Anna Karenina"

After four and a half years with Famous Players-Lasky, Ricardo Cortez is now with Metro-Goldwyn-Mayer for the duration of one picture at least. He has the male lead opposite Greta Garbo in "Anna Karenina," and looks very martial in his uniform of the Russian, Count Veronsky.

Cortez started in pictures eight years ago in New York, his first appearance before a camera coming at the old Vitagraph studio. Later he went with Universal and for a time was on the Selznick payroll.

Before going into pictures he had a whirl at the stage and was in stock with a company in Albany, N. Y., for eight or nine months.

He has no desire for the stage now, however, and is more than satisfied to earn gasoline money for his chariot by punching the time clock at some established studio.

His severing of relations with Famous was the result of a mutual agreement satisfactory to both sides, he told the Moving Picture World. He also informed us that Famous had made him overtures to return to the fold, but that he was perfectly satisfied with free-lancing and would continue to ply his wares from studio to studio for the time being at least.

Cortez is more than pleased with his role of the Count Veronsky in "Anna Karenina," and it should not be surprising to hear that he has signed an M-G-M contract before the final close-up on the Russian opus is "shot."



M. P. World Staff Photo

Directorial "Ace"—Introducing Richard Wallace, the youthful director responsible for "McFadden's Flats."

Richard Wallace May Join U.-A.

With the glowing box-office reports on "McFadden's Flats" reverberating throughout the country, Richard Wallace, youthful megaphone wielder, finds himself listed in the exclusive ranks of big-time directors.

He has just finished another First National production, "The Poor Nut," which we gather is also destined to prove a big money-maker and further add to his laurels.

There is a persistent report along Hollywood Boulevard that Wallace will soon join the United Artists' fold. Wallace refused to deny the possibility of the move when questioned by Moving Picture World. He did maintain, however, that there was a likelihood of his next assignment being with United Artists.

Wallace started his picture career as a cutter at Mack Sennett's comedy factory and later graduated to the writing staff. From writing he went to directing at the same studio, where he remained for some time before transferring his allegiance to the Fox lot.

Hal Roach, appreciating Wallace's comedy touch, signed him to direct Roach Comedies. He turned out a number of these before attracting the attention of the producers of Corinne Griffith's pictures. He joined Miss Griffith's unit to direct her in "Syncopating Sue," and from there went to the Jesse Smith unit of First National to direct "McFadden's Flats." This picture made box-office history and went a long way towards making Wallace as a director. It did make him one of the most discussed young directors in the business.

Mary Brian Opposite Dix

When she returns from a short vacation Mary Brian will take the feminine lead opposite Dix.



M. P. World Staff Photo

Heavy—Not in roles but in avoirdupois. Charles A. (Buddy) Post caught rushing the bucket—fire bucket.

Some Hair Dye Presto! Career!

A towering figure of gigantic proportions passed in front of the sun and the Fine Arts studio was more or less in darkness. Investigation brought to light the fact that the said figure was the property of Charles A. Post, better known as "Buddy," one of the giants, physically speaking, of the screen. A flicker of the lens and the Graflex proves our statement by the accompanying photograph.

Post had a hallowed ambition in his preliminary whirl at pictures to be known as a Keystone comedian in the days when Mack Sennett was keeping the world giggling with his custard pie operas. A visit to Sennett brought little satisfaction. "Make me laugh," said Sennett to Post. Post failed, so he didn't get the job.

His first opportunity in pictures came with Mary Pickford in "M'Liss." It was a small part, but put an edge on Post's appetite for a career on the screen. Mickey Neilan finally decided to give him a chance and cast him for a fairly good part in a production he was then making for Art Craft. As this brought no enthusiastic offers from other producers, Post returned to the stage. The company he signed with went flat in two weeks, so he returned to the vigil of the casting offices.

Ever since he has stuck to pictures and is now finding his services much in demand. He dyed his hair to prove to producers that he was a comedy type, so that now, he of the once raven locks, is crowned with a halo of blonde tresses.

Post's motto seems to be never give up, but keep plugging even if it takes a bottle of hair dye to convince producers.



M. P. World Staff Photo

Joe LaShelle—One of the best known and most adept of the younger cameramen grinding for large production companies.

An Artist In Camera Angles

During the past few years the motion picture cameraman has come into his own to a certain extent. Producers began to realize that a camera was not merely a contraption with a crank and a reel of film, but to the expert cameraman represented the brush and easel of the portrait artist.

Photography has reached a highly developed stage of perfection at the present time and adept crank turners are at a premium. The larger studios are not slow at putting them under long-term contracts.

Among the younger cameramen that have made a strong bid for recognition and are now coming into their own is Joe LaShelle, now holding out at the Metropolitan studio after two years of service. Joe has just finished as one of the cameramen on "The Thirteenth Hour," in which Lionel Barrymore was featured by M-G-M. He has also seen considerable active duty on the Cecil B. De Mille "lot" since quitting the cutting room for the camera.

LaShelle was born and educated in Los Angeles and as a kid had a penchant for photography. His first studio employment was in the Lasky laboratory, where he remained six years, during which time he rose to manager of the cutting room.

Desirous of getting out on the "lot," he accepted a job as assistant cameraman and was soon promoted to second cameraman under Director George Melford, with whom he remained two years. After free-lancing a while, he joined Metropolitan.

The Hollywood Photographic Section



M. P. World Staff Photo

Back Again—Mrs. Wallace Reid is now producing and appearing in "The Satin Woman," directed by Harry Lang.

Mrs. Reid In "Satin Woman"

Mrs. Wallace Reid finished work this week on her first personally produced picture in which she has played an important role since "Broken Laws." The title of her current vehicle is listed as "The Satin Woman" and deals with the rejuvenation of a fashionable society woman.

Several years ago Mrs. Reid, then known on the screen as Dorothy Davenport, took her initial fling at pictures at the old Biograph studio on East 14th street, New York. Many names that are famous in screen lore today were also on the cashier's books at the same time, including the two Gishes, Lillian and Dorothy.

Engagements with the now defunct Reliance and David Horsley companies followed in the East. In the natural course of events her travels lead her to the Coast, where she has remained ever since. After her marriage to the late Wallace Reid, at that time the screen's most popular hero, she quit pictures.

Following a long absence she returned to produce two pictures in which she played no important part in so far as acting was concerned, but concentrated entirely on their production.

At the Fine Arts' lot, where she is filming "The Satin Woman" we found her conferring with her director, Walter Lang, while a galaxy of "extras" waxed convivial over "cold tea" and gingerale in a fashionable cafe.

"You may be interested to know," declared Mrs. Reid to *Moving Picture World*, "that Ruth Stonehouse, Gladys Brockwell and myself are back together in a cast again, after a lapse of many years. Once we all earned our weekly checks at the same studio.



M. P. World Staff Photo

Star's Gazing — Sally O'Neill in costume she wears in current production, "The Callahans and the Murphys."

Discovered In L. A. Ballroom

Things were rather quiet on "The Callahans and the Murphys" stage, so we found Sally O'Neill roaming aimlessly about the M.-G.-M. lot.

"Just a minute," said we pointing the camera at her.

"Okeh!" smiled Sally and the deed was consummated and the exhibitor readers as a result get a close-up of the famous O'Neill smile.

Sally started on the "lot" on which she now finds herself rating a star's dressing room. This happened two and a half years ago and her success is a great advertisement for ambitious young girls anxious to carve a screen career. Simply patronize the centers of interest where you are seen by the high-and-mighty of filmdom.

Sally was dancing at one of the larger hotel ballrooms in Los Angeles when she came under the speculative eye of Marshall Neilan and his wife, Blanche Sweet.

A screen test and a contract resulted from Neilan's interest. Her first pronounced hit on the screen came in "Sally, Irene and Mary," which also brought Joan Crawford to the front.

Questioned as to which part, of all parts, she has enjoyed most, she replied, "Slide, Kelly, Slide."

Sally lives with her folks and has a sister, Molly O'Day, also in pictures, now under contract to First National.

She has no desire to forsake the pictures for the stage.



M. P. World Staff Photo

Dorothy Sebastian — A busy actress these days appearing in three separate productions at the M.-G.-M. studio.

Cast In Three Separate Films

Dorothy Sebastian qualifies as one of the busiest young actresses in the business. At present she is cast in no less than three separate and distinct productions underway at the Metro-Goldwyn-Mayer studio.

When a representative of the *Moving Picture World* ran into her on the lot the other day, she was all be-decked in the raiment of a royal princess. She had just come off the "set," being used in filming Greta Garbo's latest starring vehicle, "Anna Kerenina."

In this production she plays the part of a princess of noble birth, albeit considerably older than Dorothy is herself. But Dorothy does not mind taking on a few years on the screen just as long as it gives her ample opportunity to perfect herself in various characterizations.

She likes to work and does not object to finding herself in three different casts at the same time. Besides her part in the Garbo picture, she is in "The Gray Hat" and also in Reginald Barker's present production.

Miss Sebastian started her screen work with Robert Kane's First National unit in the East two years ago and a year ago affixed her signature to a M.-G.-M. contract. Recently she renewed her M.-G.-M. affiliations and will be with that company for a few years to come.

On the screen, if she had her own way, she would do parts in which she is naughty—but nice. Remember "The Demi-Bride?"



M. P. World Staff Photo

Julia Faye—De Mille player attired in military cape and the perennial Faye smile. Next picture "His Dog."

Has Been In All De Mille's Films

Persistency is its own reward and Julia Faye, DeMille featured player, qualifies as a typical example of the adage.

Miss Faye has been with DeMille in every picture he has personally directed up to and including "The King of Kings." She has just finished in "Turkish Delight," and is getting ready to start work in "His Dog," which will be directed by DeMille's latest directorial acquisition, Karl Brown, who produced "Stark Love."

"Intolerance," with D. W. Griffith at the helm, provided Julia with her first opportunity in front of a camera. Although she studied for the stage she did nothing along this line, her entire career having been spent in movie studios.

She was born in Richmond, Virginia, and educated in Roanoke with the finishing touches added at the University of Illinois.

Julia was one of the first baby vamps on the screen, making her debut in this type of role at the time when Theda Bara, the original vamp, was standing the village cut-ups on their ears. As she explained herself, she has gradually been transformed into a sweet young thing. In "His Dog" she plays the part of an unsophisticated maiden and what's more, likes the character.

Those interested in knowing what the screen's pampered few do with the fabulous salaries they are purported to earn, may find the following information interesting. Miss Faye is putting four of her younger cousins through school, two of whom are at present attending the University of California. This is not publicity hokum either.



Above: Cartoon drawn for
"Film Reports." Right:
Irvin Willat.



Principals of "Behind the Door." Wallace Beery, Jane Novak,
Hobart Bosworth and Irvin Willat.

IRVIN WILLAT

BEFORE going into pictures, while still in his 'teens, Irvin Willat tried printing, sign painting, kodak finishing, and commercial art. The result of this early training still holds sway for in the rear of his beautiful California home there is a building which houses his playthings of today; those playthings are the result of his early training as a boy. Here he has a complete printing plant, carpenter and machine shop, an artist's studio, with drawing boards and easels; there is a dark room, a camera room and all of the latest machinery for the cutting and handling of film. In the house he projects pictures for his own amusement or the amusement of his guests.

To his brother, C. A. (Doc) Willat, Irvin gives all credit for the opportunity of his early training and start. His brother was the manager of the old Imp Company of New York and when he sent for his kid brother and suggested that he have a try at motion pictures, Irvin imagined that in time he might earn as much as seventy-five dollars a week.

Then along came the part of a young man opposite Mary Pickford, in a one-reeler. Willat got it. It was finished, and cut, and ready for a pre-view. The company was called in, and they all looked at it. When the lights went up, Irvin was not there. When they found him, he was applying for a job painting bulletin boards.

His brother suggested that he go into the still picture room and develop the tests of the cameramen and make the still pictures. Willat liked this work and succeeded. He went from there to the laboratory, and progressed to the camera. While on the camera, he became well known as a trick photographer of exceptional ability.

Being ambitious, with J. Parker Reed, Sr., he bought and exploited a picture entitled, "Mexico." They didn't make any money out of it, but they had a lot of experience and during his spare time, he took up his art again, cartooning this time, and was cartoonist on the "Film Report," a small, independent journal, published for the purpose of fighting the trust, a print of one of these cartoons reproduced here.

Later Willat joined the All-Star Feature Corporation, under August Thomas. Thomas knew direction, and knew the drama, but he did not know motion pictures, and depended

a lot on Willat for his motion picture knowledge, and in turn, gave Willat that much-needed start and the valuable fundamental knowledge of direction and of the drama. With this knowledge, Willat joined the Dyreda Company. J. Parker Reed, a young promoter, and J. Cyril Dawley, one of the foremost directors at the time, headed the company.

With the Dyreda Company Willat did his first directing. It was in Nassau. Mr. Dawley had to rush to New York to prepare the sets. And there were some scenes in the jungle with the savages to be made by Mary Miles Minter. He entrusted this to Willat. It was only a day's work, but it gave him confidence.

Willat directed the New York sequence of "Always in the Way," with Mary Miles Minter, and Dawley promised him a picture to direct. Always enthusiastic, he overworked in finishing and cutting this picture.

While in the laboratory, Willat had been title photographer, cutter and a sort of under-superintendent. It was here, too, that Will-

at painted the first illustrated titles to be shown on the motion picture screen, an art which he later developed for Thomas H. Ince on the West Coast.

While Willat was in the hospital, the Metro Film Corporation was organized. They absorbed the Dyreda Company. Willat went back to Metro, told them of his ideas, but a deaf ear was turned to his directorial aspirations and he was told if he wanted to continue on the camera, he could. Willat was determined not to go back as a cameraman.

Jack Reed had gone out to the Coast with Thomas H. Ince. Reed wired for Willat that they were having trouble with their photography. Thomas Ince had known Willat when both were with the old Imp Company. He went West, straightened out the photographic situation, developed the decorative titles, revamped stories, made extra scenes.

It was Thomas Ince who gave him his first chance at directing a complete picture. He developed trick photography to a high point at that time, making "The Zeppelin's Last Raid," "False Faces," "The Guilty Ban," "Behind the Door," "Below the Surface" and several others.

Willat has worked for most of the big companies in his career as a director. Leaving Ince, he and his brother formed a company and made four features for Hodgkinson the most interesting of which was "Down Home," a rural drama, one of Leatrice Joy's first starring vehicles.

He has recently been with Famous Players, having worked there several times. Here he made "Wanderer of the Wasteland," the first Technicolor natural color picture to be made by a producing company, which served to bring the attention of the public so vividly to his beautiful wife, Miss Pillie Dove, now a First National star. Other notable productions for Famous were "On the High Seas," "North of 36," "Ancient Highway" and "The Enchanted Hill."

Willat has now returned to Universal, returned to Carl Laemmle, the grand old man of pictures, whose friendly guidance of former days was one of the real factors of Irvin's success in later years.

Irvin came to Universal to do a big special, but an emergency compelled him to make "Back to God's Country," which he has just finished.

Irvin Willat was the first man to make a Technicolor natural color picture. Starting in the laboratory he went through every phase of motion picture production until he took his place with the foremost directors of today.



Studio Row



RAYMOND CANNON, scenarist, has been signed to a long term contract by Metropolitan Pictures. Cannon adapted "The Rejuvenation of Aunt Mary" for the screen as well as a number of Douglas MacLean's successes.

* * *

WILLIS GOLDBERG will adapt Channing Pollock's drama, "The Enemy" for the screen. This will be directed by Fred Niblo for M-G-M.

* * *

DIANA MILLER, who was with Fox before quitting the screen for the house-wifely duties of Mrs. George Melford, is returning to the screen again.

* * *

ALYCE MILLS, for the past eighteen months in stock at Paramount, will end her contract with that company this month and join the free-lance ranks.

* * *

ETHEL WALES has signed a DeMille contract to be featured as a character actress.

* * *

MARIO CARILLO and Maude Turner Gordon are two new members added to the cast of "Anna Karenina," starring Greta Garbo for M-G-M.

* * *

FRANK CHANEY, father of the screen actor, Lon Chaney, died this week in Hollywood following a stroke of paralysis.

* * *

MILLARD WEBB, who has just nished directing Colleen Moore in "Naughty but Nice" is planning a short vacation in Honolulu between pictures.

* * *

BETTY BAKER has the lead opposite Wally Wales in his current duction for Action Pictures.

* * *

EDMUND BURNS has been assigned the lead in "Midnight Rose," which James Young will direct for Universal.

* * *

PHILLIP STRANGE and Pancy Phillips have been renewed by Paramount.

* * *

BOB CUSTER'S next starring picture for F. B. O. will be "Bull Dog Pluck."

* * *

"SILVER COMES THROUGH," Fred Thomson's latest for F.B.O. is now in the cutting room.

* * *

"COLLEGE" has been chosen as the permanent title of Buster Keaton's forthcoming comedy for United Artists.

* * *

BILL CODY has put the finishing touches to "Gold from Weepah," and is now considering story material for his next picture.

* * *

JULIAN JOHNSON is now head of the title department and film editor for Paramount on the coast.

* * *

CISSY FITZGERALD has signed a contract to appear in a Hal Roach comedy.

* * *

GERTRUDE ASTOR is playing the part of a show girl in "Too Many Women," starring Norman Kerry for Universal.

* * *

CHARLES MORTON has been signed to a long term contract by Fox.

* * *

LOYD HUGHES and Mary Astor are to be co-featured in "Do It Again," by First National.

* * *

GRETCHEN YOUNG has signed a long term contract with First National, according to an announcement by John McCormick, studio chief.

* * *

JASON ROBARDS has been selected to play the male lead opposite Dolores Costello in her next starring picture for Warner Brothers, "The Heart of Maryland," which will be directed by Lloyd Bacon. Robards is now finishing with May McAvoy in "Irish Hearts."

* * *

FRANK CAPRA has signed a new contract to direct for First National. His next assignment will be "Hell's Kitchen," which Robert Kane will produce in New York.

* * *

ON Sam Taylor's arrival from New York casting will start on Mary Pickford's next production to be screened under the title of "Paradise Alley." The story is by Kathleen Norris.

* * *

PAUL VINCENTI, Hungarian actor, has been signed by John McCormick, West Coast production chief, to appear in First National Pictures. He has a part in "The Stolen Bride" now in production.

* * *

MARIE PREVOST'S next starring series for Metropolitan is scheduled to be launched this week. The initial picture will go into production untitled.

* * *

RICHARD BARTHELMESS' next production with the completion of "The Patent Leather Kid" will be "The Substitute." It will be one of the final releases of the 1926-27 series.

* * *

"CAFETERIA," Howard Estabrook's original story, will soon go into production at First National, according to John McCormick. Charlie and George Sidney will be co-featured in the picture.

* * *

"OLD HEIDELBERG" is now in its final stage of production at the Metro-Goldwyn-Mayer studio and with its completion Director Ernst Lubitsch will leave for a visit to his old home town in Germany.

* * *

WILLIAM POWELL will next appear in "Who's Your Friend," starring Richard Dix. At present he is playing a villainous role in support of Raymond Griffith in "Time to Love."

* * *

CHARLES DELANEY, who made such a hit with M-G-M officials in the male lead opposite Sally O'Neill in "Frisco Sally Levy" has been signed to a long term contract.

* * *

DIRECTOR GEORGE SEITZ is using a large number of marines in his current production for F. B. O., "The Great Mail Robbery."

* * *

DORIS HILL is another young actress to join the Paramount fold. She has just signed a long term contract with that organization. Her work opposite Syd Chaplin in "The Beter 'Ole" first attracted attention.

* * *

"THE BRANDING IRON" recently completed at the M-G-M studio by Reginald Barker, will be released under the title of "Body and Soul." The cast includes Norman Kerry, Lionel Barrymore and Eileen Pringle.

* * *

WARNER BAXTER, Marietta Millner, Ford Sterling and other players in "Drums in the Desert," Paramount production, are back in Hollywood from a two-week location trip to the Navajo Indian reservation in Arizona.

* * *

MARION DAVIES is now making "Quality Street" for M-G-M. Sidney Franklin is directing and the cast includes, Conrad Nagel, Helen Jerome Eddy, Flora Finch, Kate Price, Margaret Seddon and other well-known players.

* * *

LOYD HUGHES will play opposite Billie Dove in her second starring picture under her present contract with First National, "American Beauty."

* * *

FOBELLE FAIRBANKS has been signed to play the ingenue lead in "What Happened to Father" to be produced by Warner Brothers. Warner Oland is also in the cast.

"It Takes an Army to Support a King"



Bread and Butter Pictures

ALMOST every week one or more plays reach the Broadway screens that are dismissed by the critics with fine contempt as the veriest drivel. Sometimes these writers simply throw up their hands in horrified disgust and refuse to comment seriously on the trashy product. They are beneath the notice of the highly intelligent Broadway critic.

And because the New York reviewers can find no good in these productions, the smaller city men follow their lead and they, too, hold their aristocratic noses with delicate disgust and cry to the high heavens for Art.

Now and then a picture will come to the screen that is lauded to the skies. The critics stumble all over their feet in their efforts to get into the front row of applauders, and they go out and tell the waiting world that there is still some hope for the generally despised art of picture making.

Few of them stop to consider that the highly artistic picture may make only a limited appeal. It may be boosted over in a hundred first run houses, but when it gets over to the second runs and lower, the red ink begins to trickle in until, in the very small houses, the trickle becomes a flood.

Some of these pictures may show a small profit. A few more are lucky to break even. Some will represent a definite production loss. This does not, of course, refer to the splendid road show pictures. They generally make a financial clean-up. The type of picture to which present reference is made is the higher class program offering, intelligent in story, brilliant in production and admirable in cast and yet not a popular success.

Often these are made with the advance realization that their making will not be followed by a great financial return. They are made with the hope that they may gross their costs or at least represent but a small loss. They are made to satisfy the comparatively limited number who appreciate the best, and produced in the hope that they will help to give tone to the general product through satisfying the minority demand.

If they break even, well and good. If they lose, their loss is more than covered by the large profits of the trashy farces, the sensational dramas and the light comedies the critics so intolerantly regard.

It is all right to seek higher phases of the art, but meanwhile why not recognize that it is the pictures so superciliously regarded by the critics; these pleasant unambitious but genuinely entertaining pictures that pay the bills for the adventures into the generally unprofitable "artistic" pictures that are highly lauded, but thinly patronized.

This Week and Next

*Easter Brings a Raft of New Attractions
To Broadway Screens to Win Big Business*

*Al Selig and Lon Young Are Assured That
They Will Not Be Omitted From the 1932*

*Critics in Council May Be the Big Idea
But Sometimes Criticism Halts Selection*

*Why Not Permit the General Public to Buy
The Splendid Stills Made on Super Films?*

EASTER brings more new pictures to Broadway than have been listed in any similar period for a long, long time. Of course, "The King of Kings" is attracting widespread attention, but Norma Talmadge is by no means a poor second. Every actor yearns to play "Hamlet" and every actress has her heart set on "Camille." Some of these days we'll probably find Clara Bow trying to camp "Armand," and we hope that Mrs. Glyn makes the scenario. There would be a combination worth while. Bennie Schulberg, please sit up and take notice.

WHAT happened to that projected Hal Roach drop-in theatre in Los Angeles? Not long ago there was a lot of talk about it, but nothing lately. The Roach press agent may have been shooting for space, but there is a sound idea back of the scheme. Here in New York the Cameo should make a cleanup with the same idea. There are hundreds of men around the crossroads with half an hour or so to waste who would welcome such a house. In the old days the saloon solved the problem, but a man can't sit up to a drug counter for half an hour over an ice cream soda.

TWO good old timers were inadvertently omitted from P. A. Parsons' splendid story of advertising in the Anniversary Issue of Moving Picture World. P. A. made his apologies in advance, but that does not put Al Selig and Lon Young into the big number. Both of them put on their advertising long pants many years ago. We'll promise they will not be omitted from the big quarter centennial, five years from now.

IT was almost inevitable that the presentation of "The King of Kings" should have revived the hoary old story of John B. Stetson, who when he made a production of "The Passion Play" was indignant with the producer for using only twelve Apostles. He didn't see why he could not have a couple of dozen and make a really big production. De Mille stuck to the twelve and did not even try to swell the number.

AND "The Passion Play" reminds of Jimquin's story of the black top traveler down in Mexico who presented the Pathe version for an entire Holy Week in a town below the Rio Grande. For Easter Sunday he announced a special show "for men only," with the admission boosted to a whole dollar. And when he started to run off "The Passion Play" again, the excitable audience used the blue seats as kindling for the tent and did their best to cremate the manager. Any of you chaps remember the days when you used to have a print of "The Original Fatima," to run off at a quarter a head along about eleven o'clock for the red hot sports? Them was the happy, primitive days!

HOPE Paramount has better luck with its Author's Council than happened ten or eleven years ago when Lubin tried it. All the directors and office scenarists sat in council one night each week and the stenographer read briefs of the most promising of the stories. It got to be eleven o'clock one night and it had been "thumbs down" all evening. Finally Ferd Singhi looked about the room. "The idea," he suggested mildly, "is to buy some of these stories." An author is apt to make a devil's advocate to anyone else's work.

TIME was when all theatrical contracts called for half salaries or a layoff the week before Christmas and Holy Week. No manager expected to do more than break even in these seasons and considered himself lucky if he did as well as that. Along Broadway Good Friday was better than average this year and the general business for the week was far larger than was anticipated. The times change, and theatrical conditions change with them. But tradition holds good in that Easter Week is cleanup time. All of the houses have been packed and some of the larger shows played to a stand-out even on the swing between matinee and night. With the public schools closed for the week, there was naturally a huge matinee business, but the nights were even better.

THE play may be the thing, but you have to hand it to the director, too. Take "Knockout Reilly" at the Paramount this week, for example. Structurally this is not more than good average melodrama. Carelessly produced it would not have scored very strongly. Carefully directed by Malcolm St. Clair the picture becomes invested with a charm arising almost wholly from good direction of able players. And even the good playing would have been without avail unless intelligently directed.

IT is not unlike two public readers presenting the same selection. One may mouth and mispronounce his words, giving the wrong inflections and reading into the lines an entirely different meaning. Another, with a better voice and higher intelligence may read the same words in a manner to bring out fully the hidden beauties of the author's thought. One man gets merely the idea—and gets it wrong. The other adds something of his own to the work of the author. A really first class director is entitled to fully as much credit as the author.

IT seems a pity that some of the wonderful stills made on current productions get no further than the newspaper offices. Many of these pictures are genuinely artistic and probably would command a market were they made available to the public. This applies, of course, only to the really big productions, but we believe that a portfolio of ten or a dozen pictures, selling around a dollar a set, would find a ready market.

IN this connection it is interesting to recall that the Motion Picture Story Magazine, pioneer of the fan issues, was the outgrowth of the suggestion that booklets be issued on some of the fine one reel productions Vitagraph was making around 1909. J. Stuart Blackton worked the idea over and the result was the magazine.

Epes W. Sargent

by the way

**Warner Brothers Purchase Of Vitaphone Stock
Forecasts Reduction In Installation Costs
And Increased Activity In Theatre Field**

**John J. McGuirk, First National's New Chief,
May Write Fresh Page In Film History**

**Joseph M. Schenck Gathering Star Talent
While Others Concentrate On Theatres**

**Cecil B. DeMille's "King Of Kings"
Reverently Portrays World's Greatest Drama**

THE announcement that Warner Brothers have acquired full ownership of the Vitaphone Company, through the purchase of the stock holdings of Walter J. Rich, upon which they held an option, forecasts many interesting and early developments in the "sound picture" field.

THAT it indicates an immediate broadening in the sphere of Warner Brothers and Vitaphone activities is a certainty, with the probability that means will now soon be found, which will afford a mutually satisfactory basis for other big producing and theatre-holding groups to be franchised to use the recording and reproducing devices exclusively controlled by the Vitaphone Company through its contracts with the Western Electric Company.

ACCORDING to the official announcement, in future all financing and installing of Vitaphone apparatus will be in the hands of the Western Electric, solely, and its subsidiary, Electrical Research Products, Inc., while the Vitaphone Corporation will be free to devote its entire facilities to the production and distribution of Vitaphone numbers and musical accompaniments.

WHILE the formal statement does not say it in so many words, the effect of the whole deal will be to place the Vitaphone Company in the highly desirable position of being on the receiving end exclusively, issuing franchises and collecting royalties for same, without tying up any large capital or involving any responsibilities for the carrying charges attendant on installation costs, which may have to be repaid over a period of time, all of which are now assumed directly by the Western Electric Company.

DOUBTLESS there will be a substantial reduction in the present costs of installing the Vitaphone equipment in theatres, which now range from \$15,000 to \$25,000, according to the size of the house, and it is also more than probable that the charge of ten cents per seat per week, which has hitherto been a condition of every Vitaphone theatre franchise, will be greatly modified or a new rental plan evolved, in consideration of the volume of business which now may reasonably be anticipated.

ONCE the new terms of installation and franchise royalties are announced, and it is only a matter of a few days, when this may be expected, as it is understood they have practically been determined upon already, watch the scramble among some of the big circuits to get their names on the dotted line for Vitaphone franchises.

THE election at Atlantic City of John J. McGuirk, president of the Stanley Company, to succeed Robert Lieber as president of First National, which was long ago forecast, and the combination of the Stanley-West Coast Theatres-First National forces, is less interesting as news than in its potentialities for influencing the future course of the film industry.

THE present balance between the big producing-distributing-theatre holding groups is so nicely adjusted, that any new alignment of interests or combinations with leanings or affiliations away from those heretofore existing, bids fair to be most disturbing, not to say revolutionary in its far-reaching possibilities.

JOHN J. MCGUIRK is a strong and farseeing executive, who has proved his outstanding abilities in successful theatre operation and in finance, and he will now have an opportunity to apply his great talents to the production problems—which are by no means of lesser importance than the theatre end—of First National.

OF chief importance—to the industry at least—however, will be the direction in which he guides the great merger of interests he now heads and whatever future alliances may develop, there seems to be no doubt but that a new page in motion picture history is about to be written.

PARAMOUNT Famous Lasky and Publix, Metro-Goldwyn-Mayer and Loew Theatres, Inc., or the merging Keith-Albee, Orpheum, North American Theatres, Pathe and Producing Distributing Company, with which of these three giants will John J. McGuirk elect to join forces, against the other two?

WHILE others have been striving to find their place in the sun, establish a monopoly or maintain themselves against increasingly intense competitive conditions, according to the point of view, by buying, building or controlling theatres—the retail stores of our industrial scheme—at least one able and farseeing individual has been making considerable progress in getting a corner on the finest line of merchandise we have, some of which every retailer is apt to need and need badly during the course of the year.

THE individual referred to, of course, is Joseph M. Schenck, head and front of United Artists, who announces the important production plans of that company in this issue of MOVING PICTURE WORLD.

MERCHANDISE, after all, is what this or any other business must have to keep its retail stores open, and it takes no Solomon to surmise that in the coming days of intense theatre competition, Joseph M. Schenck's particular kind of box office merchandise is going to be in big demand.

CECIL B. De MILLE has made a great picture in "The King of Kings," which opened at the Gaiety on Tuesday, a wonderful portrayal, reverently and faithfully executed, of the greatest drama in human history.

YET somehow to this writer, this really marvellous production seems just to miss being what it surely ought to have been—the screen masterpiece of all time.

Merritt Crawford

HENRY MAC MAHON broadcasts the information that with the opening of "**The King of Kings**" at the Gaiety this week, there is only one theatre on Broadway north of 42nd Street, which hasn't been taken over by the movies. This is the Winter Garden, where the Shuberts still are making a desperate effort to stem the celluloid invasion.

The legitimate theatres now housing motion picture attractions are the Astor, Central, Cohan, Criterion, Gaiety and Globe, while the ten regular motion picture houses along the Main Stem are the Capitol, Colony, Embassy, Paramount, Strand, Rialto, Rivoli, Loew's New York, Loew's State and Warner's.

Which recalls, that when the Strand opened, just thirteen years ago this week, there were



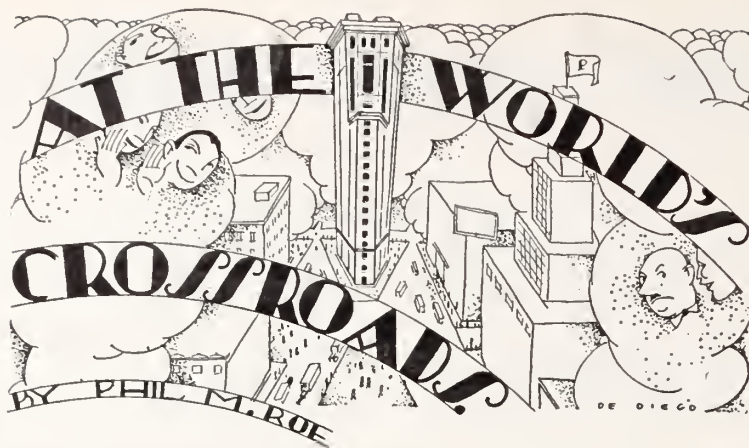
plenty who averred with due solemnity that the movie was the moron of the amusement business, a passing craze which would soon slip back into the oblivion in which it belonged, while all speculated on the possibility of making enough motion pictures of sufficient novelty and attraction quality to supply the theatre with a new bill weekly.

Joseph Plunkett, who presided over the Strand's big birthday party this week, and watched the never ending line at the box office, may have wondered what the next thirteen years were going to bring about in the way of changes. Television and "talkies" are already here and the ten thousand seat house is not far distant, with the stereoscopic film and the huge screen no longer merely visionary theories.

The movies surely do move.

Randy Lewis, who was just beginning to get accustomed to hide his feet under a desk in the Moving Picture World editorial staff room, goes westward in a few days to do continuities for Hoot Gibson and others. The adolescent urge originated by Horace Greeley did not impel him to leave his friends here flat, but a colorful telegram, outlining the advantages of California residence, when you have a fat contract to go with it, proved too much for his powers of resistance. The boys will miss Randy, but they wish him a power of good luck in his new adventure.

When **William Le Baron**, newly announced vice president in charge of production for F.B.O., goes to Hollywood next week, it will be the first time that this well known production



executive has set foot in California, although his name has been associated with many screen successes during the past eight years. It is no secret that he is expected by President Joseph P. Kennedy to pep up F. B. O.'s production activities considerably, still further reinforcing the efforts of Edwin King, the head of the studio, with whom Le Baron was formerly associated at Famous Players eastern plant. It will not take the new production chief long to get acclimated and then watch his smoke.

Herbert H. Van Loan, who still writes pictures for **Rayart**, although now a full fledged playwright, because **Ray Johnston** once took him to lunch when he needed lunch, has written a new stage play, "Blood Money," with George Middleton, which will open in New Haven, Conn. on May 16. His latest stage success, "The Noose," which recently closed a twenty-eight week run at the Hudson, is now going big at the Selwyn, Chicago, where it opened Easter Sunday.

Lya de Putti, piquant as ever but a trifle travel worn, is fast becoming a commuter between New York and Hollywood. For several months past she has hardly had time to get her suit-



case unpacked before she has had to jump a transcontinental train again.

A hurry call from Universal last week started her west after barely forty eight hours in New York, where she had hoped to remain a fortnight at least. She begins work on Monday in "Midnight Rose" in which Bessie Compson was scheduled to star, under the direction of James Young. That is provided nothing occurs in the interim, which will once more make her buy a ticket east.

R. F. (Pete) Woodhull, president of the M.P.T.O.A., is stepping on the gas these days, getting ready for the national convention at Columbus in June. He says that exhibitors everywhere are showing keen interest in M.P.T.O.A. affairs and he looks for a record turn-out at the forthcoming convention. With Roxy as a drawing card, it ought to prove the biggest yet.

Robert H. Kane has started things humming at Cosmopolitan Studio again with his latest feature, "Dance Magic," for First National. He has the unique distinction of being the only big producer, not in captivity, who has demonstrated that he can make pictures of premier box office quality more economically



in the East than in Hollywood. California sunshine evidently means nothing to Bob Kane for he uses no more "juice" in making his pictures in New York than he would on the Coast, though the sunshine there was once given as the reason for Hollywood being the movie Mecca. But then Bob is in the picture and not the real estate business.

William R. Frazer, general manager for Harold Lloyd, is a forestry expert. He is mainly responsible for securing the co-operation of Will H. Hays in enlisting the aid of the country's screens during National Forestry Week, beginning April 24 with "Plant A Tree," as the slogan. Lots of folks do not realize, Mr. Frazer points out, that the wholesale destruction of trees, without an organized effort at replacement, is by way of being a national calamity.

Again the power of the screen is shown in broadcasting this important propaganda for anything which affects the general prosperity of the nation will have a similarly serious reaction upon the entire film industry.

WE hear a lot about "specials" and "roadshows" these days, which are planned by various companies, but the exhibitor is beginning to take these brave announcements with his tongue in his cheek. Any importantly planned picture may or may not be of "special" or "roadshow" quality, but it has got to be made first before anyone can say so and even then it is still a matter of guesswork largely until the picture has stood the acid test of public approval.

Production costs no longer make the difference between the picture of outstanding box office quality and the one that is just another of "those things." Why kid ourselves about it? Or try to impress the once impressionable exhibitor with the same old bunk? He's getting wiser every minute.

More brains, instead of more money are what is needed in the planning of our big pictures, rather than rivers of adjectival blah blah from publicity departments, if the industry is going to progress. Otherwise a lot of our biggest producers are going to face deficits next year that will look like a young national debt. And this don't mean maybe.

Herbert Crooker mimeographs that **Johnny Hines** is having trouble with two of his temperamental staff, because he has given one and not the other a part in his forthcoming production, "White Pants Willie." It seems that **Loretta**, Johnny's "famous educated parrot," who had a part in his recent feature, "All Aboard," is sore because he has given the feathered role in his newest production to Bozo, the comedy goose. Herb assures a waiting world that **Loretta** has become so indignant, that she is moulting and sheds a feather every time Johnny Hines comes near her cage.

Newspaper headlines are often misleading. Thus the amazing announcement in a Connecticut paper "**SCREEN STAR TAKES BATH FOR HUSBAND**" might or might not indicate that Earl



Carroll was out again, whereas the fact is that the story beneath this startling caption merely stated that Mary Hay, lately Mrs. Dick Barthelmess had married a gentleman named Vivian Bath.

At least it indicates that Saturday Night still has its traditional significance among newspaper head writers of the Nutmeg State.

SOVIET FILMS STEEPED IN PROPAGANDA

*Lenin First To
Recognize The
Power Of
Movies*

By R. Sydney

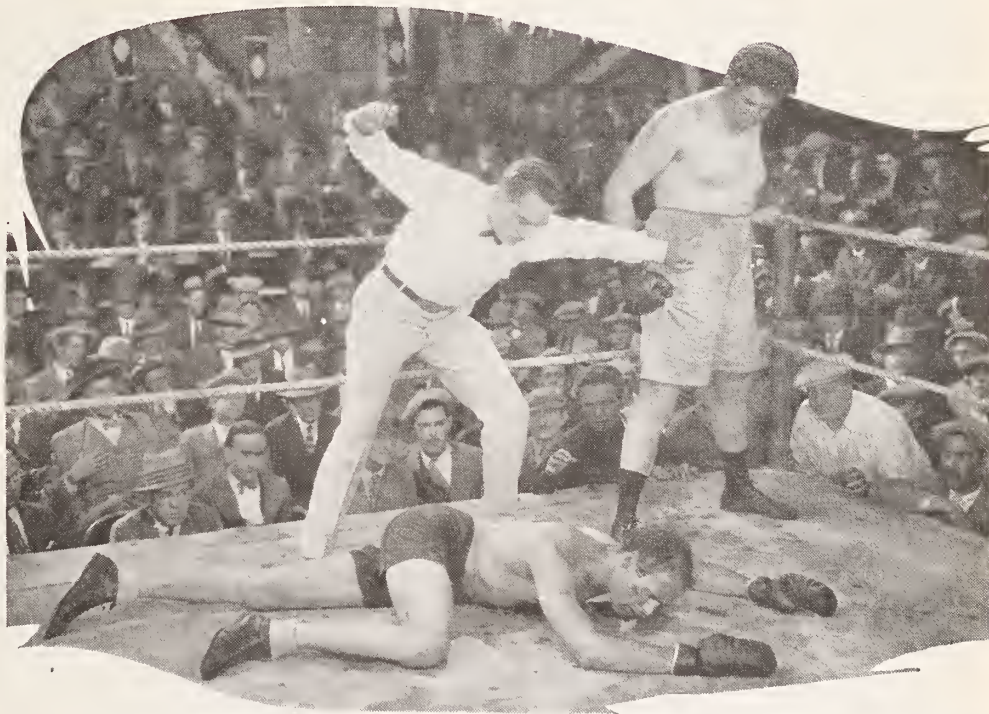
London Representative Moving Picture World

SPEAKING of Russia, we have been able to secure the following figures relating to the progress of cinematography in that vast and tragic country. The beginning of the industry there dates back to 1901. The first Russian productions, promoted by Tcharinine, date back to 1906. From this date, producers, renters, and cinemas steadily increased. The World War threw Russia on its own resources in this respect and the development of the industry there took on a rapid phase. In 1917 throughout the whole of Russia (as it was then), there were 2,700 cinemas under private enterprise; about 15 production firms with a total working capital of some 12 million gold roubles. Then, the Government did not concern itself with the industry, and the first and only State organization before the Revolution (1917) that took an active interest in the silent art was a commission appointed in 1915 to inspire patriotism and do military propaganda through film production and the screen. Nearly 90% of the producing firms were located in Moscow, with some second rate firms and studios at St. Petersburg (now Leningrad), and Odessa. There were about 70 renter firms, not counting Poland and the Baltic States, 18 of which were in Moscow, a dozen in St. Petersburg, and the rest in the provinces. These firms rented about 12 to 15 million metres of exposed film, of which only 30% were of foreign origin. This extensive production is explained by the circumstance of the war and the suppression of the Czarist censure following the revolution of March, 1917.

Such was the cinema industry in Russia up to the close of the old regime. The revolution was a heavy blow for private enterprise. In pre-revolution days, under the old regime, cinematography was in the hands of capitalists with one aim: to make rich those who had invested with them their money; so they did all they could to entertain the cinema-going public. Naive stuff for the moujiks and melodrama for the middle classes! It was the day of popular folk and fable stories or dramas that made the air "blue!" Nothing was done to edify the public or educate the masses of peasantry. But this was all radically changed with the coming of the Revolution and the establishment of the U. S. S. R. Lenin saw the mighty power of the moving picture appeal; Lenin said, "Of all the arts, for Russia the supreme and greatest art is the cinema." Despite this, the position of the industry was precarious under the new regime, which spread panic and despair in the hearts of the cinema proprietors and producers, who accordingly fled from Russia taking with them what they could of their trade property and destroying the rest.

So, in 1919, there were in Russia only the studios of Ermolieff and the Societe Russe, who still carried on and produced three or four acceptable films yearly.

Then came the "Renaissance" for the cinema



Ralph Graves kissing the canvas in Universal's forthcoming "Alias the Deacon."

industry in Russia. The Soviet leaders set out to find scenarios, actors, producers, operators, equipment, etc., etc., and unceasing efforts have since been carried on for the reestablishment of the industry, though mainly for the furtherance of world-wide Soviet Russia propaganda. Everywhere today the workers have their Cine Clubs and are supplied with films at cheap prices, and admitted to the cinemas at reduced rates. Of course, it is all a matter of monopolies granted by the Government; there is no competition; Goskino, a firm founded in 1922, has the monopoly for renting.

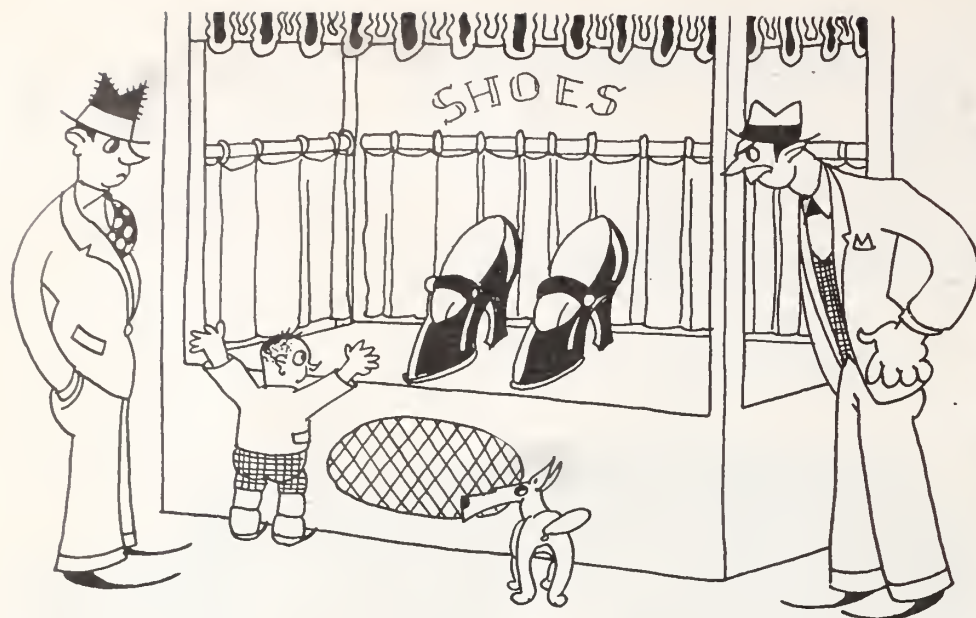
So cinemas and cine-clubs continue to increase. In January, 1924, over 1,000 film programs were distributed; in July, 1924, 2,500 were sent out to the various screens. The organization Goskino carries on a grand campaign of education and culture. Every month, more than 600,000 metres of positive film of educational subjects is distributed among the workers' clubs, 20% of it being given free. At the same time, Goskino is always out to find new methods of production, to meet the growing aspirations of the emancipated masses of the new Republic. So we see on their screens the familiar "Gazette" series of films,—films of real happenings in life; artistic films, such as "The Extraordinary Adventures of Mr. West in the Country of the Bolsheviks," and "The Death Ray." Then there is "The Strike." In this film there are absolutely no heroes nor heroines, but the crowds act their parts so naturally and sincerely that the spec-

tator feels himself one among them as the drama is unfolded on the screen. The stage director of "The Strike" was Mr. Eisenstein, who gave us another masterpiece in the story of the warship Potemkin, considered unquestionably the masterpiece of moving picture art the world over at the present day.

Such was the position of the cinema industry in Soviet Russia up to 1924. At the end of 1924 coordinate action in the industry was effected by the foundation of the share company SOVKINO, (Soviet Kinematograph) who commenced work March 1, 1925. Sovkino has the monopoly of rentings in Russia, and also the monopoly for production and sale of Soviet pictures to foreign countries. On October 1, 1925, the results of Sovkino Company's activities were:

Cinemas, including cine-clubs, increased to over 2,000 or 60%. Price of rentals reduced by 45% compared with former prices of Goskino and other firms. This Government monopoly, as it really is, tends to spread the cinema all over the country, and their maxim is: "All the profits of the cinema for the development of the cinema."

For 1926-1927 SOVKINO plan to produce 40 to 45 big feature films, 64% of which will depict life under the Soviet regime, 11% historical-revolutionary, 2% classical literature works, and the remainder various. They aim at perfection in quality, art reform, and subject to suit the spirit and new aspirations of the masses of workers and peasantry.



A SIZABLE CINDERELLA

by Eves W. Sargent.

RUSHVILLE never had a Cinderella contest, and when Jim Sprague, of the Bijou suggested the idea to Ben Hayden of the Boston Shoe Shoppe, Ben almost kissed him. It was about the time the girls were laying in their Easter footwear, and it should bring every girl in town to the Shoppe instead of to Ben's hated rival.

It was very simple. Jim was to get a pair of shoes from some famous star and give them to the girl who could most capably fill them. Being a literal sort of chap, Jim decided to get a real pair of shoes instead of the usual fake of working of a pair of small sized shopworn shoes from stock.

He figured that he needed the most help on "Russian Love," starring Vera Vodsky, a comparatively recent importation, and so he wrote to her direct. And it so happened that an untrained mail clerk passed the letter along to Vera herself, and Vera, pleased at this tribute from one of her new admirers, sat right down and replied to the letter instead of passing it along to the press department.

A few days later the town policeman parked himself in front of the Boston Boot Shoppe in a vain effort to keep the sidewalk clear, for just inside the plate glass was a letter in Vera Vodsky's own illegible scrawl advising Jim that she was only too glad to comply with his request and that the shoes were following parcel post.

Just below was a flock of pictures of Vera and the offer of the shoes to the girl whose feet most nearly compared with those of the famous star.

Rushville was in a ferment. Hank Bream, the druggist, was pestered with requests for "something to make my feet small" and the Rushville Banner gave two columns on the front page to a splash about "the signal honor done our thriving metropolis," slopping over with laudation for "our enterprising entrepreneur" James H. Sprague.

For days the flappers crowded into the post-office for both the morning and evening mails, and Jim waited importantly for word that the shoes had arrived. For nearly a week Jim had

a double daily ballyhoo as the flappers flattened their noses against the glass of the boxes to be first to view the package and pass the word along.

Finally the package did arrive, and Jim viewed somewhat dubiously its rather large dimensions.

"Looks like perhaps she sent two pairs of shoes," suggested the postmaster. "Either that or you wrote Charlie Chaplin by mistake."

"Probably she wrapped them vary carefully," sparred Jim, as he hurried through the waiting crowd and over to Hayden's store, where in the private office they unwrapped the parcel.

As the last wrapping of tissue paper fell off there was a gasp. They were simply enormous.

"Eights, and double D, at that," was Hayden's comprehensive comment. "Only Ma Prichard or that nigger cook over to Snow's could wear those. Catch any flapper even trying."

Dismally they looked at each other, starting as the chief of police entered.

"Hurry up and put those shoes in the window," he demanded. "The whole darned town is waiting to see them."

"Them!" demanded Jim, pointing to the expansive footgear. "Bill, they'll laugh me out of town."

"Put 'em in or I'll run you out of town," commanded the chief. "I got to keep order in this burg and I only got one policeman to do it with. You show them shoes."

Almost tearfully Jim and Hayden headed for the window and put the shoes on the black velvet pedestal already arranged for them. They barely fitted the generous platform, and the shouts of laughter that beat through the glass told Jim that he was licked.

Hayden let him out of the back door and he slipped down the alley to his own office where he grabbed for the telephone and called up his exchange. Into the rubber receiver he poured the story of his defeat then listened expectantly, finally to break in with an indignant: "Say, I ain't paying twenty-five cents a minute just to hear you laugh."

That had the desired effect and briefly Howard Thornton gave the explanation. "Vera's a wonder," he soothed, "but she's a peasant girl and she has big feet. They're so big that they seldom play her in a full length scene, and then she rehearses in carpet slippers and gets eased into her shoes just before they shoot the scene. It takes two men to get them on and three to get them off."

"But why did she send them?" demanded the irate Sprague.

"Didn't know any better," explained Thornton. "Your letter must have gone direct to her. You should have worked it through me. I'd have wired the studio agent and he would have shipped on a pair of small ones. Next time come to me, Jim. I'm always glad to help."

"There won't be any next time," prophesied Jim glumly. "This is going to put me out of business."

"Not a bit," assured Thornton heartily. "You sit tight, tell them there must be some mistake and I'll fix you up."

"It's going to take a lot of fixing," objected Jim, but Thornton only laughed.

"This is easy," he declared. "By the way, Jim, how about your contract for the 'Fabulous Fifty.' You haven't signed up yet."

"I will if I get out of this scrape," promised Jim, and somewhat heartened, he hung up the receiver.

He had to stand an immense amount of kidding that evening, but he followed the tip, and declared stoutly that there must be some mistake. Even at that, he was fed up on jokes, and he breathed a sigh of relief the following morning when he pasted to the glass of the Boston Shoppe a telegram from Los Angeles which ran:

"Just discovered that my maid has made a dreadful error. Stop. Sent a pair of her own shoes by mistake. Stop. Sending a pair of my own by air mail. Stop. Best regards to my loyal Rushville friends. Vera Vodsky."

Three days later Jim received a pair of 2-aa by air mail, and rushed them into the window. He did not make similar display of a bill that came a day or two later and he cheerfully sent to the Los Angeles studio a check for fourteen dollars for one pair of costume shoes.

He did not even object when Thornton tilted the price of "Fabulous Fifty" by a cool two hundred dollars. It was worth the money.

Begin At The Bottom



JACQUELINE GADSEN, who is co-featured with Lionel Barrymore in M-G-M's mystery story, "The Thirteenth Hour."



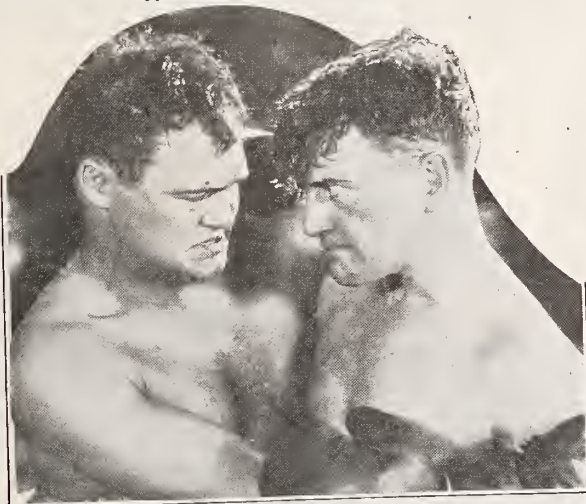
MARTHA SLEEPER, 1927 Wampas Baby Star, who is appearing in Pathe comedies.



MARY BRIAN in a costume not at all compatible with the name of the picture she is appearing in; Paramount's "Knockout Reilly."



JUDGING from this picture Monte Blue couldn't be playing the title role in Warner's "The Brute." But then.—



RICHARD DIX trying to look hard in his latest opus for Paramount, "Knockout Reilly."



WE don't wonder that George O'Brien is smiling. Dione Ellis is not hard to look at. They are appearing in Fox's "Is Zat So?"



NANCY NASH is the girl with the black stockings on and the chorus is from Fox's "Rich But Honest." They all seem to be rich AND honest."



MARY MABERRY is going to have a hard time attracting all the attention with her sister Pathe-Sennett dolls.



THIS is little Alma Bennett, who draws her pay for appearing in Pathe-Sennett Comedies.



THIS Mack Sennett bathing girl who is appearing in Pathe Comedies, didn't give her name. But what's in a name?



JUST to be different, Ruth Taylor donned a street costume. Now I ask Pathe, is that nice?



ALTHOUGH Madge Bellamy is appearing in Fox's "Ankles Preferred," we think her face is quite as fetching.



HEAVE to the waistline, let the hips fall where they may. Estelle Clark, M-G-M player, out on a bender.

Detour the Contours



DOROTHY DEVORE, who just signed the Educational dotted line, looking wistfully rustic.



ALMA RUBENS, who is appearing in Fox's "The Heart of Salome."

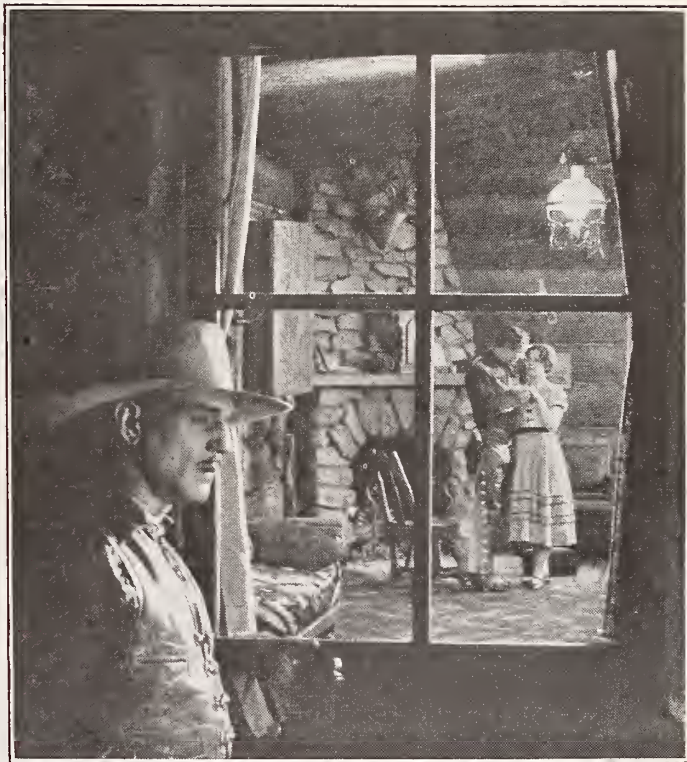


LEILA HYAMS' first appearance under her contract with Warner Bros. is in Monte Blue's next picture, "The Brute."

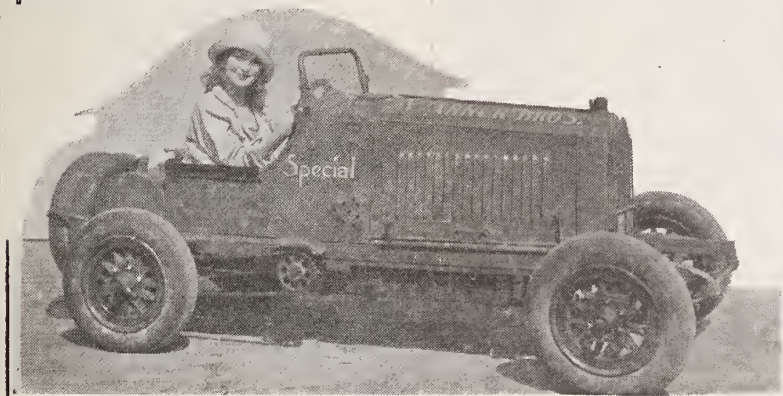


ANOTHER disturbing daguerrotype of Mary Mabary, Pathe-Sennett comedienne.

Pull Down The Shade



TOM MIX and Marjorie Daw should know enough to pull down the shade by this time. Scene from Fox's "Outlaws of Red River."



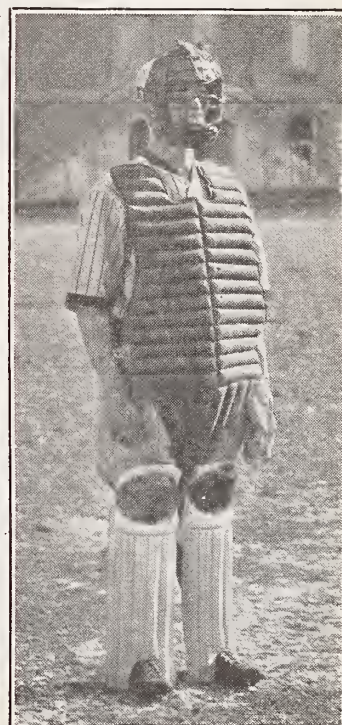
A LITTLE car for a big star. Dolores Costello tries out this bus between scenes of her next Warner starring picture, "A Million Bid."



WE envy the desperado with Allene Ray in his arms. A scene from chapter four of Pathe's serial, "Melting Millions."



CAMOUFLAGE is not precisely our idea of art, but Marjorie Zier of Pathe-Sennett comedies is a lovely girl.



BUSTER KEATON, filled with collegiate fervor and trying hard to hold down the bag at first base in his next picture for U-A "College."

A Jungle Symphony



KAMEELA (Ann Rork) overhears a nasty plot about something or other in First National's "The Notorious Lady."



"THE CLIMBERS," a story of old Spain, surrounds Irene Rich with a picturesque plot as her next for Warner Brothers.



BABE is expecting guests. Anna Q. Nilsson tells the Sultan of Swat (Babe Ruth) to lay off chewing tobacco in First National's "Babe Comes Home."



THIS child looks as if she were handed a divorce. Clara Bow in Paramount's "Children of Divorce."



MARJORIE DAW smiling ecstatically about something in Fox's "Outlaws of Red River."



BARBARA BEDFORD is "The Notorious Lady" in First National's picture of the same name.



NO wonder she looks sad. Her sweetheart's in the jug. Mary Brian thinking of iron bars in Paramount's "Knockout Reilly."



LAURA LA PLANTE is going to poke someone in the ear, judging from the icy stare. She is in "Beware of Widows."

Warner Bros. Program For May Release

The month of May will bring four releases from Warner Bros.

On May 7th, Rin-Tin-Tin's latest starring vehicle, "Tracked by the Police," will have its first showing.

May 14th will be the day on which "The Climbers," starring Irene Rich, will be released.

"Irish Hearts" will be delivered to exhibitors on May 21st. It is May McCavoy's second starring picture for Warner Bros.

"A Million Bid," scheduled on May 28th, brings Dolores Costello in another starring story, melodramatic in nature.

Krellberg Lists Eight Pictures For 1927-28

Sherman S. Krellberg, president of Krellberg Pictures Corporation, announces through his New York office at his company's Los Angeles headquarters that production will be started immediately on the first two of eight pictures to be released in the 1927-28 season.

"The Little Girl God Forgot," Edward E. Rose's famous stage play, will star Dorothy Devore.

The second release is "The King of Clown." James Kirkwood will be starred.

"Criminal Youth," a sociological problem play, will be made with the cooperation and under the supervision of one of the best known American authorities on criminology.



Ramon Novarro and Alice Terry in M-G-M's "Love." Miss Terry appeared in this picture before going abroad.

Five Important Releases On M-G-M Schedule Next Month

"King of Kings" At Gaiety Only

Producers Distributing Corporation announce that the Gaiety Theatre engagement of Cecil B. De Mille's production, "The King of Kings," will be the only showing in the East this season.

The Western premiere will be held sometime next month in Grauman's Chinese Theatre, which is now under construction in Los Angeles.

Rork-Rowland Rogers' Film

After negotiations extending over a number of weeks, contracts have been signed whereby Sam E. Rork will star Will Rogers in Charles Hoyt's "A Texas Steer" as a special production for First National Pictures.

This announcement is issued by Richard A. Rowland, general and production manager of First National, who came east with Mr. Rork a few days ago.

Canada Likes 'Em!

Two Tiffany feature productions, "College Days" and "That Model From Paris" played two of the leading motion picture theatres in Montreal this week.

"That Model From Paris" will be seen at the Imperial and "College Days" at the Strand.

Starring Vehicles For Chaney, Novarro and Marion Davies on Tentative List; Also Tim McCoy in "California"

THE STRONG SPRING release grouping introduced by Metro-Goldwyn-Mayer in April with such pictures as "Rookies," "Lovers?" and "Frisco Sally Levy" will be maintained during the coming month by an impressive list of five feature films according to M-G-M's tentative May schedule.

Starring vehicles for Lon Chaney, Ramon Novarro and Marion Davies are included in the May group of releases.

"The Unknown," Chaney's new starring picture, is said to provide this versatile actor with one of the most intriguing roles of his career, that of an armless circus freak in a Spanish tent show. The story is an original by Tod Browning, and was directed by him, with Joan Crawford, one of the most popular of the younger actresses, playing the star. The cast of "The Unknown" includes Norman Kerry, John George and Nick DeRuiz.

Ramon Novarro's new starring release is "A Certain Young Man," in which Renee Adoree and Carmel Myers have important roles. This film was directed by Hobart Henley, and is a sparkling comedy-drama, with Novarro in a part rather different from those in which the public has been accustomed to seeing him.

Marion Davies's new production is "Tillie the Toiler," in which this popular star essays another delightful comedy role, that of the heroine of a picturization of Russ Westover's cartoon, "Tillie," known to millions of newspaper readers throughout the country. Hobart Henley directed, Ralph Spence wrote the titles, and the supporting cast includes Matt Moore, George K. Arthur, Gertrude Short, Bert Roach, Estelle Clarke, George Fawcett, Harry Crocker and Claire McDowell.

A new historical Western picture starring Tim McCoy, who jumped to the front ranks of screen popularity in this type of role with his first two films, "War Paint" and "Winners of the Wilderness," is also on the books for May. The new picture, "California," is a dramatic story of frontier days by Peter B. Kyne, famous for his Western adventure tales. W. S. VanDyke, who made McCoy's earlier pictures, directed.

"Captain Salvation," another May Release, promises to take high rank among the adventure stories of the year, with Lars Hansen and Pauline Starke heading a strong cast. John Robertson was the director.



Lovely Dione Ellis as she appears in Fox's "Cradle Snatchers."

M.-G.-M. Signs Star

Josie Sedgwick, for many years a star in Western features, and a sister of Edward Sedgwick, who directed the current hit, "Slide, Kelly, Slide," has been signed by Metro-Goldwyn-Mayer. She will play an important role in "The Trail of '98."

Norma—Now and Then

"Camille" is Miss Norma Talmadge's final First National picture.

"The Dove," now in production, is Miss Talmadge's initial United Artists picture.

Roxy Gets "Cradle Snatchers," Fox Film, Based on Stage Hit

ONE OF THE FIRST things James R. Grainger, Fox Films' general sales manager, did when he arrived at Hollywood early this week, was to look at "Cradle Snatchers," which had just been completed at the Fox West Coast Studios.

Immediately after the screening he put in a long distance call to S. L. (Roxy) Rothafel. The result of the conversation between Roxy and Grainger was that the former contracted for the showing of the screen version of the Russell Medcraft-Norma Mitchell farce for his new theatre and will present it at an early date.

The cast includes a number of

the leading lights of filmdom, of whom there are Louise Fazenda, J. Farrell MacDonald, Dione Ellis, Dorothy Phillips, William Davidson, Joseph Striker, Sammy Cohen, Arthur Lake, Franklyn Pangborn and Ethel Wales.

Roxy had previously purchased "Ankles Preferred," the last Fox picture starring Madge Bellamy, for presentation during the week of May 15.

In a wire to Fox Home Office executives, General Sales Manager Grainger waxed unusually enthusiastic over "Cradle Snatchers," which he classified as one of the smartest and fastest comedies ever screened.

Stars Signed For Artclass Serial

Eugenie Gilbert, heroine of many Pathe serials, has been signed to play the leading feminine role in "Perils of the Jungle," the ten episode wild animal serial which Artclass will release this season. Featured with her will be Frank Merrill, also a favorite with movie audiences, according to an announcement by Max Weiss, Artclass president.

Star Cast? What?

The additions of Helene Chadwick, Lionel Barrymore and Mario Carillo to the cast of "Anna Karenina," Metro-Goldwyn-Mayer's forthcoming vehicle for Greta Garbo, were announced this week.

Jules Levy Has N. Y. C. Record For McFadden

During the month of May "McFadden's Flats" will be shown in more than 200 theatres in Greater New York. This record has been nailed up by Jules Levy, manager of First National's New York exchange, in connection with the sales drive which marks his first anniversary in his present position. The showing period covered by this drive is from May 1 to June 4.

Twenty prints of the picture will be used in the five boroughs of New York City during May, which is more than the total number used in some territories. Theatre chains in the Greater City which have booked "McFadden's Flats" are Fox, U. B. O., Springer, Consolidated, A. H. Schwartz, Mayer & Schneider, Rachmiel & Rinzler, Hulus, Joelson and Salkin and Charles O'Reilly.

Twelfth Success

If "The Trail of '98," Clarence Brown's current production for M-G-M, lives up to the expectations of studio officials, it will take its place as the noted director's twelfth consecutive box office success, according to his personal representative.

Metro-Goldwyn-Mayer's Seven New Productions Now In Studio

THE NUMBER SEVEN hovers over the Metro-Goldwyn-Mayer studios, where seven big pictures are being prepared for early production, as a part of the most comprehensive producing program ever attempted by this organization.

Three of these are well into production, but still have many weeks to go before reaching the editing and titling stage. These are: "The Trail of '98," the great Northern epic which Clarence Brown is directing with a cast of thirty-six players; "Old Heidelberg," directed by Ernst Lubitsch, and "The Crowd," King Vidor's latest production.



Pauline Stark as she appears in M-G-M's "Captain Salvation."

Two other feature pictures now in production are Lillian Gish's "The Wind," in which she appears with Lars Hanson, under the direction of Victor Seastrom; and Marion Davies' "Quality Street," based on Sir James Barrie's famous stage play, and directed by Sidney Franklin with Conrad Nagel in the leading male role.

Among the pictures in production at present are: "His Brother From Brazil," which Robert Z. Leonard is directing, and "The Callahans and the Murphys," under the direction of George Hill.



Drunk with the new venture—woman—Prince Dimitri (Rod LaRocque) has his fling at a new life and finds himself wrapped up in one beautiful woman after another. With Dimitri now, it is just a matter of stopping at so many places as the night will permit. A scene from United Artists' "Resurrection."

First National's May Releases: Five Big Films

Five feature productions are listed on First National's May releasing schedule, starting with the George Fitzmaurice production, "The Tender Hour." It will be released on May 1.

On May 8, C. C. Burr's new Johnny Hines' stellar vehicle, "All Aboard," will be released. Charles Hines directed.

Robert Kane's production of "Broadway Nights," adapted by Forrest Halsey from Norman Houston's story, will be nationally released on May 15. Joseph C. Boyle directed.

On May 22 Wid Gummings production for First National of the great and only Babe Ruth's first picture, "Babe Comes Home," will be released to exhibitors.

The fifth May release, scheduled for the 29th of the month, is Charles R. Rogers' production, "The Sunset Derby," directed by Albert Rogell from the story by William Dudley Pelley.

Irene Rich Is Wed

Irene Rich was married last week to David F. Blankenhorn, Los Angeles real estate man. The ceremony took place at the home of Mr. and Mrs. William May Garland in Pebble Beach, California. After a brief honeymoon she will return to Hollywood to start her next Warner production, "Dearie."

Eighteen From Excellent During Season '27-'28

Excellent Pictures Corporation's product for 1927-28 will comprise eighteen feature productions to be sold as "Eighteen Excellent Pictures." Novels and plays comprise the bulk of the sources of these pictures, with a few original stories.

The leading feature is "The Nest," starring Pauline Frederick, supported by a notable cast and directed by Will Nigh. "The Nest" was a famous Broadway stage-success.

Owen Davis, Langdon McCormick, Carleton Cornell and leading contributors to the magazines and book marts are included among the authors of the new Excellent product.

A statement signed by Samuel Zierler, president, and Louis Baum, vice president, declares that the policy of Excellent Pictures Corporation is to sell its product on a three year franchise basis. This year eighteen features will be produced; next season twenty-four features and in 1929-30, thirty features.

New Role For Her



Lillian Gish has completed "Annie Laurie" for M-G-M and is preparing for her star role in "The Enemy," adapted from Channing Pollack's stage success.

Pathe's Wide Range of Western Films Has Five "Draw" Stars

THE diverse quinette of Western feature series presented by Pathe offers the exhibitor a wide choice of outdoor attractions with popular stars.

The Western stars under the Pathe banner are Leo Maloney, Bill Cody, Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales. Each of these stars excels in his particular field of endeavor, although all of them provide entertaining Western attractions that appeal to all types of audiences and register returns at the box-office.

Leo Maloney presents a hero of the old West at its best. The themes of Maloney pictures are usually based upon actual traditions of the West and present these striking American figures in strong dramatic action. An added asset to the Maloney pictures are the star's marvelous trained horse, "Monte Cristo," and his dog, "Bullet."

Maloney has under contract Ford I. Beebe, one of the best writers of Western pictures in the business.

Bill Cody is famed for his feats of horsemanship and hard riding in his action dramas. Cody also excels with the lariat, whip and gun. This Western star has an enthusiasm for staging stunts that are daring, unusual and absolutely genuine. Cody's current Pathe feature Western, "The Arizona Whirlwind," is a story of the mining country along the Arizona border. Margaret Hampton appears opposite Cody. "Laddie Be Good" is announced as Cody's next offering.

Buddy Roosevelt, Buffalo Bill,

Jr., and Wally Wales, the trio of young Western stars appearing in their respective series of Pathe Western features produced by Lester F. Scott, Jr., are all rapid-fire action heroes, and, in addition, feature a light comedy-dramatic element.

The college-bred cowboy, so popular today, is typified by Buddy Roosevelt, an example of clean, vigorous, virile young manhood—a wholesome, romantic hero of the great outdoors.

"The Fightin' Comeback" is Roosevelt's latest release. Clara Horton is the leading lady.

Buffalo Bill, Jr., is the dyed-in-the-wool Cheyenne cowboy, born in the West and living it every day. Bill, Jr., is a successful horseman and an adept with the six-gun and lariat and early in his career signed as a broncho-buster and fancy rider in the Sells-Floto Wild West Show and Circus, all of which groomed him for his present career of a popular Western star. "The Ridin' Rowdy" is Bill, Jr.'s, latest release.

Olive Hasbrouck is the charming lead. Other current Buffalo Bill, Jr., releases are "Galloping Gobs," in which Betty Baker is the leading lady, and "Bad Man's Bluff," in which Molly Malone is the lead. Buffalo Bill, Jr., is now completing "Pals in Peril."

Wally Wales is a dashing, happy-go-lucky genuine cowboy, who looks good in a dress suit. Wally hails from southern Texas, where he was born on his father's ranch, the Rio Del Sorrento. Lester F. Scott, Jr., took this youth from his father's ranch and trained him in the rudiments of acting and developed him into a star.

SHORT TALKS ON SHORT FEATURES

—Outside the Contract

A large part of the value of any product is represented by the advertising and the service that are not mentioned in the contract. Ivory soap, Arrow collars and Buick automobiles might be just as good without advertising, but they would not sell as well and would not make as much money for the dealer.

Educational Pictures make money for exhibitors, not only because they are of the highest quality as entertainment, but also because they are supported by extensive national advertising and powerful exploitation tie-ups. They are the only short features that have had consistent national advertising.

A popular brand means as much to the dealer in motion picture entertainment as to the dealer in groceries, or in clothing.

E. W. Hawanons

President.

EDUCATIONAL
FILM EXCHANGES, Inc.



Margaret Livingston seems to be making a few scathing remarks to the lady with the clothespins in her hair. A scene from Fox's "Slaves of Beauty."

M-G-M Takes Screen Rights To "Starlight"

Motion picture rights to "Starlight," the Gladys Unger play in which Doris Keane was starred two years ago, have been purchased by Metro-Goldwyn-Mayer.

"Starlight" was first presented with Miss Keane in its stellar role at the Curran, in San Francisco. Later the same star appeared in it in New York City. The play tells the life of a great French actress.

Air Epic Ready For Final Work

After a period of preparation and actual production lasting over a period of nearly 20 months, "Wings," Paramount's epic of the air, soon will be ready for the cutting room.

Reports indicate that Director William Wellman and Supervisor Lucien Hubbard have turned out a "natural."

"Wings" is the "pet" of the Paramount studio. It is recognized as a fine achievement, and will carry to fame not only the names of Wellman and Hubbard, but also the featured players, Charles Rogers and Richard Arlen, who are associated with Clara Bow and Jobyna Ralston in the principal roles.



Universal's "Big Gun Group" Listed On 1927-28 Schedule

UNIVERSAL reports, in connection with its announcement of 1927-28 product, that there will be a special group of thirty-three Universal Jewel Productions for showmen on this coming program. This section of the production units will be known as "The Big Gun Group."

Another Paul Leni picture leads off this section. It is "The Chinese Parrot," made from the mystery novel by Earl Derr Biggers. Marian Nixon, Hobart Bosworth and K. Sojin are the leading players.

Then will come "The American Eagle," a stirring film of the American Flying Forces in the World War, written by Lieut. Neward Blanchard, an American ace. This will be an Emory Johnson Production, with Raymond Keane and Barbara Kent.

The succeeding Jewels will be as follows:

"Wild Beauty," starring Rex, the wild horse. Directed by Henry MacRae from a story by Sylvia Seid. Universal's first picture with the superb horse star. June Marlowe, Universal junior beauty, featured in the production.

"Silk Stockings," a Laura La Plante picture directed by Wesley Ruggles, from the Broadway stage success "A Pair of Silk Stockings," by Cyril Harcourt.

"The Small Bachelor," a William Seiter Production from the P. G. Wodehouse magazine serial. Andre Beranger, Barbara Kent, Otis Harlan, Carmelita Geraghty, Gertrude Astor and similar popular players are in the cast.

"You're in the Army Now," a comedy by Stuart Lake around the Army of Occupation. Mel Brown will direct.

"He Knew Women," another Paul Leni picture, starring Ivan Moskine and Lya De Putti, adapted from the musical comedy, "The Peasant Girl," a Morris Gest production.

"Midnight Rose," an all-star picture directed by James Young.

"Back to God's Country," a James Oliver Curwood story directed by Irving Willat, with a cast headed by Renee Adoree.

"The Four Flushers," a Mel Brown production starring George Lewis.

"Finders Keepers," another Laura La Plante picture made by Wesley Ruggles, from the story by Mary Roberts Rinehart.

"Cheating Cheaters," an adaptation of the Max Marcin stage success.

"Alias the Deacon," another adaptation from a Broadway stage success, made by Edward Sloman with Jean Hersholt and an exceptional cast.

"The Shield or Honor," an Emory Johnson production.

"My Wonderful One," starring Mary Philbin.

"The Girl Show," directed by William Wyler from a story by Charles Logue.

"Thanks for the Buggy Ride," another Laura La Plante Jewel, directed by Wesley Ruggles.

"We Americans," from the M. H. Gropper and Max Siegel stage success.

"The Eternal Silence," a Jewel adapted from William McLeod Raines' "The Yukon Trail."

"Thirteen Washington Square," a Mel Brown production from the Broadway stage success by Leroy Scott.

"The Stolen Lady," from a story by William Dudley Pelley.

"The Crimson Hour," a new Mary Philbin picture, in which she is co-starred with Ivan Moskine, in the European play "Lea Lyon."

"The Irresistible Lover," a Norman Kerry picture, directed by William Beaudine.

"The Counsel for the Defense," by Henry Irving Dodge, who wrote "Skinner's Dress Suit."

"How to Make Love," an all-star picture made by William A. Seiter.

"Hot Heels," a new picture from the pen of Gerald Beaumont, directed by Robert Hill.

Also, there will be seven Hoot Gibson Jewels, several of them written by Peter B. Kyne and the others by established western authors.

Next in order of importance in Universal's release program are ten Thrill Feature series, consisting of five features made with Dynamite, the Devil Dog, and five Aviation Stunt pictures made with Al Wilson, the leading air-devil.

Universal feature program also includes twelve Western features made with two popular Western stars and with the Universal Ranch Riders. Six of them will star Fred Humes and the Ranch Riders.

The other four serials are "The Trail of the Tiger," featuring Jack Daugherty, directed by Henry MacRae; "The Scarlet Arrow," featuring Francis X. Bushman, Jr., directed by Ray Taylor; "The Haunted Island," featuring Jack Daugherty, directed by Henry MacRae, and "The Vanishing Rider," featuring William Desmond, directed by Robert Hill. The "Tiger" serial is from the pen of Courtney Ryley Cooper, "The Scarlet Arrow" by Howard Clark, and "The Haunted Island" by Frank R. Adams.

Finally, Universal will release 104 issues (two a week) of the International Newsreel.

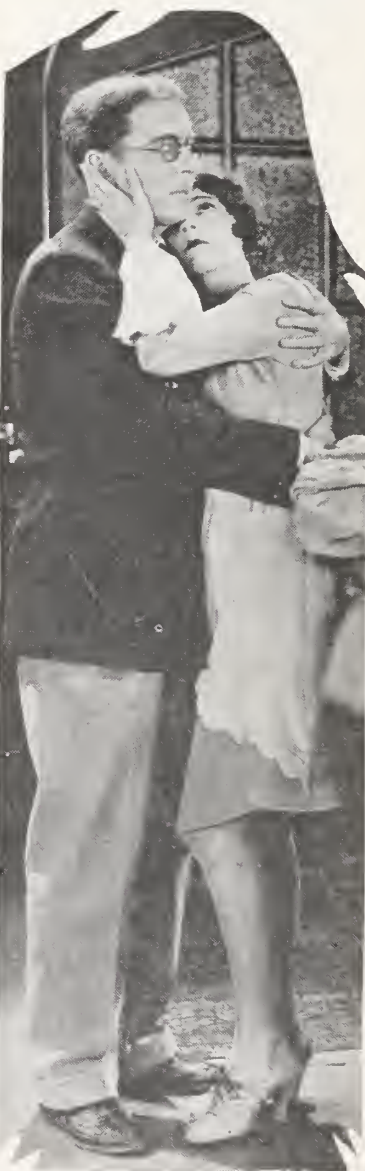
Frank Currier Celebrates 50 Years As Actor

Fifty years ago this month Frank Currier, famous character actor of the screen, started his stage career, as a boy of eighteen, by paying a role in Dion Boucicault's "The Shaugran," in Cincinnati.

He is now celebrated his fiftieth anniversary by playing an Irish role in "The Callahans and the Murphys" at the Metro-Goldwyn-Mayer studios.

McGowan Back This Week

Robert McGowan, director of "Our Gang" comedies for Hal Roach, is expected back at the studio this week after a three months absence in the form of a vacation. At the same studio we learn that H. M. Walker, vice-president of the Roach organization, is to leave for New York.



Matt Moore and Martha Sleeper joining forces against mama - in - law in Pathe's "Hon. Mr. Buggs."

W. C. De Mille Will Supervise

Additions to the executive staff of the De Mille Studio were announced last Wednesday by Cecil De Mille.

Mr. De Mille states that henceforth General Manager William Siström will have working with him, not only the present successful supervisors, Bertram Millhauser and Miss Jeanie Macpherson, but also a new supervisor, Walter Woods, and William C. De Mille, who becomes an associate producer of from eight to ten of the pictures to be made.

His appointment to assistant producer takes William C. De Mille from the field of direction, in which he made forty-five pictures with conspicuous success and places him again in the work of dramatic construction where he scored his first great triumphs.

P. D. C. Acquires German Star

Lena Malena is the latest potential star to be enlisted under the Cecil B. De Mille banner. Two weeks ago, unknown except in Germany, today Lena Malena, the "Continental flapper," takes her place on the ladder leading to film stardom.

McCulley Signed

Johnston McCulley, former Los Angeles newspaperman and well known as a screen writer, has been added to the Metro-Goldwyn-Mayer writing staff. McCulley wrote "The Mark of Zorro," regarded by many as Douglas Fairbanks' best starring vehicle.

Moscow Actress With Norma

Maurice Gest arranged with Norma Talmadge to have Olga Baklanova, Moscow Art Theatre player, support her in her first United Artists picture, "The Dove," which Roland West is directing.

Maynard Starts

"The Devil's Saddle," Ken Maynard's next starring picture for First National, which Marion Jackson adapted from the book by Kenneth Perkins, has gone into production with Al Rogell directing.

"Navy Week" Epic

First National Pictures has arranged for a special showing of Robert Kane's big naval feature, "Convoy," at the Norva, Norfolk, Va., the week of May 30, which is "Navy Week."

Warners Call Annual Sales Convention In New York City

SAM E. MORRIS, general manager of distribution of Warner Bros. has called a convention of Division and Branch Managers to meet in New York for an intensive three days' conference on the company's product for 1927-1928.

April 29th and 30th and May 1st are the dates designated for this business session to be attended by the principal sales representatives of Warner Bros. from every part of the country. Formal announcement of the program for the coming year will be made. The line-up of stars and stories will be described to those present and sales policies will be discussed in detail.

The convention will be presided over by Sam E. Morris, H. M. Warner, Sam L. Warner and Major Albert Warner will address the meeting along with other executives and department heads. It was hoped that Jack L. Warner who is in charge of production, would find it possible to attend but activities relative to the making of next year's picture are already under way to an extent which demands his presence at the studio.

The Hotel Pennsylvania has been chosen as the headquarters for the convention. The sessions will be held on the roof of the hotel. Warner Bros. have formulated some entertainment plans for the visitors but these will be entirely subordinated to the business in hand and the three days will be primarily devoted to a high-powered preparation for the big sales drive the organization will put behind their next year's campaign.

The executives of Warner Bros. feel that the coming season will be the very apex of the company's success so far. Other years may have been anticipated as banner ones but 1927-1928 will be the supreme achievement of all for which the preceeding have been only a foundation, according to the Warner leaders already acquainted with their future plans.

"Country Doctor" Under Way At De Mille Studios

Filming of "The Country Doctor" is under way at the DeMille Studio. With Rudolph Schildkraut featured in the title role, Rupert Julian, who recently made "The Yankee Clipper," has resumed the directorial megaphone.

The play is a drama of New England life fifteen years ago, written and adapted by Beulah Marie Dix.

"The Prince of Head Waiters"

"The Prince of Head Waiters" is the final title given Sam E. Rork's comedy drama, in which Lewis Stone, Priscilla Bonner, Lilyan Tashman, Ann Rork, Robert Agnew and E. J. Ratcliffe have the featured parts.

Tentatively called "His Son," when it went into production at First National Studios, with John Francis Dillon the director. "Pierre of the Ritz" and "Modern Madness" were the next tentative titles given.

"The Prince of Head Waiters" is the title which Liberty magazine gave the story by Garrett Fort.



Laura La Plante wishing she were somewhere else in Universal's "The Cat and the Canary."

Universal Sales Convention Set For Chicago, May 1 to 4

WITH THE ARRIVAL in New York last Saturday morning of Carl Laemmle, president of Universal, from the Coast, accompanied by Lou B. Metzger, general sales manager of the Laemmle organization from Chicago, it was announced that the annual Universal sales convention will be held in Chicago, May 1, 2, 3 and 4.

The Drake Hotel will be the rallying point for the Universal selling force. The convention will be attended by several times as many sales executives and salesmen as ever were assembled before by Universal.

In addition to the branch managers, exploitation men and other executives from each exchange, every territory will send several salesmen. They will be top-notch salesmen, most of

them veterans in the Universal service. Their selection will be made as the result of their sales activities during the next few weeks.

The convention will consist of a number of business sessions at which Universal's new product will be discussed by various sales heads.

Mr. Metzger will direct the convention, assisted by H. M. Herbel and Earl Kramer, Universal sales directors. Among the Universal home office officials and executives attending will be R. H. Cochrane, P. D. Cochrane, E. H. Goldstein, Julius Stern, Paul Gulick, Robert E. Welsh, Nat Rothstein, Hal E. Hodes, Sidney Singerman, Dave Bader, E. D. Leishman, Ben H. Grimm and others. The convention will close with a banquet.



MARY GARDNER, charming ingenue, who plays a prominent part in the forthcoming Patheserial "Crimson Flash."

Pauline Starke In "Dance Magic"

Robert Kane's "Dance Magic" went into production last Tuesday at the Cosmopolitan Studio, New York City, with Pauline Starke and Ben Lyon heading a large cast. It will be a First National release.

The new Kane picture is an adaptation of Clarence Buddington Kelland's novel, recently serialized in the Ladies' Home Journal.

Kane paid \$50,000 for the screen rights, after outbidding a number of other producers for the dramatic tale of conflict between New England Puritans and Manhattan jazz kings for the soul of Jahala, "the world's greatest dancer."

Victor and Edward Halperin, who owned the screen rights to the story, are making the picture in conjunction with Kane, the former directing with his brother acting as production manager.

"Color Classics" In Publix Houses

Tiffany Productions, Inc., announces that the Tiffany Color Classic "The Isle of June" has been booked in the Howard Theatre, Atlanta; Newman Theatre, Kansas City; Saenger Theatre, New Orleans; Metropolitan Theatre, Houston; Texas Theatre, San Antonio; Palace Theatre, Dallas and Loew's Palace, Memphis. These are all Publix theatres.

Tiffany's "Backstage"

Tiffany Productions Inc., announces that it is now filming a stage romance entitled "Backstage." A cast of well known players are being assembled for the portrayal of the principal roles.

Bellman, of Hollywood Pictures, Has N. Y. Zone for Columbia

NEGOTIATIONS looking toward the distribution of Columbia's "Perfect Thirty" in the New York territory during the season 1927-1928 have been completed. Hollywood Pictures Corporation, through Jack Bellman, its president, holds this franchise. "The Perfect Thirty," according to Joe Brandt, president of Columbia, represents the greatest line-up of productions ever announced by Columbia.

Embracing a wide variety of subjects, it is the intention of Co-

lumbia to place behind this series every production and financial resource the organization can muster.

In closing with Jack Bellman, Mr. Brandt said he feels he has assured for "The Perfect Thirty," in the New York territory, just the type of representation their high quality demands.

Mr. Bellman is favorably known by exhibitors in the territory. He has a reputation for keen showmanship and square dealing that fully reflects Columbia's ideas and aims along these lines.

Columbia Releases

Columbia Pictures announces as the second release for April a comedy, "Pleasure Before Business."

Joan and John

Joan Crawford has been selected to play opposite John Gilbert in the latter's new starring vehicle, "Twelve Miles Out."

"7th Heaven" Taxi Feature Of Fox Ballyhoo Through the East

WITH THE ARRIVAL in Chicago this week of "Eloise," the pre-war French taxicab imported to play a part in the screen version of "7th Heaven," Fox Films is ready to start the cross-country ballyhoo which is part of the unusually strong preliminary campaign laid out in exploiting this picture.

The cab leaves Chicago, April 25th, and will travel East under its own power, visiting every important city on its way to New York, where it is due to pull up on July 3rd.

This stunt, conceived by Winfield R. Sheehan, Vice-President and General Manager of Fox Films, will be carried through by General Sales Manager James R. Grainger and his sales force.

The cab will be driven by Lieut. Didot, formerly of the 39th French Infantry, 52d Division, Eighth Chasseurs. Lieut. Didot will wear the battle-stained uniform in which he fought during the World War.

Landon Burks, the experienced showman and advance agent, will "go ahead" of the cab, making press arrangements and supervising the official welcomes which have already been prepared in most of the cities to be visited. In order to insure complete success of the expedition, Mr. Grainger has given orders that as the cab moves into each sales district of Fox Films the district sales manager becomes responsible for following through Mr. Burks' plans.

"Eloise" was one of the cabs which was commandeered to rush General Gallieni's division to the banks of the River Orcq when Von Kluck's Army threatened Paris from the north and west, thus saving the French capital.

Mr. Fox bought it from the French War Office and succeeded in digging up one of the taxicab license plates used in Paris in 1914.

"U" Signs Up

Lois Moran

Universal announces that it has signed Lois Moran for "The Irresistible Lover," a Universal-Jewel to be made for next season's release. Norman Kerry will play the leading male role and Miss Moran will be co-starred with him.

Julian Johnson To West Coast As Title Editor

Julian Johnson, playwright and screen writer, formerly production Editor of Paramount's New York studio, has been assigned to the post of film and title editor at the Paramount studio in Hollywood.

Johnson is the latest member of the Eastern studio's executive personnel to go West following the consolidation of Paramount's production forces on the West Coast.

Sea Scenes Not Listed In The Tiffany Contract

Two of the principals in Tiffany's "The Enchanted Island" had a narrow escape from drowning when the hawsers attached to a raft were parted by heavy waves of the Pacific. The raft was carried to sea.

Charlotte Stevens and Pierre Gendron were on the raft at the time.

The scenes were being made in and about one of the small rocky islands off the coast of Lower California.

It was with difficulty that the rescue boat could approach the raft for fear of being wrecked. The players clung to the raft for more than an hour before they were hauled aboard the small boat.

Leo Maloney Nears Close Of New Film

"Don Desperado," a Pathe Western feature starring Leo Maloney, is in the final stages of filming at the star's pretentious studio at Skyland, in the heart of the picturesque San Bernardino Mountains of California.

Leo Maloney earned fame as a Western rider when a mere boy and reached the pinnacle of skill as a featured rider with Buffalo Bill's Wild West show.

Eugenia Gilbert, a real beauty, and the genuine all-round out-door girl, is again seen as Maloney's leading lady. Fred Dana, Charlie Bartlett and Bud Osborne also appear in support of the popular Western star.

Strong Cast For Florence Vidor

Margaret Quimby, who stepped from George White's "Scandals" into a motion picture contract, is in the supporting cast of Florence Vidor's new Paramount starring picture, "The World at Her Feet."

Arnold Kent, Paramount leading man, and William Austin are also in the supporting cast. The picture is being directed by Luther Reed.



"Eloise," the pre-war French taxicab imported by Fox Films to play a part in the screen version of "Seventh Heaven." It will go on a ballyhooing trip under its own power.

Nearing the End

"Rich Men's Sons," Columbia's comedy drama of life among the four hundred, entered this week upon its final stages of production.

Miss Daw in Cast

Marjorie Daw was the only woman taken on location by Tom Mix in making scenes for "The Outlaws of Red River," for Fox.



Pathe has a wide and interesting range of Western stars in the persons of (left to right) Buddy Roosevelt, Leo Maloney, Bill Cody, Wally Wales and Buffalo Bill, Jr.

Richard Sears, Vet News Man, Goes to Pathe

Richard Sears, close personal friend of both President and Mrs. Coolidge, and acclaimed the best-known cameraman in New England, has been sited by Editor Ray Hall as Pathe News representative in that territory and is already active in behalf of the pioneer news film.

Sears, who has a record of 27 years as a news photographer, has been in charge of the New England activities for another news reel and resigned this important post to join Pathe News.

This Pathe News man has a great fondness for sea life and pictures of the sea, the instinct probably being inherited from three generations back. His father is still living and is 76 years old. He was a retired sea captain and before its destruction at sea, owned the Stag Hound which carried Lincoln's proclamation to Europe, beating a Cunard Liner by ten hours.

"Dick's" exploits would fill a book," aptly stated the "Boston Traveler."

McGregor Cast; Will Play Lead In "Kid Sister"

Two persons responsible for Columbia successes in the past have been selected to contribute to the making of "The Kid Sister," a comedy drama of backstage life.

Malcolm McGregor, the only person to be chosen for the cast so far, will have the leading male role. This marks the third production in which McGregor has appeared for Columbia this season.

Dorothy Howell, who has to her credit the stories or continuities of several of Columbia's best pictures, will do the scenario.

New Horseman For "U" Westerns

A new "find" has been uncovered at Universal City, it is announced. This time it is a Western star. His name is Ted Wells, but at Universal they refer to him as "the Sensation on Horseback." He is said to possess the double attainment of being a whiz in the saddle and a wow in the close-ups.

He has been signed on a long-term contract by the Laemmle organization and will be starred for next season in a series of seven feature pictures.

Fox Films Will Release 24 Short Subjects During May

James R. Grainger, General Sales Manager, Announces 6 Two-reel Comedies, 3 Varieties and 9 News



One of the Mack Sennett nymphs lending considerable background to "Catalina, Here I Come," released by Pathe.

FOX FILMS will release twenty-four reels of short subjects during May, according to James R. Grainger, general sales manager. Three production units will contribute to this output, made up of six two-reel comedies, three one-reel varieties and nine issues of the Fox News Reel. Four of the established Fox comedy brands will be among the two-reel releases. These will be three of the Imperials, one of the Helen and Warren Married Life series, one O. Henry and one Animal Comedy.

The Imperials are: "A Spanish Omelet," on May 8th; "Wine, Women and Sauerkraut," on May 22nd, and "A Midsummer Night's Steam," on May 29th.

The Helen and Warren release is titled "Just a Husband," and is released on May 1st.

"Man About Town" is the O. Henry release, while the Animal Comedy is "A Kangaroo Detective." These comedies are on the release schedule for May 15th. The May Variety releases are "Nature's Wonderland" on May 1st, "Reflections" on May 15th and "Monarchs of the Soil" on May 29th.

The Fox News issues will be released on the usual days.

Commenting on the May comedy releases, George E. Marshall, who supervises these productions, said they represented the best efforts of his unit. He pointed to the laugh-compelling main titles as typical of the complete productions, every foot of which, he said, contains laughs of the real kind.

"The Fox two-reel comedy unit is working like a great big well oiled machine. We have assembled the best group of directors, gagmen and titlers on the West Coast and they prove it with pictures. Reports from General Sales Manager James R. Grainger's staff of record-breaking business attest in the way we want that the exhibi-

tors appreciate our efforts. When we please the theatre owners it means that our ultimate aim is achieved, that of pleasing the millions of motion picture theatre goers."

Varges' "Shots" Of Chinese War In International

The seriousness of the situation in war-ridden China is well illustrated in the current issue of International Newsreel, which contains most thrilling motion pictures of the evacuation of Nanking.

These pictures, made by Ariel L. Varges, International Newsreel's chief cameraman in China, and his native assistants, were brought to New York by airplane from Vancouver, and were the first to reach the outside world.

They are now being shown by International Newsreel at leading theatres through the country.

"Big" Bookings

Two Pathe fun-films, an Aesop Film Fable entitled "Fair Exchange," and a Hal Roach Our Gang comedy, "Love My Dog," were presented at the Roxy and Capitol Theatres during the weeks of April 9th and 16th.

Hawkinson Off On Foreign Tour

John L. Hawkinson, producer of the Grantland Rice single-reel Sportlight pictures for Pathe, sailed for Europe Wednesday, April 13th, on the Albert Ballin.

Mr. Hawkinson's trip abroad will be in the nature of a combination business and pleasure tour of Southern Europe and North Africa.

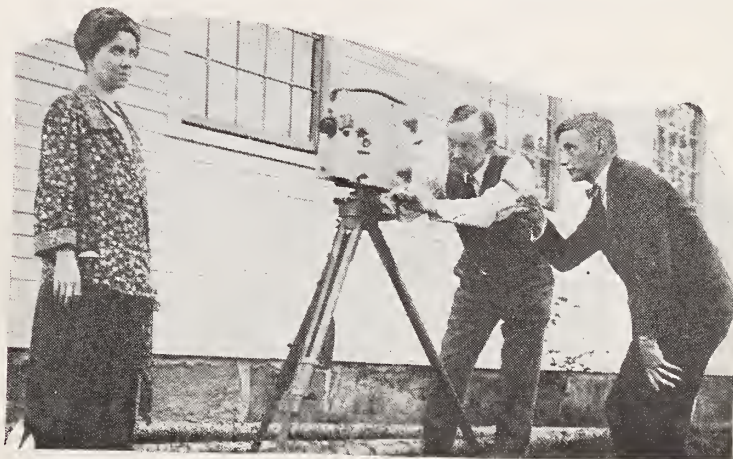
Gray Remains

Lawrence Gray, now working in "The Callahans and the Murphys," which George Hill is directing for Metro-Goldwyn-Mayer, will continue his association with that company in Norma Shearer's new picture, "Liberty Bonds." This will be directed by Monta Bell.

Players See Baseball Epic

The entire personnel of the New York and Philadelphia American League baseball teams—the Yankees and the Athletics—were the guests, with members of their families, at the Embassy Theatre, New York, last Tuesday evening, where they saw Metro-Goldwyn-Mayer's "Slide, Kelly, Slide," now in its fifth week of capacity business.

The party, which numbered seventy-five, gave the film an enthusiastic reception.



Dick Sears, Pathe News New England representative, and his friends from the White House—President and Mrs. Coolidge.

"With Will Rogers In Paris" On Pathe Program For May 1

WILL ROGERS, world-famous traveler, lecturer and entertainer, again comes to the Pathe short feature program offering in the little featurette, "With Will Rogers in Paris," for the week of May 1st. Other releases for this date include "Smith's Kindergarten," produced by Mack Sennett, featuring Mary Ann Jackson, Ruth Hiat and Raymond McKee; "Ginger and Genius," a Grantland Rice Sportlight; the fourth chapter of "Melting Millions," current Pathe serial; Pathe Review Number 18; "A Fair Exchange," an Aesop Film Fable; Topics of the Day, number 18, and two issues of Pathe News, numbers 38 and 39.

"With Will Rogers in Paris" is

the third detour in the pilgrimage of this world-girdler.

Pathe Review Number 18 presents: "The Tears of Pele": Waterfalls of Hawaii, which, a legend tells us, pours forth tears from her crater, eternal weeping for an extinct volcano; "Money to Burn": Italy's mint is recalling banknotes and issuing silver, and 90,000,000 lira go up in smoke; "Death of the Flowers" (Pathecolor): A pictorial interpretation of verses from the famous poem by William Cullen Bryant; "An Unusual Interview": Continuing the "Animal Cracker" Series. In this one there is an exclusive interview with Bruno B. Grizzly, leading "heavy man" and sheik of the animal studios.

This Irishman Directs Roach's Jew Comedies

An Irish director making a series of Jewish comedies!

That's the latest development at the rapid-fire Hal Roach Studios, where things have a habit of happening. Leo McCarey, a true-blue son of old Erin, is poring over Hebraic folklore and historical data, to give to the world a Pathe series of real laugh-makers featuring Max Davidson, the diminutive character actor.

Work has now been started by McCarey on his third offering. Davidson is supported by a notable cast.

Expert Teaches Serial Players

Jack Ganzhorn, world's fastest revolver shot, was engaged to play an important part in "The Hawk of the Hills" now being made by Pathe, and to teach Walter Miller, who co-stars with Allene Ray, how to handle a six-shooter the way they did in Montana in the fast-shooting days of 1870.

Miss Hyams Wins!

So pleased are Warner Bros. with the work of Leila Hyams in her first picture for them that they have exercised their option on her contract to secure her services for a long term of years. Miss Hyams' initial role is in "The Brute," Monte Blue's starring picture listed for release on April 30th.

Roach's "Rex" In "No Man's Law" A Pathe Release

"Rex," the marvelous black stallion star of the screen, will be seen again in another entertaining Hal Roach feature production, titled "No Man's Law," scheduled for release by Pathe on April 24th.

"No Man's Law," is a story covering but twenty-four hours in its action and presenting only four human and four animal players as the principals in the cast.

In this, the fourth Pathe feature starring Rex, the king of wild horses, are Barbara Kent, James Finlayson, Oliver "Babe" Hardy and Theodore Von Eltz in the human supporting roles. Lady, the magnificent white mare seen previously with Rex, and two comic burros complete the cast.

Miss Hyams Signed

Johnny Hines has prevailed upon his producer, C. C. Burr, to sign Leila Hyams to play the leading feminine role in his forthcoming First National picture, "White Pants Willie." Miss Hyams scored heavily in "Summer Bachelors," and recently finished work in "The Brute."



Lupe Velez, Hal Roach's latest sensational discovery. A 17-year-old Mexican girl who will appear in Pathe comedies.

Young Story Sold

Richard A. Rowland, general manager for First National Pictures, Inc., has purchased for that company the world film rights to an original screen story by Howard Irving Young. "Tell the World."

Seven Two-Reel Star Comedies In Educational May Releases

WITH SEVEN TWO-REEL COMEDIES, five animated cartoon comedies, two one-reel comedies and four one-reel novelty and scenic subjects, in addition to Kinograms news reels twice a week, scheduled for release in May, Educational will have a well-balanced program of pictures next month.

Two favorites of comedy fans head the month's program in their respective two-reel laugh pictures, Lloyd Hamilton in "Breezing Along" and Jack Duffy in "Queer Ducks."

"Big Boy" fulfills the ambition of every youngster his age by

becoming hero at a circus performance in "Atta Baby," the new Juvenile Comedy featuring the three-year-old star.

"Poodles" Hanneford, circus clown and bareback rider, returns to the screen in "Circus Capers," the initial Hemaïd Comedy on his new contract. James Jones directed the picture under the personal supervision of Jack White.

"New Sparkling," a new Jimmie Adams Comedy, is described as a spectacular fun picture. Lupino Lane is starred in "Who's Afraid?" a burlesque of current mystery plays. Bobby Vernon has a fast-moving farce, "Tie That Bull."

Mitchell Lewis Supports Chase In Funny Film

Mitchell Lewis, world-famous dramatic character man, invades the ranks of the comedians in Hal Roach's "Forgotten Sweeties," Pathe comedy starring Charley Chase.

"Forgotten Sweeties" has to do with the complications resulting from the close proximity in an apartment house of old affinities—both now married to later and more jealous loves.

Wide Demand For Vitaphone's Lincoln Caswell

One of the Vitaphone numbers in wide demand for the week of May 30th is the Lincoln Caswell interpretation of Abraham Lincoln as he delivers the famous Gettysburg Address.

This excellent presentation was given in New York during the week of Lincoln's birthday, in the three theatres in which the Vitaphone was installed at that time.

Caswell's impersonation received tremendous applause on Broadway.



Lloyd Hamilton crabbing the act in "Breezing Along," an Educational-Hamilton comedy.

Paramount Famous Lasky Corp. Schedules 208 Short Features

THE Paramount Famous Lasky Corporation's short feature department will have 208 subjects for release during the coming year, according to an announcement by Emanuel Cohen, director of short feature production.

In addition to the 104 issues of Paramount News, which go into the theatres twice weekly, there will be 26 Krazy Kat cartoons produced by Winkler Pictures, Inc., and 26 Out of the Inkwell

cartoons produced by Out of the Inkwell Films, Inc.

The Winkler company also will produce five novelties and five short comedies and comedy dramas.

"Our complete group of short features," said Mr. Cohen, "will be announced within a few weeks, Paramount is putting into its short features the same high quality of production which has stamped its feature output. We will have a proven product of box office value."

Patsy Leaves Warners

Patsy Ruth Miller will have completed her Warner Brothers contract with the final scenes of her present starring vehicle, "The First Auto," according to her father and manager, Oscar W. Miller. Outside of a definite alignment for one picture with another company, nothing certain is scheduled for the future.

Zellner to Rejoin Mary

Arthur Zellner, who is now handling the New York engagement of Norma Talmadge's "Camille," at the Globe Theatre, will resume his work as eastern representative of Mary Pickford and Douglas Fairbanks after the "Camille" showing.

Death of Mrs. Rosson

Richard Rosson, directing "Rolled Stockings," was summoned to Hollywood from Berkeley, Calif., last week, by the death of his mother.

"U" Buys a Play

Universal announces that screen rights have been acquired for "Give and Take," the Aaron Hoffman stage success of several seasons ago.

"Monte Cristo"

In N. Y. Cameo

"The Count of Monte Cristo," with John Gilbert, Renee Adoree and Estelle Taylor, has proved so successful at the Cameo, New York, that it has been held over for a second week.

In reviews by New York critics, it was generally agreed that Gilbert does some of the best acting of his career.

The revival of the picture started at the Fox Terminal, Newark N. J., where it broke the house record. Joe Leo was in charge of the showing. Later it was shown in the Fox, Philadelphia, where it established what is believed to be a world record for a 2,400-seat house, taking in \$36,000 in a six-day run.

Then it was brought to the Cameo, where it has been doing stand-up business.

New Boy For "Chester Gump"

In the new series of Gump Pictures for the 1927-1928 schedule, Universal will use a new boy actor to play the role of Chester Gump.

Owing to the necessity for Jackie Morgan's being in Canada for the next few years, due to the settlement of his parents' estate, it was necessary for Universal to look around for a new player for the role.

One has been found in seven-year-old Billie Butts.



Nancy Nash as she appears in Fox's "Rich But Honest."



Dorothy Devore, who will soon be featured in Dorothy Devore - Educational Comedies.

Norma in "The Dove"

Norma Talmadge is now making "The Dove" for United Artists with Gilbert Roland in the male lead. Noah Beery, Harry Myers and Eddie Borden are in the cast.



Jerry Madden and Lilial Lewis have a petting party in Fox's "A Dog's Pal," an animal comedy.

Many Changes In Kinograms Camera Staff

SEVERAL important changes and promotions in the camera and technical staffs of Kinograms Educational's newsreel, were announced this week by editors of Kinograms, effective immediately. The following additions have been made in the home office:

Fred Fordham, all-around cameraman; James Lyons, who has produced brilliant results during the short term of service with Kinograms, and Frank Dalrymple, a top-notch operator who loves to flirt with the dark-winged angel by teetering on the tops of high buildings or by performing other feats of daring.

George Doran, veteran Kinograms operator, is promoted to head cameraman in the home office. Charles Sanwald has been named camera technician because of the novel lighting effects he has designed and some of the magnificent photographic experiments he has made.

On the West Coast, J. L. Herrmann, one of the most widely known operators of Northern California, is placed in charge of the San Francisco district. Kinograms feels justly proud in welcoming Mr. Herrmann, whose friends are legion on the coast, and whose work is known to exhibitors from San Diego to Seattle.

In the editorial department, H. Butterfield, film editor, has been promoted to the assistant news desk which is presided over by H. E. Hancock. Forrest Izard remains in his position of managing editor. Announcement of further additions to Kinograms' staff will be made in the near future.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Hiking Through Holland"

(Pathe—Two Reels)



This is the second of the series of two reeler comedy scenic illustrations featuring Will Rogers' recent trip abroad. This time he goes to Holland and the quaint costumes and manners of the people prove a fertile field for Roger's inimitable brand of humor. He appears in most of the scenes and jokes about the wooden shoes, windmills, dykes, and the heavy petticoats that the women wear. Volemdam, where they wear the old Dutch costumes, proves unusually interesting and there are a number of picturesque and attractive views. The subtitles, written by Rogers, is unusually amusing and their subject should prove a welcome attraction in theatres of all classes, from the first runs to the neighborhood houses. The first two offerings in this series promise well for those that are to come depicting the other European countries.

"Keeping His Word"

Universal—Two Reels



Charles King is featured in this Stern Brothers comedy, one of the fastest in the "Excuse Maker's" series. Charley takes Evelyn, his fiancée, and her robust mama, to the golf course, where he gets in bad with said mama when he hands her an explosive golf ball, by mistake (left by the villain!). His efforts to marry the girl are successful, however, but his mother-in-law puts him to work about the house, and it is only by a clever ruse that he manages to extricate himself from the "servant" class and enjoy the companionship of his charming little wife.

"Pathe Review 13"

Pathe—One Reel

HOW PIPE ORGANS are made, a Pathecolor section showing the picturesque and historic Battle Abbey, built in England about 1066 A. D., and the third installment of the Putnam Expedition to Greenland, make up this interesting screen magazine. Of greatest popular interest is the Greenland section, showing the explorers skirting the Northumberland Coast and arriving at Upernivik harbor and meeting the Eskimos.

"The Lunch Hound"

Bray—One Reel

CARTOONIST Walter Lantz has introduced some ingenious ideas in this Hot Dog Cartoon, making it one of the best of this new series. He lures Pete the Pup out of the woods by drawing a picture of a chicken and takes it away and then plays other tricks on the poor dog, who retaliates by blowing up a small fish and giving it to Lantz, who sees the joke when the fish blows up. Pete has an experience with a sausage and also with a policeman that should get the laughs.

"Smother O'Mine"

Universal—One Reel



Just because he did a good deed and tried to aid an old lady in distress by taking her to his home, Charles Puffy started something, as the old woman bossed the place and even turned Charlie's wife against him, but he had the satisfaction of seeing another chap get up against the same medicine when he kicked her out, and even welcomed jail as a relief. Elsie Tarron, pictured here, appears as the wife and Lydia Yeamans Titus is excellent and amusing as the old busybody. May be Charley was a bit rough with the old lady, and some patrons will not like to see him kick her, but she certainly merited drastic punishment.

"A Dogs Pal"

Fox—Two Reels



Little Jerry Mad-den, the cute and clever kid known as "Jerry the Giant," walks away with the honors in this clever and amusing Fox Animal Comedy, which should prove a riot with the children and amuse the grown-ups. The animals this time are dogs, a whole troupe of them, of all sorts and sizes, and they certainly mess things up generally. Jerry appears as a newsboy, who is befriended by a banker and is unjustly accused of stealing a little girl's pocketbook. With the aid of the dogs, a whole household is kept in an uproar and the arrival of the banker vindicates Jerry. It is a bright and enjoyable comedy and one of the best of this amusing series.

"The Medicine Man"

Pathe—One Reel

IT WAS LUCKY FOR Farmer Al in this amusing Aesop's Fable cartoon, that he was trying his hand at selling hair tonic, for when he accidentally invaded a bear's den the mouse came to his rescue. Little mousie poured the tonic on a tiger and the tiger grew a mane and by wiping off his stripes he looked like a lion. In gratitude he rushed in and saved Al from being devoured.

"Slipping Wives"

(Pathe—Two Reels)



Not one, but two well-known stars of feature productions are offered by Hal Roach in the cast of this two-reeler, Priscilla Dean and Herbert Rawlinson, with several of the familiar Roach comedians in support, making this an exceptional aggregation even for a Hal Roach comedy. The presence of the stars together with the good word of the supporting players, plus amusing situations and gags should make this a good attraction for any type of audience. Miss Dean is cast as a wife who is losing her husband's love. She hires another man to make love to her and between this and the fact that he mistakes another friend for the real husband, he manages to ball everything up for the merriment of the spectator. In the main it is farce comedy although Stan Laurel in the role of the paid lover introduces considerable slapstick.

"Kelcy Gets His Man"

Universal—Two Reels



Edmund Cobb again appears in his familiar role as a member of the Canadian Mounted Police in this story of fur thieves in the Northwest. The plot concerns the attempt of Cobb to arrest a pretty girl's brother. She begs a few minutes with him and apparently the boy tries to escape. It develops that it was a ruse and that it is the girl who has ridden away. She is kidnapped by the thieves and the boy and the mountie rescue her and the mountie wins the girl. An action story that follows along familiar lines.

"Smith's Surprise"

Pathe—Two Reels



A chronic "butinsky" started all of the trouble in this issue of the Smith Family series featuring Ruth Hiatt, pictured here; Raymond McKee and baby Mary Ann Jackson. Smith's wife decides to give him a big surprise by buying a flivver on his birthday. Of course, the salesman has to make several trips with her to teach her to drive it and here is where the "butinsky" puts in his work, making Smith believe his wife is proving unfaithful. Fortunately, this troublemaker gets it in the neck for his pains. There are a lot of funny situations and plenty of true-to-life touches and this comedy should prove a popular one. It is one of the best of the series.

"Forgotten Sweeties"

Pathe—Two Reels



A breezy little farce comedy idea serves as the foundation of this two reeler starring Charley Chase. It all happens because a former sweetheart of Charley's, married to a big jealous husband, lives just across the hall. Charley's wife and the big fellow get jealous and Charley's wife moves to another apartment, while the other couple move into his apartment. The note advising Charley of this goes astray and when Charley invaded the wrong apartment and proceeds to retire, things begin to happen in a rush. It is a capital little comedy.

"Pathe Review 14"

Pathe—One Reel

ALONG WITH A SECTION showing how sugar beets are grown, harvested and converted into sweetness, and another containing beautiful scenes in color of the French Riviera, is an exceptionally clever and amusing section that should especially delight the little ones. It shows the various animal actors in Jack Rounan's troupe engaged in making an all-animal movie. There are geese, monkeys, calves, etc. Clever as well as amusing. The views of the French Riviera show it to be a regular scenic paradise and explain its wide popularity as a pleasure resort.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., Apr. 21.

WORK was started the past week on the proposed extension or addition to the Orpheum theatre building owned by the Hepinger Amusement Company at Clarion. The plans for the proposed addition were approved by the state authorities several weeks ago and the contract for the building has been awarded to John E. Trunk who will carry the work to completion as soon as possible, it being expected that the building will be completed by the middle of June. The house will have a capacity of slightly over 500 persons.

Jack Cohen, for the past year salesman of the local Universal branch, resigned his position last week, and states that he is going to take a two-week vacation, his first in six years.

Manager R. H. Haines, of First National, is back after a flying business trip to the New York home office.

Among the out-of-town exhibitor visitors to Film Row early in the week was H. E. Hammond, formerly owner of the Star, Union City, and who is to shortly open the Lyric theatre at Erie. Mr. Hammond, when in town, makes his headquarters at the offices of the M. P. T. O. of W. Pa., and W. Va., in the Hotel Henry, and urges brother exhibitors to emulate this example assuring them that by regularly visiting Secretary Fred J. Herrington, exhibitors may learn some things about the industry which they should know. He has always been a loyal supporter of the organization, and is putting forth every effort to bring to the convention a large crowd of theatre owners from up the Erie way.

Nat Barach, Division Manager for Warners, visited the Steel City branch the past week.

Mr. Thomas opened his beautiful suburban theatre, the Palace, at Parkersburg, W. Va., on April 4th.

Recent exhibitor visitors to Film Row included: Miss McGinley, Elizabeth; Samuel Haimovitz, New Kensington; Nick Anas, Wellsburg and B. E. Cupler, Washington.

Barnesboro

"Jake" Smith, popular theatre owner of Barnesboro, is the first exhibitor to make hotel reservations here for the exhibitor convention. "Jake" is bringing the "missus" along.

Harry Handel, owner of the Centre Square theatre, Pittsburgh, sprung a surprise on his many friends on April 12th when he journeyed to Jeanette, and was married to Miss Freda Lees.

Picture Showman Takes a Holiday to See Pictures

Albany, April 21.—Remember the story of the old cabby who came to town to see the sights, and then rode around and around? That's Alex Sayles, up-to-date, and manager of the Leland Theatre in Albany, N. Y. Mr. Sayles took a three-day vacation to New York City to see the sights. When he returned home, someone asked him what he had seen. Mr. Sayles replied: "I went to the Paramount Theatre, to the Rivoli, to the Strand, to the Capitol, to the Roxy and a few others. I saw a lot of pictures." It later turns out that many of the pictures have been booked for early showing at the identical theatre, of which Mr. Sayles is manager.

Mt. Washington

Henry W. Gauding, of the Lincoln theatre, Mt. Washington, is at present visiting at the home of a sister in Elwood, Indiana, accompanied by Mrs. Gauding who has been ill, and for whose benefit the trip has been taken. Mr. Gauding writes this column that his wife's condition is improving rapidly, however they will not return to Pittsburgh for at least another month. Mr. Gauding exceedingly regrets that he will be unable to attend the forthcoming exhibitor convention here.

New York

Moving Picture World Bureau,
Albany, N. Y., Apr. 21.

MOTION picture theatre changes, actual as well as prospective, include the sale of theatres in Hillsdale and Copake, by F. C. Adams, who has been conducting the houses, to MacIntyre and Ferguson, of Copake. G. L. Burdick, of Deruyter, is negotiating to sell the equipment of his theatre and will move to Syracuse. Negotiations are now on between Eli Rosenbaum, running a house in Ogdensburg, and C. P. Gilmore, of Syracuse, who recently acquired a theatre in Saranac Lake, and who may take over the Ogdensburg house.

The exhibitors are blossoming out this spring with some particularly beautiful cars, indicative of a good winter's business. Mike Kallet, of Oneida, who has been spending considerable time in Florida and Havana, arrived on the Row last week, with a chauffeur, driving a car as big as they come. Jules Berinstein, of Albany, also appeared during the week with a handsome car. Not to be outdone, Alex Herman, local manager for Pro-Dis-Co, and incidentally, second in the United States in the sales contest, will buy a new car next week.

Chris Buckley, owner of the Leland and the Clinton Square Theatres in Albany, spent Easter Week in Atlantic City.

After all— isn't "atmosphere" the heart of good Showmanship?

It makes a play; it makes a sketch, it makes a picture. And the "atmosphere"—the whole impression—of your show-house itself is most vital of all.

Here is a paint—a plastic paint—for your walls and ceilings that will produce for you any texture or tone, in any "period" or modern effect. It is Textone—time tried and perfected by a nation-wide organization of wall specialists.

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California Fears Ticket Limit and Censor

*Moving Picture World Bureau,
Berkeley, Cal., Apr. 21.*

SEVERAL measures affecting the moving picture industry are under consideration by the State Legislature now in session at Sacramento and representatives of the Allied Amusement Industries of Northern California have had representatives on the ground to keep in touch with the situation. Measures proposing censorship and limiting sale of theatre tickets to seats immediately available have been side-tracked. Among the measures passed is one requiring the installation of toilet facilities with running water in connection with the operating booths of moving picture houses. This measure was unopposed, since theatre owners in general have long since provided such facilities.

A. M. Bowles, general manager of West Coast Theatres, Inc., was a visitor at San Francisco early in March, coming up from Los Angeles.

G. A. Hickey, the newly appointed Pacific Coast district manager of Metro-Goldwyn-Mayer, paid the San Francisco branch a visit a short time ago and was taken on a tour of the San Joaquin Valley by branch manager G. E. Parsons.

C. N. Peacock, manager of the Paramount exchange at Los Angeles, paid the San Francisco branch a visit recently.

T. F. Tucker, of Kingsburg, Cal., paid a visit to San Francisco's Film Row recently. He was formerly connected with the Regent and Temple theatres of this city before seeking a rural retreat. Other recent visitors were W. F. Jacobs, of Auburn, and Charles Fraler, of Tracy.

Yuba City

Mrs. F. E. Smith, of Smith's Theatre, has been elected president of the newly organized Yuba-Sutter Business Women's Club.

Berkeley

H. W. Sherburne, for the past year in charge of the U. C. Theatre, has been transferred to San Jose, Cal., where he will have charge of the Mission Theatre, of the West Coast chain, and where he will also handle the press work for the new California Theatre. He has been succeeded as manager of the U. C. Theatre at Berkeley by William K. Mitchell, formerly manager of the Senator Theatre, Oakland.

San Jose

Some extensive improvements, including the installation of a new lighting system are being made in the American Theatre by James Beatty.

Merced

The Golden State Theatre & Realty Corp. is making preparations to expend about \$20,000 in improvements in its Merced house.

D. S. Mitchell division manager for Universal, paid the San Francisco exchange a visit the second week in March on his way to the Pacific Northwest. Mr. Mitchell was for several years manager of the Los Angeles exchange, and took over his present position but a short time ago.

James Keogh, of the Keith-Albee Circuit, recently paid San Francisco a business visit.

Santa Cruz

H. V. Harvey, of Watsonville, Cal., has succeeded J. A. Harvey as manager of the Cameo Theatre at Santa Cruz, according to advices from the seaside city.

Tonapah, Nev.

The Butler Theatre, operated for years by Jules Smith, has been purchased by S. J. Kastner, who has been seeking a house in Nevada for some time. Tonapah is but about twenty miles from Weepah, where a gold strike was made recently, and is profiting by the mining rush.

Indiana

*Moving Picture World Bureau,
Indianapolis, Ind., Apr. 21.*

WILLIAM FOX, head of the Fox Film Corporation, has announced that he will build a downtown motion picture house in Indianapolis. It will seat 5,000 and will be known as the Fox-Roxy, the second of a "Roxy" chain. According to plans the theatre will be completed by January 1, 1929.

Incorporation papers for the Western Indiana Theatre Company have been filed with the secretary of state. Capitalization is placed at \$125,000. The corporation intends operating a theatre in Terre Haute. The members are Sieber R. Nicholson, William A. Brennan, and Russell T. Cook, all of Indianapolis.

The Colonial Theatre recently sold to the Capital Amusement Company of which Frank J. Rembusch is president, will re-open Sunday, with "Beau Geste" as its first attraction. Earl Cunningham, recently of Paramount Famous-Lasky Corporation in New York, comes here as manager of the Colonial.

A motion picture theatre costing about \$75,000 will be built by Albert B. Heady at Tenth and Bosart streets. It will have a seating capacity of 700, and will be completed in August. It will be known as the Eastland theatre.

Terre Haute

Theodore W. Barhydt, age fifty-seven, theatre owner and manager, died at his home last week. He was a former leasee of the Grand theatre, and belonged to the companies which built the Hippodrome and Indiana theatres. He was widely known in theatrical circles of the country.

St. Louis, Mo.

*Moving Picture World Bureau,
St. Louis, Mo., Apr. 21.*

A CONCERTED drive to put over Daylight Saving has been started in St. Louis by the Chamber of Commerce and special interests that would benefit through the changing the sun time in the Mound City and vicinity. Lon Sanders, chairman of the members' conference of the Chamber in a letter calling a conference, pointed out that St. Louis is at a disadvantage because most of the large cities in the East have officially adopted the daylight savings plan. Sam Werner, head of the United Film Service, spoke in opposition as the representative of the St. Louis Film Board of Trade, while Spyros P. Skouras, president of the Skouras Brothers Enterprises and the St. Louis Amusement Company, also attended. The Skouras interests operate a number of airdomes that would be vitally affected if the bill is put through the Board of Aldermen.

Outdoors Calls Exhibitors

Albany, N. Y., April 14.—Every man to his taste, and so this month finds Uly S. Hill, managing director of the Stanley theatres in Albany and Troy, all pepped up with the opening of the trout fishing season and inclined to talk little else, even though the chances for getting along for a day or two along a stream, are rather remote. Chris Buckley, owner of the Leland and the Clinton Square Theatres in Albany, doesn't care a rap about fishing, but is now looking forward eagerly to the opening of the baseball season and the racing month at Saratoga.

Canada

*Moving Picture World Bureau,
Ottawa, Canada, Apr. 21.*

A RATHER disastrous fire occurred at Low, Quebec, a lumbering town, 35 miles north of Ottawa on April 12, when seven business buildings were destroyed at an early hour. One of the structures was the local moving picture theatre which was owned by Harry Mencher. This theatre, which had been built last fall, had a seating capacity of 300. The theatre loss was estimated at \$4,000.

The Canadien-Francais Theatre, St. Catherine Street East, Montreal, is the latest theatre in Montreal to be ordered closed by the Public Buildings Safety Commission. Nine local theatres have been closed permanently or otherwise because of alleged risks.

The appropriation of the Ontario Government this year for the Ontario Board of Moving Picture Censors, Toronto, is \$24,400, largely for salaries, which include: Chairman, \$3,500; vice-chairman \$2,700; three censors at \$2,500 each; censor of theatre advertising, \$2,500; two projection machine operators, \$1,800 each; stenographer, \$1,100; and contingencies, \$3,500.

Laurence Stuart, formerly manager of the Regent Theatre, Toronto, a Famous-Players downtown house, has become manager of the Regent Theatre in Sudbury, in Ontario.

Montreal

The twelfth theatre in the group operated within the city limits of Montreal by United Amusements Corp., Limited, of Montreal, has been opened in Rosemount district, this being the Rosemount Theatre, with a seating plan of 1,500. The Rosemount is largely a one-floor theatre, although there is a small balcony with loge accommodation, 350 chairs being located there. It is interesting to note that the regular policy of the Rosemount will be to conduct two-feature programmes, although the theatre opened with the one feature. Regular bills will also include short subjects and, on special occasions, there will be stage attractions. The manager of the Rosemount is J. E. Blaine of Montreal, while other officers of the company include Ernest Cousins, president; Isidore Crepeau, vice-president, and George Nicholas, managing director. E. Gobet of Montreal was the builder.

Christie Lake

Robert Marks of Red Cedar Inn, Christie Lake, in Eastern Ontario, has made a definite offer of \$25,000 cash for a marathon swim in Christie Lake with George Young of Catalina fame as the star. Robert Marks is one of seven brothers who have been known throughout Canada for more than half a century for their Marks Bros. theatrical ventures. Robert Marks had his first show way back in the '70's. Ernie Marks, one of the brothers, is the proprietor of the Marks Theatre in Oshawa and, this year, was elected an alderman of that city.

Manager Leduc of the Casino Theatre, Ottawa, Ont., presented "The Passion," a religious film depicting the life of Christ, during the week of April 11. This feature, which had the approval of the Roman Catholic clergy, was taken in the Holy Land with a company of French artists. Ordinarily, the Casino offers moving picture attractions along with stock burlesque presentations.

The Imperial Theatre, Ottawa, Ontario, formerly operated by Capital Amusements, Limited, has been reorganized and will be continued by the Brouse Estate, which owns the theatre building. J. T. Moxley will continue as manager of the theatre, it is stated. The Imperial was one of several theatres operated by the late Harry Brouse, charter director of First National.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Building Good-Will Is Best Asset the Live Theatre Manager Can Build Up

RECENTLY a movement was started in Torrington, Conn., to forward a local movement. The newspapers took it up, and with this accomplished the committee having the matter in charge decided to ask for the co-operation of the Alhambra theatre. They visited the theatre for this purpose and were surprised to see a slide on the screen showing a picture of the building it was desired to purchase and an urge that the citizens give their support to the movement. John J. Scanlon, who does the exploitation work for the house, had anticipated them and on his own initiative declared the house in

Naturally the committee left the theatre feeling that the Alhambra stood for progress. It associated the house with the idea of civic service, and much favorable comment was made at the action of the theatre in making this unasked contribution.

The cost of the slide was trifling, yet it will do the theatre far greater good than columns of straight theatrical advertising. It will make direct ticket sales to persons who do not usually attend. It will give the house a prestige that may be needed some time should an fanatic seek to impose foolish regulations.

Scanlon knows, as all real showmen know, that the business of advertising a theatre is not confined to the announcement of the pictures to be shown on certain dates. He knows that he is selling the house as an institution as well as a place of amusement. He knows that a thoughtful courtesy such as this will do a good that cannot be directly estimated in dollars and cents values.

The other day H. M. Addison moved from Binghamton to Buffalo to take over the new Commerford theatre in the city on the lake. In Binghamton it is felt that his departure is a civic loss. As we have frequently reported in these pages, he was always first to be called upon when any civic movement called for theatrical cooperation. He named an imposing committee and then took off his coat and went to work to put it over single-handed. He knew that while our leading citizens like to see their names on committee lists, they seldom are willing to do the work involved, so he went at it alone and put it over.

As a result he made the Binghamton Theatres Company as much a part of the city as the Town Hall. They were not merely money grabbing private enterprises, but a part of the functioning machine of city government. His going is widely regretted, but he still leaves the theatres in the position he created. It's up to his successor.

These are but two outstanding instances. Several pages might be filled with as brief mention of others who have made themselves something far more important than "the feller that runs the movie theatre." They are solid citizens, often filling responsible positions. They belong to the town, and their position is reflected in the better position their houses occupy in public estimation.

Recently the New York Public Schools held their mid-year graduations. Two schools came to nearby theatres to arrange for the use of the auditorium for the graduation exercises; the school assembly room being too small.

In one instance the permission was cheerfully granted. The house was well warmed,

service by a polite staff and the faculty went back to the school confirmed rooters for the theatre. Several times in the past two months the teachers have voluntarily called the attention of their classes to certain features at the theatre. The cash value of that mention had been well over a thousand dollars, and it still runs.

The second school was even larger. After he had sought to persuade the principal to charge an admission, to be split between the house and the school, the manager finally consented to loan his auditorium.

The exercises were held one particularly cold morning, but the steam had just began to come into the pipes when the house was opened. The doorman was surly, the assistant manager got into several small rows with the teachers, and the parents of the pupils were shoved and hustled about.

As a result the pupils are indignant and the house has lost patronage instead of gaining. It had a wonderful chance to win good-will—and threw it away.

Unless you are alert to profit by every opportunity to serve, you are losing out. Often service will cost less than a painted banner and bring in many times the cash return. Make good-will an asset, but back it with a genuine desire to serve. Feel that you are being favored, not giving one.

Edna Wallace Hopper Was All Round Advertisement

H. M. Addison has been playing Edna Wallace Hopper, and he writes that she was the biggest space stealer he ever had—and that's a lot, coming from Addy. He's a couple of space robbers himself. But here's the recapitulation. He got four and a half pages of solid reading notice and *fourteen* pages of advertising. This is not an advertisement for Edna. It's a boost for Addy. He worked the stunts.

It was very simply done. He knew that the 62-year-old woman who looks like her own grand daughter was certain to be interesting. So he capitalized that interest. He got a supply of cuts and gave them to advertisers. He arranged to have them advertise that she used, ate, wore or admired the wares of that particular advertiser. He even had her write an insurance company for permission to go over their home offices—and that was good for more than a quarter of a page. It was not that Mrs. Hopper carried the advertising. It was merely that her personality could be used to spring all sorts of stunts IF you knew how, and Addy does know how.

He says that she is a wonderful draw for three days in a town the size of Binghamton, but he would be afraid of a week. She drew 2200 women to a special matinee.

Mr. Addison seems to have made an unusual clean-up with this attraction, but that's because he knows how to go about it.

Pennants

M-G-M has prepared a flashy pennant for Slide, Kelly, Slide, that is decidedly useful in decorating the lobby. After they have served their purpose they should be distributed to the children. Even though their advertising possibilities are gone so far as Kelly is concerned, they will be treasured by the youngsters and will still serve as a reminder of the house.



TWO OF THE SCOREBOARDS USED IN LOS ANGELES

These were relics of last fall and were painted over to fit "Slide, Kelly, Slide." The man and girl went through all the motions of scoring the runs and made frequent megaphone announcements about the pictures and its players.

Here's A Lobby Card for Any Brand of Comedy

Hutchinson Has Design For Comedy Lobby Card

Here's a useful design for a lobby announcement for a comedy—most any comedy. It was designed by Bob Hutchinson, of the Liberty Theatre, Oklahoma City, for the Pathe-Mabel Normand comedy, *The Nickel Hopper*, but it can be used for any comedy or can be made a permanent frame for all comedies, the titles being changed, but the design retained as a sort of trademark. In time they will come to look for the clown when they look for the comedy title and the mere sight of the stand will serve to remind of the comedy.



HUTCHINSON'S DESIGN

The color scheme is not given, but we assume that bright colors were used, and a brilliant red should have been made the body color of the circle with a vivid blue or green for the base and top. It does not pay to be delicately artistic in announcing laugh features. Keep the subdued tones for the dramatic features and beat the color drum for the comedy section. That will pay better and carry over the idea.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

John Barrymore in "The Beloved Rogue" was the feature photoplay of a show which ran 2 hours and 18 minutes, the picture itself requiring 1 hour and 37 minutes of that time.



Besides this screen subject there were four other incidents, one of which was the Mark Strand Topical Review, running 6 minutes, leaving 35 minutes for musical presentations.

Each of the deluxe performances was started off with Vitaphone presentations: Roger Wolfe Kahn and his Orchestra and the quartette from the third act of "Rigoletto," sung by Marion Talley, Beniamino Gigli, Giuseppe DeLuca and Jeanne Gordon of the Metropolitan Opera Company. These two Vitaphone numbers took up 18 minutes.

After the Topical Review came the Four Admirals, novelty singers. Their selections included some of the new numbers embracing "Yankee Rose," "Nesting Time" and "Hello Swanec, Hello." They appeared on the apron

of the big stage and took up 7 minutes, with lights as follows: light blue and magenta spots across ceiling; green foots on production stage; blue borders; green side strips; bridges orange, dome steel blue.

Incident No. 4 was programmed as "An Intimate Dance Revue and opened with 8 girls of the ballet doing a number to the tune of "When You're In Love You'll Waltz." From this the Revue went to Deenova and Berinoff, adagio dancers and then the Revue closed with 16 girls doing a Tiller routine to the music of "Kinkajou" and "Where Is That Rainbow?" The Revue took up 10 minutes and lights were as follows: 2 light blue, 2 amber, 2 green, 4 orange side spots across green satine drop; 2 deep blue, 2 deep green open box lamps; bridge No. 1 violet floods head high; bridge No. 2 amber floods head high and the dome 2 flesh pink head high. In the ballet number magenta and light blue borders and box lamps; all previous side spots on. As the girls came off the stairs on the production in the Tilley dance bridges and dome picked them up with steel blue floods; bridges and dome going a finish of number.

Two New Ones

Ralph Goldberg, of the Sun Theatre, Omaha, thought up a couple of new ones for "The Fire Brigade." His lobby display was a shadow box showing a block of buildings before which were stationed pieces of apparatus obtained from a toy store. Light effects back of the buildings and from a spot across the lobby made the show very realistic.

Across the street he placed a dummy fireman, holding a rag baby on top of a cornice, with an arrow pointing up the side of the building urging the reader to note the height from which Terry makes his jump in the picture.

The combination kept business at the top for eleven days.

Counted the Blondes

Of course it did not mean a darned thing, but W. S. Perutz got a lot of kick out of counting blondes and brunettes when "Blonde or Brunette" played the Lincoln Theatre, Lincoln, Neb.

As an example a local store advertised that more brunettes than blondes patronized its cafeteria with "By actual count on March 17 between 11:30 and 12 122 brunettes and 30 blondes came for the noon luncheon at our cafeteria." If they knew that the blondes were mostly dining with their men friends at more expensive places, they were too polite to mention the fact. Anyhow it served to work up interest in the picture. Getting a number of stores interested was what made a big stunt of it.



TWO SHOTS OF THE LOBBY OF THE STILLMAN, CLEVELAND, DRESSED FOR SLIDE KELLY

Five hundred pennants were used in this display with five sixteen-foot banners, ten photographic enlargements, an electric scoreboard and some lithographic cutouts. Slide, Kelly, Slide is a circus picture and needs to be put over with plenty of noise and display if it is to sell to the greatest advantage. The money is there, but you must dig for it.

The Calendar Program is a Small Town Clicker



NOW SALLY O'NEIL HAS THE CUP-GIVING HABIT

This cup, held by Mike Donlin and Harry Williams, president of the Coast League, goes to the man who makes the highest 1927 batting average. She'll do the same thing for your local team if you'll pay for the cup.

Finds Pathe News Gets Actual Cash Customers

For a long time this department has been urging the playing up of the short features, contending that they mean real money to most theatre owners. More than once someone has written in to challenge the statement that the news weekly can actually sell tickets that the dramatic feature will not.

generally leave immediately after the News is screened.

That's not guess work or supposition. It's cold fact. Make your entire program work for you by giving it a show in your newspaper work and lobby advertising. If patrons cared only for the long feature there would be no sense in employing the shorts. But the shorts are money in your pocket, so play them up.

This Calendar Design Is Alive a Full Month

Only a few weeks ago someone wrote in to ask about calendar cards, and we had to dig away back in the files to discover an example. They are not as much used as they were some years ago and yet there is no good reason why they should be forgotten, for nothing else will keep alive a full month and so completely put over the day and date of attractions. These are good anywhere, but are particularly useful for neighborhoods and small towns, if intelligently distributed.

Universal sends in the first calendar we have seen in some time, and about as good a layout as can be planned. It is used by Charles L. Hyde, of the Strand Theatre, Pierre, S. D., and the rings, which are not a part of the original design, shows the Universal bookings.

The card is nine by six inches, with the month's dates in red. These are overprinted with the main titles and sometimes the comedies in black. The vacant spaces are filled in with house talk, and in the ears are the calendars for the preceding and succeeding months. A hole is punched for hanging.

Mr. Hyde issues a similar card every month, getting them out between the 28th and 31st. People come to look for them, they have a special nail on which they hang, and each time the calendar is consulted the person is reminded of the shows at the Strand. And the reminder comes by day and date.

It is cheap, it is permanent and it is of value to the recipient. If you have forgotten about calendars, think about reviving the idea. You can dress them up with thumbnail cuts, but give more than half the space to the current month and use large figures. If you do you will find that the calendar is at least 90 per cent effective.

Here's Something Several Have Asked For



A PATHE NEWS VETERAN

Here's Peter D. Beckero, of the City Theatre, Highland Falls, New York, who says that he has been using Pathe News ever since his house opened, sixteen years ago, and that he has some fifty or sixty patrons who come twice weekly just to see the News. Included in the number are eight army officers, instructors at the West Point Military Academy, who

FEBRUARY							APRIL						
Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5						1	2
6	7	8	9	10	11	12	3	4	5	6	7	8	9
13	14	15	16	17	18	19	10	11	12	13	14	15	16
20	21	22	23	24	25	26	17	18	19	20	21	22	23
27	28						24	25	26	27	28	29	30

Program of Grand Theatre for March						
<i>"Hotel Imperial" and "It" are the two outstanding pictures in March. Every show a good show.</i>						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
The Sunday matinee is the same as the Saturday night show and is shown at 3:00 for 10 and 25 cents.	See the same as Tuesday	Clint and Bessie Robbins are here all week	2 Their show is bigger and better than 5 ever.	3	4	5
CLINT AND BESSIE "We've Got To Have Money"	Paramount's big picture "LOVE'S GREATEST MISTAKE" From the story now running in Life Magazine. PATHE NEWS	ART ACCORD "The Godin Rascal"	Tom Mix and Tony "The Canyon of the Snake"	10	11	GEORGE MARCH "The Kickoff"
"HOTEL IMPERIAL" The Big Picture of the East End of London with the Russian A Paramount Picture PATHE NEWS	13	14	ADOLPH MENCHOW "THE SINGING CLOTH" A Perceval Comedy	15	16	17
20 "THE OLD SOAK" The funniest comedy of the year. PATHE NEWS	21	22	23	24	25	26
27 "The Old Soak" PATHE NEWS	28	29	30	31		

A NEAT FORM OF MONTHLY CALENDAR DISPLAY

Here's an old-time idea that has been dropped of late, though it is as good as ever. This is from Charles L. Hyde, of the Grand Theatre, Pierre, S. D. The rings show the Universal attractions used during March.

A New Idea for Using Newspaper Front Page



HOW SAENGER TOLD OF THE MARINES IN THE MARDI GRAS
This float was used for the famous Mardi Gras parade in New Orleans, but it will be just as useful as a straight perambulator. Compoboard, a little straw and some paint will do for a very presentable float.

Always Works

Here's another old reliable dug up by the Strand Theatre, Iowa City, Ia., for "The Midnight Sun."

It offered a \$10 prize for the best advertisement on "The Midnight Sun." Hundreds started to read up on the picture, in order to be able to turn out the right sort of copy, and so many actually wrote advertisements that the business and advertising managers of the paper were sorry they had promised to act as judges. It is one of the best ways there is to get people to read in advance, and yet it has been little used of late.

Long ago one theatre had a standing offer of \$5 for any bank of sales talk it used. Not many were used, but the house ran one occasionally just to keep the others pepped up, and found it well worth the investment.

Hustler Used Assembly To Sell Barbara Worth

Pin the blue ribbon on M. N. Hustler, who claims the Capitol Theatre, Sacramento, Cal., as his place of business. In addition to crashing the news columns of the daily press he horned in on the journal of the State Assembly to the extent of a third of a page. All that is left now is to go and break into the Congressional Record.

It was very simple when you had it figured out. Public interest was centered in the Boulder Dam fight, then on. Hustler took his pen in hand and wrote of the menace of "the unharnessed torrents of the mighty Colorado river" to the residents of Imperial, (nee Death), Valley.

He pointed out that the epic of the settlement was known to comparatively few outside of the State until Sam Goldwyn put The Winning of Barbara Worth on the screen. And so "to bring closer home to

the hearts and minds of the people of Northern California and to the members of the State Legislature" the story of that accomplishment, the picture had been booked into Sacramento this wonderful picture and the management of the Capitol Theatre invited the Legislature to attend the Monday evening performance.

The letter was read in the Assembly and ordered printed. It was sandwiched in between a resolution approving a bill then under consideration and a message from the Senate, which is about as close to pure reading as even a press agent could ask.

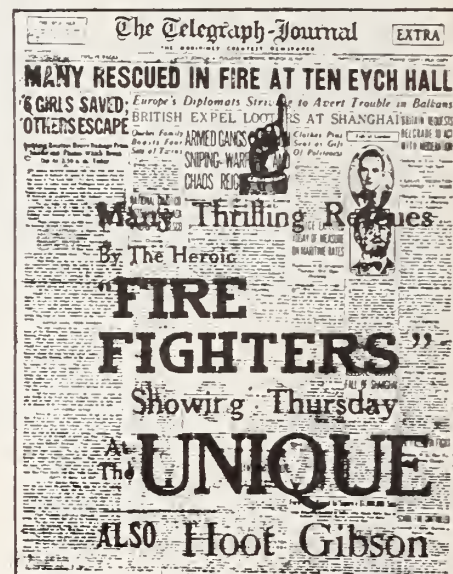
It didn't just happen. Hustler had to think it out.



A COVERED WAGON PRAM FOR WINNING OF BARBARA WORTH
It did not cost much to cover a wagon with cloth and the only waste was the strips of sign cloth used for the banners; yet the wagon was a knockout for John B. Carroll, of the Tampa Theatre, Tampa, Fla.

Made a Local Fire Get Serial Off to Big Hit

One of the chief reasons why F. G. Spencer owns a lot of theatres in Nova Scotia instead of just one is his quick thinking and ability to be timely. Just before he was ready to open the Universal serial, "The Fire Fighters," at the Unique Theatre, St. John, the local paper came out with a streamer head about a fire in a rooming house. As soon as he saw that there had been no fatalities he telephoned the paper to hold the type for him.



Using only the first page, he red inked it with an announcement for "The Fire Fighters" and then took the back of the sheet; which was printed on ordinary news stock, to tell all about the serial, hooking in to the rescues at the local fire.

It was so timely that when he gave the first chapters the house was packed to the doors. It was better than the usual red ink, and gave him a chance to do a lot more talking.

Plessner Achieves a Graceful Ad. Layout

Copies Burns' Style For Road to Mandalay

Don Nichols used Frank Burns' layout for The Road to Mandalay at the Paris Theatre, Durham, N. C., breaking into the border with two cuts, a panel and the signature. He seems to have adopted George Planck's circular name plate, too.

LON CHANEY
The Man of 1,000 Faces
Now Gives the Screen His Most Amazing Character

in
"THE ROAD TO MANDALAY"

WITH
Lois Moran—Owen Moore
and
Henry B. Walthall

East made West—your most thrilling work yet—never imagined possible in the greatest film, Chaney's greatest role!

Added Comedy and News

PARIS
MONDAY and TUESDAY

PARIS ORCHESTRA
Direction Bert Hollowell

WED. THURS.
"Old Loves and New"
with
Lewie Stone
Based on E. M. Holt's Novel
"The Desert Healer"

IN THE BURNS STYLE

He uses one halftone and one line cut, and while the former will not reproduce well, you can gather that the line cut is more forceful. The Durham paper uses a rather light impression and the halftone comes up very weak. It's a good plan to avoid halftones unless you have nothing else you can put in, for it is seldom that a halftone prints up with the strength of a line cut.

Mr. Nichols has made a very nice layout for his type, and the printer has followed him closely, but we think that cropping the name and title from the Chaney head would have improved the results very considerably. Here it is not needed, since it merely repeats what the type tells much more clearly, and at the same time it clouds up the title.

Valentine Sells Letter In Unusually Good Form

This display on The Scarlet Letter is one of the best of the Valentine's recent displays. It holds together well, it sells all of the factors as a whole, and adds a good clincher in the text at the left.

Commencing today
LOEW'S VALENTINE ST. LOUIS
11 A.M. TO 11 P.M.

She was Guilty of Love!
THEY MARKED HER WITH THE BRAND OF SHAME
IT'S A GREAT METRO GUILD MASTER PRODUCTION

Nathaniel Hawthorne's Masterpiece
LILLIAN GISH
in
"THE SCARLET LETTER"

Unquestionably the most emotional portrayal in years—supported by a cast of the first magnitude

See the Picture

PRICES
FRI. 25c
SAT. 35c
SUN. 50c

A GOOD GISH SPACE

The pointing hand is a fine attractor, to get additional attention for the cut, and the bold lettering of star and title, unhampered by nearby type, gets the title and the cut over at the first look instead of requiring study. This should be the aim of every display, but it is not always achieved. The only weak line here is that "See the picture," which means nothing. That's what the entire space is supposed to say, and it does not require to be put into words.

Benday Ground Helps This Washington Ad

For the third week of "Tell It to the Marines," Loew's Columbia Theatre, Washington, D. C., makes good use of a benday ground for the figure of the marine.

HELD OVER AGAIN—THIRD AND FINAL WEEK!

LON CHANEY

In the wonderful, thrilling romance of life with the U. S. Marines shore and abroad. Production with cooperation of the government with thousands of real Marines in the cast! The screen's sensation!

The Film Triumph That Has Enchanted New York for Weeks at \$2 Prices!

"Tell It to the Marines"

with
**ELEANOR BOARDMAN
WILLIAM HAINES
and CARMEL MYERS**

LOEW'S COLUMBIA
9 STREET AT 10TH

THIRD WEEK TODAY

DOORS OPEN TODAY AT 7 PM

GETTING CONTRAST

The figure is made as bold as black ink can do it, in order to gain the suggestion of strength. It needs a background, else it would be too heavy. With a background drawn in the same medium, the full effect of the figure would have been lost and it would have been necessary to mortise; and make an ugly mortise, at that, in order to get the title and names. Using benday overcomes this situation. It gives a sufficiently strong ground, against which both the white title and the black star names show with full force. It gives full value to the figure and strikes precisely the right color note.

Benday is comparatively little used in advertising spaces, but even where the benday machine is regarded as too costly, there are printed sheets which give the same effect with little more care. Here benday makes attractive what otherwise would have been an ugly layout.

Works Type in Nicely In Building on a Cut

Apparently taking a cut from the press book on "A Kiss in a Taxi," F. K. M. Plessner, of the State Theatre, Reading, Pa., has worked in his type announcements with excellent judgment, avoiding the temptation to fill in with a lot of handwork, and even avoiding over-large type faces, knowing that he will get as good a display from a twelve-point light as he could get from an eighteen point bold, and do it without getting the space all dirtied up.

If you have one of these messy artists who likes to spill ink by the bottle, show him this

display and ask why he can't get as good. Probably he will be there with some alibi, but he don't take it. Plessner is fighting slightly larger spaces on either side of this, and getting the most attention because his space is the most attractive. He gets his announcement over in twelve and eight point, and does it

WILNER & VINCENT'S
STATE
Home of Paramount Pictures
NOW!

BEBE DANIELS
IN
"A KISS IN A TAXI"

LUPIN LANE
"Headly Duke"
ANOTHER
"TWISTED TALE"
Most Unique of Shows
BURBANK
IRVING BERLIN'S
"Blue Skies"
STATE OVERVIEW
"WHITE MAN"
STATE NEWS OF THE HOUR
SONIC CARTOON

Look this cab could talk!

VERY NEATLY DONE

neatly and effectively. He works a rather large space, for this drops eight and a half inches down three, but this is because he has to keep step with the other theatres, not because he needs all that space in which to get his message over. He could have done as well in two sixes were it not for the fact that he then would have suffered through contrast with the larger spaces he other houses are taking. It would be a good thing for the houses could they get together and agree on a maximum space. They are all wasting lineage and only the newspapers profit, but so long as one house makes the splash the others must follow suit or lose the moral effect of equal space.

La Plante Cuts Should Help Sell Butterfly Nets

If we thought we could catch butterflies like those in the advertisement of the Rialto Theatre, Washington, D. C., for "Butterflies in the Rain," we would invest in a net at

RIALTO

Now Playing
TWO GREAT FEATURES OF TANTAMOUNT IMPORTANCE

Butterflies in the Rain
CARL LAEMMLE presents
Laura La Plante & James Kirkwood

The story of a beautiful butterfly girl who believed in the "double standard." What was good for the goose—and the she was the limit for both. The fascinating problem arising from the ultra-modern standard of self, woman and child.

Starting a New Show Every Saturday!

MR. MARION GREEN
And his comedy troupe in
"HIS MAJESTY DOZES"
By Master William Cullen

RIALTO GREATER ORCHESTRA
ROY ROMMEL, Conducting Overture, "Maiden" (Wallace)
—Stars and Stripes, Comedy—International News—

FOR LAURA LA PLANTE

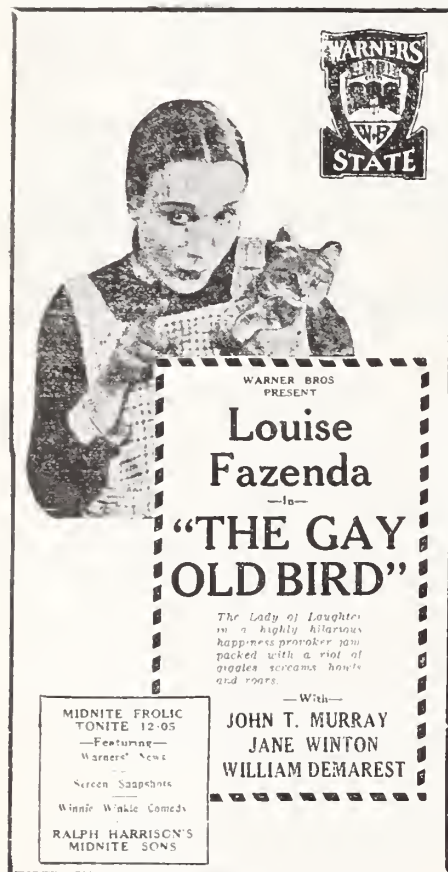
Here's a Line That Beats All the Halftones

once and go for collecting. The cuts are rather small in proportion to the space taken; a three fives, but they click over very nicely.

The advertisement carries an ample type appeal, and is very nicely laid out. It demonstrates that an attractor cut does not necessarily have to dominate the space in order to help he selling.

Stepping This Cut Gives Attractive Open Layout

Here's another first-class space from Warner's State Theatre, Pittsburgh. It is not as large as it looks in the reproduction, since it is only two columns wide, dropping down about eight inches and getting just as much display as a three columns would have done with the space entirely filled with type.



WARNER'S STATE

Louise Fazenda

"THE GAY OLD BIRD"

The Lady of Laughter in a highly hilarious happiness provoker jam packed with a riot of giggles screams howls and roars.

—With—
JOHN T. MURRAY
JANE WINTON
WILLIAM DEMAREST

MIDNITE FROLIC TONITE 12-05
—Featuring—
Warner's News
Screen Snapshots
Winnie Winkle Comedies
RALPH HARRISON'S MIDNITE SONS

EFFECTIVE LAYOUT

There is no expensive art work here. The cut has been notched and a panel laid into the space set in all type, and not too much type, at that. The special small features and the midnight matinee are cared for in a separate box, taking up no more room and yet getting at least double the display.

With plenty of white space at the top, the small house signature gets precisely the same playup as a heavy place clear across the space. More display has been gained with sixteen inches than some of the other houses achieve in the same issue with thirty inches or better, done in the usual hand work so dear to the Pittsburgh agents. This stands easily the neatest display on the page and the only one making proper use of white space and type in combination. It should be a simple matter to lay out advertising like this, but the other houses keep right on letting the State skim the cream. They do not seem to wake up; at least for any great length of time.

Effective Line Cut Is Improvement on Stipple

Most of the displays on "Flesh and the Devil" have been in half-tone, and many of them have been made to yield striking effects, but we know of nothing that equals the attraction value of this cut from the space of the Strand Theatre, Rochester, N. Y., on this M-G-M.



STRAND TODAY'S BIG PROGRAM

BUCK JONES in "Desert Valley"

Romance Rides in Desert Valley with Buck Jones in the Saddle

VIOLA DANA and **ROBERT AGNEW** in "Wild Oats Lane"

Marshall Neilan's Production of a Crook's Regeneration

THE YEAR'S ROMANTIC SENSATION
4 DAYS—MONDAY to THURSDAY

GRETA GARBO And **JOHN GILBERT** IN **FLESH and the DEVIL**

A woman with the face of an angel and the soul of a demon—what greater passion could men encounter?

Also: **LARRY SEMON** in "The Perfect Clown" *Herbert Rossman & Harry G. Sullivan at the Glorious Organ*

FRI. & SAT. **ROD LA ROCQUE** IN **"GIGOLO"** **Sylvia Breamer & Lawrence Gray** IN **"LOVE 'EM and LEAVE 'EM"**

A DRAMATIC CUT

There is drama in this well-drawn pose, there is a vigor that even the most erratic of the half-tones lack, and it gets more attention and makes more of an instant impression than the best printed newspaper half-tone.

Half-tone has its uses, but it seldom works as well in a newspaper display as a really well-drawn line cut and backed by the solid type; which would have been too strong for a half-tone illustration, this three nines stands one of the best displays done on the Garbo-Gilbert offering.

There is a little too much type in the upper panel to make good display, but this is necessary to display the current program and still get over the coming feature, but the space given to "Flesh and the Devil" is unusually good.

Possibly line cuts would be more often used if they were better done. Too many of them are weak in drawing or lacking in proper contrast. This is the most common fault in the press book cuts. Most agents seem to feel that if there is "art" in the layout, it does not matter what sort of art it is, and it is but seldom that exhibitors are given a cut with so strong a sales value as that shown here. Good artists are employed, but they do not seem to study what constitutes good advertising art. If you will study this cut you will realize that the effect is gained through the use of comparatively few lines, but these are flowing and graceful, suggestive of original work and not of an inked over photograph. Most of the contrast comes from the dark coat of the man, which throws into greater prominence the light robes of the

woman. There is vigor and motion to the pose.

Sometimes we feel that it would be a good thing if the art heads of the production companies merely showed their artists the stills and then hid them away before the poses could be exactly copied. This seems to be one of the main reasons for stilted and wooden art work. Since a single drawing may be used in several hundred papers, it would seem worth while to get the best possible drawing.

Does Most Selling On The Rather Snappy Cut

Generally a cut is mostly attractor, but now and then cut will sell better than type argument, as witness this three sevens from the New Theatre, Baltimore, on "Ankles Preferred." This display is frankly selling legs, to match the title, and eight pairs of legs does it very effectively.



NEW *Midland Theatre*

MADGE BELLAMY

"ANKLES PREFERRED"

—STAGE ATTRACTION—
VIDA NEGRI

THE CELEBRATED DANCER and Big Company of FAMOUS PRIZE BEAUTIES in a Completely Staged SINGING—DANCING—MUSICAL INTIMATE REVUE

LEGGY, BUT EFFECTIVE

This sort of cut would not serve a good purpose with many titles, but from ankles to legs is but a short span, and it is to be assumed that with legs as the chief sales angle, the greater the stress given the legs, the stronger the appeal. Probably this will act as a deterrent in the case of the patrons who want drama, but they would not care for the play if they did come and frankness is the best appeal, since it will sell the story to those who will be appreciative.

The single cut, just above the title, might have sold, but the smaller cuts do a great deal more than half the selling. The main cut gets the idea in motion, but the addition of these smaller sketches gives the emphasis that will complete the sale. You could not do the same thing with one cut, no matter what the size. It is the iteration that does the trick, which is something to remember, if you do not already know it. The copy has been written to match the cuts and the advertisement presents a very harmonious whole.

For Clean Sports

Essays of 300 words or less on how to keep amateur sports clean was the main exploit for Richmond, Va. A silver cup was offered as the prize and the contest was tied to one of the newspapers. Minor ticket prizes were added for consolations.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell



PROBABLY NO PICTURE ever produced has been awaited with such widespread interest or created as much discussion as "The King of Kings" the Cecil B. DeMille production based on the life of Christ.

The difficulties under which he labored were tremendous, for here is a subject that is so well known in every Christian land that every one has his own ideas and mental image of our Saviour, and that these are not all in harmony has given rise to various sects, which is not strange when we remember that the account of Matthew, Mark, Luke and John, men who walked with Him are at times at variance. Then too, Mr. DeMille was faced with the deep-rooted aversion on the part of a great multitude against the impersonation of the infinite Christ by finite man.

In presenting Christ on the screen, Mr. DeMille chose not to follow in the path of previous films in making his picture a chronological biography, but to choose from the wealth of material open to him in this the most dramatic of all stories, the situations which he felt would best present the dramatic angle and at the same time not go counter to the highlights of the familiar sacred story.

That he has done his task well under the circumstances and turned out a magnificent and stupendous production; a masterly piece of craftsmanship, there can be no doubt. Artistically it is great, photographically it is beautiful to behold with some of the sequences made more striking by use of technicolor. The subject, too, has been handled with dignity and an air of reference and sincerity that is beyond cavil. From a dramatic standpoint, Jeanie Macpherson has fashioned a story that commands rapt attention, and emotionally there are many scenes that are deeply stirring and the general effect of the picture is spiritually uplifting.

In the very nature of things, here is a subject about which there is the maximum of divergence of opinion, and it is made more so by the fact that by no means all of the life of Christ as it is generally known is not shown, and no matter what highlights were chosen to be used, the picture is open to widespread questioning as to why this angle was subordinated or omitted in its entirety while another was inserted or played up. We believe that more than any other picture ever made, "The King of Kings" will be provocative of discussion, that it is a production which will cause widely different reactions with different people, hardly any two being identical and that it is impossible for any one person to foretell its reception with the general public.

"The King of Kings"

Magnificent Production of Dramatic Episodes
In Life of Christ, Produced by Cecil De Mille

Structurally, the picture is episodic with the emphasis on the dramatic highlights beginning with the showing of the Magdalene in her sumptuous palace and ending with the appearance of Christ before a gathering of his disciples after the resurrection. Expert weaving together of the dramatic material saved the story from being more episodic and while this is one of the most striking technical achievements in consolidating for dramatic effect we are shown in apparently related succession situations which in the average mind are unrelated or occurred under different conditions. In a word, considerable liberty seems to have been taken not only with the handling of the material but with the sequence of events.

What has been omitted is apt to cause as much discussion as what has been used. For instance, there is nothing about the birth or boyhood of Christ, St. John, generally known as the beloved disciple is subordinated with no reference to the scene on the cross in which Christ gives his mother into John's care; nor is there the entrance of Christ into Jerusalem riding on a donkey. The guardian angel at the tomb, the Sermon on the Mount, the baptism by John the Baptist and the descent of the Holy Spirit, nor the Transfiguration, are not shown and the Ascension is only handled in a symbolical way with Christ fading out of the room of the disciples and appearing in glory saying "Lo, I am with you always."

From the standpoint of drama, the climax naturally comes with the Crucifixion and reaches its greatest height in the storm and earthquake scenes which follow. While these are well done in a huge scale, they nevertheless seem rather mechanical and movie-sque.

Some of the sequences we believe could be shortened to advantage and especially is this true of those which depict the pain and suffering of Christ, such as the scourging, the mockery of the Roman soldiers, the crown of thorns, the bearing of the cross, and the Crucifixion. But not only from the angle of entertainment, but from the spiritual side, we feel that less of the details and fewer closeups would have been preferable.

Tremendous interest naturally centers in the rendition of the role of Christ and H. B. Warner gives a splendid and sincere performance, at the same time only in fleeting moments does his work approach the idea of the spirituality of Christ. His make-up is good but the gentleness and spirituality that is so marked a part of the rendition of this role in the Passion Play at Oberammergau is entirely lacking. To a lesser degree this is also true of the portrayal of Mary the Mother by Dorothy Cumming.

This brings up the point of the wisdom on the selection of well-known motion picture players to appear in these reverential roles. So familiar are the faces of the majority of

the cast to the regular picture fans that it will probably be a hard task to accept these actors and actresses as the real characters they represent entirely disassociated from their previous roles. In our opinion this has a marked effect on keeping the production on the plane of a motion picture rather than as a masterful rendition of the story of Christ.

Among the other players, Rudolph Schildkraut is easily the best as the Jewish High Priest, with Joseph Schildkraut giving an excellent performance as Judas. The performance of Ernest Torrence as Peter is especially noteworthy and Jacqueline Logan is fine as Mary Magdalene. In addition to the credited roles there is an enormous number in the mob scenes including many well known performers.

This story has been handled in such a manner as to steer clear of anything that might offend any sect or creed. Considering the varied and enormous difficulties Mr. DeMille has done a big job well and the picture marks an achievement for the screen, at the same time, with unquestionably the most emotionally appealing and dramatic story of all time before him, in our opinion he has not succeeded in reaching the heights. Possibly this is because they are so stupendous that only in our faith and imagination can we even approach them.

Cecil B. De Mille's Production

"The King of Kings"

Story by Jeanie Macpherson

Directed by Cecil B. De Mille

A Prod. Dist. Corp. Production

CAST:

Jesus	H. B. Warner
Mary	Dorothy Cumming
Peter	Ernest Torrence
Judas	Joseph Schildkraut
Matthew	Robert Edeson
Thomas	Sidney D'Albrook
Mary Magdalene	Jacqueline Logan
Caiaphas	Rudolph Schildkraut
Pharisee	Sam DeGrasse
Pontius Pilate	Victor Vareoni
Simon of Cyrene	William Boyd
Mark	M. Moore
Martha	Julia Faye
Lazarus	Kenneth Thomson
Satan	Alan Brooks

and many more, making up a cast of forty-seven identified players together with hundreds of others including a number of well-known actors and actresses who are not specifically mentioned but easily recognized.

Length—13,500 Feet.

Story of the life of Christ from the beginning of his active mission. Opening with the conversion of Mary Magdalene, the high lights of our Savior's life are presented in dramatically arranged sequences, including the Crucifixion and Resurrection, and the performance of many of the miracles of healing.

"Matinee Ladies"

Jazz Story of Cigarette Girl and a Gigolo
Features May McAvoy and Malcolm MacGregor

Warner Bros. present
"Matinee Ladies"
With May McAvoy
Directed by Byron Haskins
CAST:

Sally Smith.....May McAvoy
Bob Ward.....Malcolm MacGregor
Mrs. Aldrich.....Hedda Hopper
Mrs. Smith.....Margaret Seddon
Mannion.....Richard Tucker
Madame.....Cissy Fitzgerald
Length—6,352 Feet.

Bob gets a job as dancing partner in a roadhouse where Sally is cigarette girl. They quarrel when Bob accepts help from a "matinee lady" but he rescues her from a boat to which Mannion has taken her, during a storm, and wins her. Comedy drama.

MAY McAVOY IN the role of a cigarette girl in a flashy roadhouse and Malcolm McGregor as a law student who accepts a job

as paid dancing companion while attending school at night, are the leading players in Warner Brother's jazzy melodramatic story of modern life "Matinee Ladies."

The title refers to idle wives and flappers who frequent the cabarets in the afternoon and spend their time in flirtations with the gigolos or paid dancing partners provided for them. The first half of the picture is devoted almost entirely to the budding and building up of a romance between cigarette girl and gigolo with much footage devoted to their love making in a park. This slows down the story and could be trimmed drastically with a consequent speeding up of the action. With the innocent acceptance of aid from a matinee lady by the hero, his discovery that her motives are far from disinterested, the quarrel with the cigarette girl and her attendance on a wild party, the story



speeds up, and following jazz party stuff of a familiar type in a road house and on a private yacht there is an exciting but improbable climax in which the hero easily finds a drifting yacht in a severe storm and after a fight with the villain, rescues the girl.

May McAvoy gives a good performance but is capable of better roles and the same is true of MacGregor. Neither of these characters are strongly sympathetic. The appeal of this picture will be largely to those who have not tired of jazz melodramas and it will probably rate as a fair program attraction.



A TYPICAL TOM MIX vehicle is the Fox production "Outlaws of Red River," and this, as the picture public knows, means that it is a rapid action western, with plenty of heroism, a pleasing romantic angle, touches that get it away from the cut and dried formulas of the type, and plenty of snappy stunts, together with a smashing climax.

This time, Tom appears as a Texas Ranger who in addition to his hazardous duties is continually looking for a girl whose parents were killed when he was a lad. In trailing a notorious gang of bandits he finds the girl who is the adopted daughter of the leader and eventually rescues her.

A novel angle to the story is the fact that the girl is shown as actually being one of the bandit gang even aiding them in tipping off a raid on a stage coach, and the fact that the leader recognizes Tom as a ranger when he poses as a bandit to join the gang.

Needless to say, such a role proves entirely congenial to Tom. He gives a performance that will satisfy his enormous circle of fans and prove a riot with the youngsters. While decidedly improbable, the climax is a corker with a brand new thriller. The rangers drag an armored coach up a hillside and with Tom on the box and ropes attached to the tongue, Tom guides it on a wild ride down a hill ending with the smashing of the bandit gang's stockade. There are also other good thrills including Tom's holdup of a coach to beat the bandits to it, which he accomplishes by lying in the road and letting the horses ride over him and

then grabbing the under side of the stage coach.

This is a Western action-thriller if there ever was one.

William Fox presents
Tom Mix in
"Outlaws of Red River"
Based on story by Gerald Beaumont
Directed by Lew Seiler
CAST:

Tom Morley.....Tom Mix
Lola Torrence.....Marjorie Daw
Dunning.....William Conklin
Bandit.....Francis McDonald
Williams.....Duke Lee
Length—5,327 Feet.

Tom, a ranger, to break up a gang of bandits, joins them and is recognized by the sick leader who tells him the girl, is one he has sought for years. Together they fight the double-crossing bandit aide and with other rangers capture the gang and rescue the girl. Thrilling action western.

"The Ridin' Rowdy"

Feud of Cattle and Sheep Ranchers Furnishes
Basis for Western Starring Buffalo Bill, Jr.

Lester F. Scott Jr. presents
Buffalo Bill Jr. in
"The Ridin' Rowdy"
Directed by Richard Thorpe
A Pathepicture
CAST:

Bill Gibson.....Buffalo Bill, Jr.
Pat Farrif.....Olive Hasbrouck
Mose Gibson.....Al Hart
Deefy.....Harry Todd
Doc.....Lafe McKee
Shuler.....Jack McCready
Miller.....Charles Whitaker
Length—4,794 Feet

Bill, a cowpuncher, plays a joke on his dad and is banished to an outpost of the ranch where he finds Pat's sheep grazing on his land. He saves his dad from a villainous scheme of neighbors to send him to jail and win's Pat's love. Exciting action western.

IN "THE RIDIN' ROWDY" Buffalo Bill Jr.'s newest western for Pathe, the eternal enmity between cattle and sheep men once again is brought to the fore. In addition, a couple of crooked lawyers working with another cattle man manage to enmesh the hero's father in legal complications and the results of the plots and counterplots is an entertaining program western.

Despite the familiarity of the basic theme, the romantic element is given a touch of novelty from the fact that the girl, a sheep owner, cheated out of her lands, camps with her flocks on the hero's ranch. He retaliates by forcibly kissing her and although she starts out by hating him you know that before the last flash he will win her. In fact she turns about and aids him when she finds both are the



victims of the same pair of crooked lawyers.

There is plenty of typical action, the story moves at good speed, and contrary to a lot of cattle pictures, there are shots not only of large herds and immense flocks of sheep. Harry Todd as a fake deaf man furnishes considerable comedy and Buffalo Bill Jr. not only has a likeable personality but a role that is more human than the usual western here, he even plays a rather mean trick on his blustering dad. Olive Hasbrouck is excellent as the girl. This is one of the breeziest of this series and western fans should find it satisfactory.



AS HIS FIRST PRODUCTION for release through Universal, Emory Johnson has produced "The Fourth Commandment" which as the title indicates, deals with the theme "Honor thy father and thy mother."

Mr. Johnson has concentrated on the mother angle and uses as an example a young mother who resents the presence of her husband's mother in their home, leaves when the husband is averse to turning his mother out, is divorced and remarries and years later finds herself in the same situations when her own presence is resented by her son's wife.

This picture has the distinction of the

presence of two of the best known portrayers of mother roles in the cast. Mary Carr as the elderly mother and Belle Bennett as the younger one and both give excellent performances. While Mrs. Carr has the more sympathetic role, Miss Bennett's is the dominating one.

The story is strongly sentimental and plays upon the emotions in the angles of mother love and sacrifice and contrasted with it is jealousy and selfishness which brings its own punishment. It is really more of a narrative or character study than a drama and is built up along predetermined lines rather than developing according to the logic of events and is emotional melodrama rather than drama and is rather slow in getting under way.

While never strongly dramatic, it is interesting with strong heart interest, and like all of Mr. Johnson's pictures it is strong in situations that have proved their strong box-

office appeal and it should prove a popular attraction with the majority of audiences.

Carl Laemmle presents
"The Fourth Commandment"
With Belle Bennett and Mary Carr
Directed by Emory Johnson
A Universal Picture

CAST:

Gordon Graham.....Henry Victor
Virginia.....Belle Bennett
Mrs. Graham.....Mary Carr
Stoneman.....Frank Elliott
Mrs. Smith.....Kathleen Myers
Sonny.....Robert Agnew
Marjorie.....June Marlowe

Length—6,863 Feet.

Virginia, Graham's wife, resents the presence of his mother in their home and leaves. She marries Stoneman and years later when their boy grows up and Stoneman commits suicide she goes to live with her son, but learns she is not wanted by her daughter-in-law and finally she goes to Graham and is forgiven.

"Afraid to Love"

Florence Vidor Scores Again In Light Comedy
Familiar In Pattern, But Bright and Frothy

Adolph Zukor and Jesse L. Lasky present
Florence Vidor in
"Afraid to Love"

Based on story "The Marriage of Kitty" by
Fred DeGresac and F. de Croisset
Directed by Edward H. Griffith
A Paramount Picture

CAST:

Katherine Silverton.....Florence Vidor
Sir Reginald.....Clive Brook
John Travers.....Norman Trevor
Helen.....Jocelyn Lee
Rafael.....Arthur Lubin

Length—6,199 Feet.

Sir Reginald must marry at once to obtain a legacy but is forbidden to marry the woman of his choice. A dummy marriage is arranged with his god-daughter who falls in love with him and foils the adventuress. A light comedy from a French source.

DERIVED FROM the French farce, "The Marriage of Kitty," Paramount's production of "Afraid to Love" follows a fa-

miliar line but offers a series of lively complications that amuse without taxing the tired business man.

The theme of the hurried marriage to obtain a legacy is far from new, but the situations are cleverly built up to provide many amusing complications and plenty of clean comedy. The development of the continuity is smooth and well-timed, and the interest climbs to the peak situation in which Kitty finally triumphs over her adventuress rival. It differs from much of the recent comedy product in that most of the humor arises from the situations rather than from the sub-titles, and while the main theme is old, the business is not hackneyed and the movement of the plot does not follow cut and dried lines. It is thoroughly good light entertainment.

Miss Vidor plays with certain touch and commands every situation. Much of the suc-

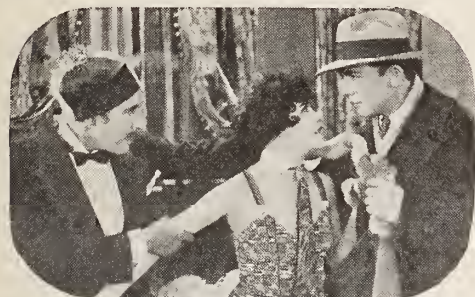


cess of the play is due as much to her personal charm and the interest she excites as to the story itself. Jocelyn Lee, as the adventuress makes an excellent foil as the catty South American and adds not a little to the effect. Clive Brook is personable as the object of their affections, but is given comparatively small opportunity to shine, and Norman Trevor is excellent in the small but important role of the solicitor. The production is in every way adequate.

"Afraid to Love" is not important screen literature, but you will enjoy it thoroughly and probably promptly forget it.

"Frisco Sally Levy"

Newest Addition To The List of Hebrew-Irish
Comedies Offers Sally O'Neil In Leading Role



AS WILL BE GUESSED from the title and the fact that Sally O'Neil has the title role, "Frisco Sally Levy," the Metro-Goldwyn-Mayer production directed by William Beaudine is another addition to the growing list of Hebrew-Irish offerings.

In this instance a slightly different angle has been found. The story starts out with Sally as the daughter of an orthodox Jewish father and an intensely Irish mother, and these roles are capably handled by Tenen Holtz and Kate Price. This interracial idea is carried out throughout and Sally's ad-

mirers are an upstanding Irish motorcycle cop and a flashy Hebrew who turns out to be a cad.

The story interest is very slight. Most of the footage is used to get laughs, with a touch of heart interest thrown in here and there, and two younger brothers of a decidedly mischievous type and a little sister are utilized extensively. The pranks of the kids and the playing up of the opportunities for both Jewish and Irish brands of humor in this family are the cause of much merriment and the picture should prove a fairly amusing offering with the average audience.

Sally O'Neil is peppy and vivacious and gives a pleasing performance, but she is typically Irish with no suggestion of her screen father's Hebraic influence. One of the kids is however decidedly of this type.

Metro-Goldwyn-Mayer presents
"Frisco Sally Levy"

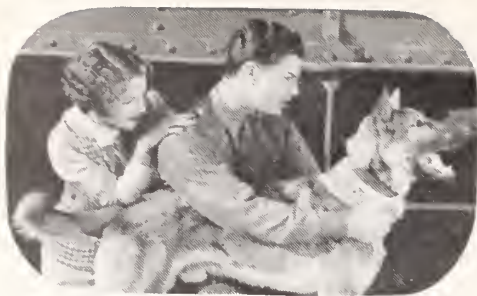
With Sally O'Neil and Roy D'Arcy
Directed by William Beaudine

CAST:

Colleen Lapidowitz.....Sally O'Neil
Stuart Gold.....Roy D'Arcy
Patrick Sweeney.....Charles Delaney
Bridget.....Kate Price
Isaac.....Tenen Holtz
Michael Abraham.....Leon Holmes
Isador Xavier.....Turner Savage
Rebecca Patricia.....Helen Levine

Length—6,900 Feet.

Colleen's mother is Irish and her father is Jewish and her steady is Pat a motorcycle cop. She becomes infatuated with Gold a swell Hebrew who turns out to be a cad and Pat rescues her and all ends happily in the Hebrew-Irish family. Character comedy.



J. P. McGOWAN, the prolific director of railroad stories and melodramas, is in his element in handling the megaphone for the F. B. O. production "The Outlaw Dog," starring the police dog Ranger, and the result is a good audience melodrama that should please all who like exciting entertainment and dog stories.

Not only is "The Outlaw Dog" a melodramatic story involving the hunt for the dog hero accused of injuring his master, but there is plenty of railroad atmosphere as the animal makes friends with an agent at a lonely station. The dog repays the kindness of his new friend

and the friend's sweetheart by saving a payroll when thugs invade the station and later in the climax saves a train from being wrecked when the thugs blow up the bridge, by racing up the track with a warning flag in his mouth.

Some of the situations are quite improbable, but they make for exciting melodrama, and there is a good sympathetic angle in the fact that this fine animal is being sought after continually as a killer. This leads to good suspense in the situations where the sheriff comes to take the dog away and there are attempts to kidnap him to obtain a reward.

Ranger proves to be a likeable animal that can take his place with the other dog stars of the screen, and the human roles are capably handled by Rex Lease as the agent and Helen Foster as the girl. Bruce Gordon makes a good villain.

Joseph P. Kennedy presents

"The Outlaw Dog"

Starring Ranger

Directed by J. P. McGowan

An F. B. O. Picture

CAST:

Ranger	 Himself
Helen	 Helen Foster
Bill	 Rex Lease
Ed	 Bruce Gordon
Snowball	 Spencer Bell
Jordon	 Alfred Allen
Sheriff	 Vic Allen

Length—4,721 Feet.

Ranger, a police dog, hunted as being the assailant of his owner takes up with Bill, a station agent, aids in foiling express thieves and in saving a train from being wrecked and is finally vindicated by his owner who gives him to Bill and the girl. Thrill melodrama dog story.

"See You in Jail"

Amusing Farce Comedy of Man Who Serves Jail Sentence for Another Features Jack Mulhall

First National Pictures, Inc., present

"See You in Jail"

With Jack Mulhall

Directed by Joseph Henabery

CAST:

Jerry Marsden	 Jack Mulhall
Ruth Morrissey	 Alice Day
Slosson	 Mack Swain
Marsden	 George Fawcett
Morrissey	 Crauford Kent
Inventor	 William Orlamond
Valet	 Leo White
Judge	 Burr McIntosh

Length—5,800 Feet.

Jerry, disowned by his father, impersonates Marsden, a capitalist and serves a jail sentence. Persuaded to back an invention he is accused of being a crook, but everything comes out O. K. and he wins Marsden's sister Ruth. Amusing farce comedy.

WHEN A PEPPY YOUNG spendthrift agreed to impersonate a millionaire and serve a jail sentence for speeding for him, he started in motion a chain of circumstances that resulted in a romance and a fortune as well as bringing him intense satisfaction by putting one over on the gruff old father who had cast him out because of his wild habits.

This is the basis of "See You in Jail" and utterly improbable but amusing comedy offered by First National with Jack Mulhall in the leading role and Alice Day playing opposite. The story interest is slight, and except for the jail idea and its results following along familiar lines. Joseph Henabery, an experienced director, has handled the script so that it holds the interest and provides pleasing entertainment and there are several good gags, such as the



familiar runaway elevator stunts, and the courtroom scene where the hero persuades the judge to give him fifteen days instead of five that while not especially hilarious, are good for smiles and chuckles.

Jack Mulhall makes a good impression in the leading role, and Alice Day is not only very attractive as the girl, but her experience in short comedies stand her in good stead here. Mack Swain also adds comedy as a pompous fellow who likes to claim friendship with the wealthy folk. Crauford Kent is satisfactory as the millionaire and Leo White has an amusing bit as a valet.

"Knockout Reilly"

Excellent Direction and Fine Acting Help To Make "Knockout Reilly" Better Than Usual



WORKING WITH a familiar theme, Malcolm St. Clair cleverly pilots Richard Dix to a double knockout in "Knockout Reilly." He wins the title and he wins the audience decision.

It's the same old theme of the ironworker who winds up as world-champion, but the story has been so well developed in the direction that it looks new and brings more than the usual number of thrills. Reilly's rival puts him into prison on a very filmy frame-up, and Reilly serves his term on the rockpile, developing his muscles and his determination. Through a ruse he gets into the ring with his rival, but the latter's superior weight is telling when

the girl tells him that it was Agerra who framed him and who forced his mother to work as a charwoman. That gives Reilly the necessary spur and the title changes hands in the early part of the next round. The story is simple, but it moves convincingly to its appointed end, and there are many clever touches which mark this as above the average program offering. There are no trick shots. The devices are all legitimate direction as when the ruse by which Reilly gets into the ring is uncovered by the simple but effective device of having the original opponent strip the fake bandage from his wrist in his excitement.

Richard Dix is his most personable and unaffected self, and Mary Brian is clever as the girl. The entire cast has been well selected, and the result is a genuinely entertaining offering. It should prove acceptable in all classes of houses.

Adolph Zukor and Jesse L. Lasky Present

Richard Dix in

"Knockout Reilly"

With Mary Brian and Jack Renaut

Based on story "The Hunch" by A. P. Terhune

A Malcolm St. Clair Production

A Paramount Production

CAST:

Reilly	 Richard Dix
Mary Malone	 Mary Brian
Killer	 Jack Renaut
Pat Malone	 Harry Gribbon
Spider	 Osgood Perkins
Mrs. Reilly	 Lucia Seeger
Kewpie	 Larry McGrath

Length—7,080 Feet.

Reilly cares more for dancing than fighting and more still of a little dancing star. He unwittingly knocks out the Killer and takes to the ring when the Killer comes back. Through trickery his victory is delayed but he wins title and girl. Good melodrama.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell).....	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....	Western	May 22..	4,639
Earth Woman (Mary Alden).....	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson).....	Crook melodrama	Sept. 25..	4,500
Call of the Wilderness (Sandow).....	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt).....	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.).....	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Luke Warm Daze.....	McDougall Alley	Dec. 4..	2 rls
Blue Black.....	Fistical Culture series	Dec. 11..	2 rls
Comma Butterfly.....	Nature Special	Dec. 11..	1 rl
Even Up.....	Fistical culture	Dec. 25..	2 rls
A Sport Calendar.....	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk.....	Sunkist comedy	Jan. 1..	2 rls
Dog Gonit.....	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh.....	Unnatural History	Feb. 12..	1 rl
Present Arms.....	MacDougall Alley ser.	Feb. 12..	2 rls
Oh, Boy.....	McDougall Alley	Feb. 19..	2 rls
Bray Magazine 6.....	Yukon scenes	Feb. 19..	1 rl
Along Came Fido.....	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale.....	Nature special	Mar. 5..	1 rl
Petering Out.....	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup.....	Sunkist comedy	Mar. 19..	2 rls
Speed Hound.....	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow.....	Hot Dog cartoon	Apr. 9..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore).....	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson).....	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Screen Snapshots.....	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....	Melodrama		5,235
When the Wife's Away (Arthur).....	Farce comedy		
Obey the Law (Lytell).....	Crook drama		
Truthful Sex (Busch-H. Gordon).....	Comedy drama		5,831
Better Way (Ince-Revier-Strong).....	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe).....	War drama		5,495

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Stolen Pleasures (Revier).....	Comedy drama		5,054
Wandering Girls (Revier-Agnew).....	Comedy drama		5,426

Waldorf

Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,613
When Husbands Flirt (Revier).....	Comedy drama		5,505
Fate of a Flirt (Revier).....	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,470
Handsome Brute (W. Fairbanks).....	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mercereau).....			2,000
International Twelve.....			
Novelty Twelve.....			1,000
Famous Paintings.....	De Luxe dramas		2,000
Real Charleston.....	Lesson novelty	April 24..	2,000
The Angelus.....	Drama de luxe	May 15..	2,000
Wooden Shoes.....	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11..	2,000
Sons of the Snrf.....	Bruce scenic	Sept. 11..	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25..	1,000
Missing Links.....	"Life" Cartoon	Sept. 25..	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25..	2,000
Flaming Ice.....	"Life" Cartoon	Sept. 25..	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2..	2,000
Two Lip Time.....	Felix the cat	Oct. 2..	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2..	2,000
Hodge Podge.....	Travel scenes	Oct. 16..	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16..	1,000
Whatnots.....	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16..	2,000
Cut Price Glory.....	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams).....	World War comedy	Oct. 30..	2 rls
River Road.....	Bruce scenic	Oct. 30..	1 rl
Pound Foolish.....	Comedy	Nov. 6..	1 rl
Dodging Trouble (Neal Burns).....	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham).....	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik.....	Sullivan cartoon	Nov. 13..	1 rl
His Off-Day (Dunham).....	Cameo comedy	Nov. 13..	1 rl
Figures of Fancy.....	Hodge-Podge	Nov. 13..	1 rl
Bad Breaks.....	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter.....	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows.....	"Curiosities"	Nov. 20..	1 rl
Raging Tide.....	Life cartoon	Nov. 27..	1 rl
Midnight Follies.....	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy.....	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy).....	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble.....	Sullivan cartoon	Nov. 29..	1 rl
Flaming Romance (Al St. John).....	Burlesque melodrama	Nov. 29..	2 rls
Movieland.....	Lupino Lane comedy	Nov. 29..	2 rls
The Mona Lisa.....	Romantic Production	Nov. 29..	2 rls
Teacher, Teacher! (Hamilton).....	Comedy	Nov. 29..	2 rls
Bruce Scenic.....	Hula-Hula, etc.	Dec. 4..	1 rl
Hoot Mon (Bobby Vernon).....	Comedy	Dec. 4..	2 rls
Cool Off (Duffy-Cornwall).....	Comedy	Dec. 4..	2 rls
A Briny Boob (Billy Dooley).....	Comedy	Dec. 4..	2 rls
Land O' Fancy (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur).....	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat).....	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise.....	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley).....	Comedy	Dec. 18..	2 rls
Barnum Was Right.....	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis).....	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton).....	Comedy	Dec. 25..	2 rls
Parisian Importations in Color.....	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace.....	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired.....	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics.....	Instructive	Jan. 1..	1 rl
Wild and Woosy (Jimmy Adams).....	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button.....	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane).....	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham).....	Cameo comedy	Jan. 8..	1 rl
Why Women Pay.....	Life cartoon	Jan. 15..	1 rl
A Movie Medley.....	Hodge-Podge	Jan. 15..	1 rl
Sure Fire.....	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax.....	Curiosities	Jan. 22..	1 rl
High Sea Blues (St. John).....	Mermaid comedy	Jan. 22..	2 rls
Hot Cookies (George Davis).....	Cameo Comedy	Jan. 22..	1 rl
Paris Originations in Color.....	Koda-Chrome process		
Funny Face (Big Boy).....	Juvenile comedy	Jan. 22..	2 rls
Howdy Duke.....	Lupino Lane com.	Jan. 22..	2 rls
Zoo Logic.....	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day.....	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns).....	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan).....	Cameo comedy	Jan. 29..	1 rl
Busy Lizzie (Geo. Davis).....	Mermaid comedy	Feb. 5..	2 rls
Highlights.....	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton).....	Comedy	Feb. 5..	2 rls

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
High Spirits	Cameo comedy	Feb. 12. 1 r.	
Mike Wins a Medal	Life cartoon	Feb. 12. 1 r.	
Duck Out (Bohdy Vernon)	Comedy	Feb. 12. 2 rls.	
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19. 2 rls.	
Peaceful City	Life cartoon	Feb. 19. 1 r.	
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19. 2 rls.	
Soft Soap	Life cartoon	Feb. 26. 1 r.	
Sailor Beware (Billy Dooley)	Comedy	Feb. 26. 1 r.	
Fiddlesticks	Curiosities	Feb. 26. 1 r.	
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26. 1 r.	
A Cluster of Kings	Hodge-Podge	Feb. 26. 1 r.	
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5. 2 rls.	
Heavy Date	Life cartoon	Mar. 5. 1 r.	
Hitting the Trail	Life cartoon	Mar. 4. 1 r.	
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12. 2 rls.	
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12. 1 r.	
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12. 1 r.	
Ask Dad (Sargent)	Cameo comedy	Mar. 12. 1 r.	
Bruce Scenics	Two subjects	Mar. 12. 1 r.	
Wise Old Owl	Hodge-Podge	Mar. 19. 1 r.	
Local Talent	Life cartoon	Mar. 19. 1 r.	
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19. 2 rls.	
Stars and Stripes	Felix the Cat	Mar. 19. 1 r.	
A Perfect Day	Cameo comedy	Mar. 19. 1 r.	
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2. 2 rls.	
Felix Sees them in Season	Felix the Cat	Apr. 2. 1 r.	
Somebody's Fault	Hamilton comedy	Apr. 2. 2 rls.	
Bruce Scenics	Two subjects	Apr. 2. 1 r.	
Roped In (St. John)	Comedy	Apr. 9. 2 rls.	
Here Comes Precious (Adams)	Comedy	Apr. 9. 2 rls.	
Cash and Carry (Burns)	Christie comedy	Apr. 9. 2 rls.	
Odd Jobs	Curiosities	Apr. 9. 1 r.	

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6. 5,640
His Rise to Fame (Geo. Walsh)	Puglist melodrama	Feb. 19. 5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29. 6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5. 5,510
Hands Across the Border (Thomson)	Action western	June 12. 5,367
Valley of Bravery (Custer)	War-western	June 19. 5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26. 5,480
Jade Cup (Brent)	Crook melodrama	July 3. 3,656
Dead Line (Bob Custer)	Western	July 10. 5,000
Masquerade Bandit (Tom Tyler)	Western	July 10. 4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17. 5,391
Two-Gun Man (Fred Thomson)	Western	July 24. 5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31. 6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7. 4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7. 4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14. 5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21. 5,340
One Minute to Play	Red Grange special	Aug. 28. 7,430
Laddie (John Bowers)	Romantic drama	Sept. 4. 6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2. 6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30. 5,408
Red Hot Hoofs (Tom Tyler)	Puglistic western	Nov. 13. 4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29. 6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4. 5,453
The Gorilla Hunt	Burbridge special	Dec. 11. 4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18. 6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25. 4,872

Her Father Said No (Guard-Brian)	Witner comedy	Jan. 1. 6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5. 5,615
Cactus Trails (Bob Custer)	Western	Jan. 15. 4,889
Lightning Lariats (Tyler)	Western	Jan. 22. 4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12. 4,770
Magic Garden	G. S. Porter novel	Feb. 26. 6,807
Don Mike (Thompson)	Romantic drama	Mar. 5. 5,723
Sonora Kid (Tyler)	Action western	Mar. 5. 4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19. 6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2. 5,807

Moulders of Men (Frankie Darro)	Melodrama	Apr. 9. 6,412
Short Subjects		
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10. 2,000
Smouldering Tires	Fighting Hearts	June 5. 2,000
Lightning Slider	Fighting Hearts	June 26. 2,000
Three of a Kind	Standard comedy	June 26. 2,000
Cat's Whiskers	Bray cartoon	June 26. 1,000
Big Charade	Fighting Hearts	June 26. 2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10. 1,000
Black and Blue Eyes	Comedy	
Up and Woogie	Fighting Hearts	July 17. 2,000
When Sally's Irish Rose	Fighting Hearts	July 24. 2,000
Magician	Bray Dinky-Doodle	July 31. 1,000
Mule's Disposition	Bray Unnatural Hist.	July 31. 1,000
Wedding Daze (Alexander)	Comedy	Aug. 7. 2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7. 2,000
All's Swell That Ends Swell	Fighting Hearts	July 24. 2,000
Back Fire (Fat trio)	Comedy	Aug. 21. 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28. 2,000

FIRST NATIONAL

Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31. 6,570
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14. 6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21. 6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5. 6,617
We Moderns (Colleen Moore)	Typical of star	Dec. 12. 6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12. 8,000

Infatuation (C. Griffith)	Drama	Jan. 16. 5,794
Just Suppose (Barthelme)	Romance	Jan. 30. 6,276

	Kind of Picture	Review	Feet
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30. 7,000	
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6. 6,825	
Reckless Lady (Bennett-Moran)	Drama	Feb. 13. 7,336	
Far Cry (Blanche Sweet)	Society drama	Mar. 6. 6,086	
Irene (Colleen Moore)	Romantic comedy	Mar. 13. 8,408	
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20. 6,200	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27. 6,229	
Kiki (Norma Talmadge)	Comedy Drama	April 17. 8,473	
Old Loves and New (Stone-Bedford)	Drama	May 1. 7,425	
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8. 6,230	
Greater Glory (Tearle-Nilsson)	Epic drama	May 15. 9,710	
Wilderness Woman (Pringle)	Comedy	May 22. 7,533	
Ransom's Folly (Barthelme)	Romantic drama	May 29. 7,322	
Brown Derby (Johnny Hines)	Comedy	June 5. 6,500	
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12. 5,830	
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26. 7,775	
Ella Cinders (Colleen Moore)	Comedy	June 26. 6,540	
Puppets (Sills)	Drama	July 3. 7,468	
Senor Daredevil (Ken Maynard)	Western	July 10. 6,402	
Men of Steel (Sills)	Melodrama	July 24. 9,143	
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21. 6,940	
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28. 5,885	
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4. 6,447	
Amateur Gentleman (Barthelme)	Romantic drama	Sept. 11. 7,790	
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25. 6,727	
Paradise (Milton Sills)	South Seas melo.	Sept. 25. 7,006	
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16. 6,848	
Forever After (Astor-Hughes)	Romantic drama	Oct. 23. 6,338	
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30. 7,780	
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6. 6,305	
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13. 6,108	
Syncopating Sue (C. Griffith)	Drama	Nov. 20. 6,770	
Stepping Along (Johnny Hines)	Comedy	Nov. 27. 7 rls	
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29. 6,119	
Silent Lover (Milton Sills)	Desert drama	Dec. 4. 6,500	
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11. 6,800	
White Black Sheep (Barthelme)	Melodrama	Dec. 18. 6,798	
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25. 6,392	
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25. 5,603	

FOX FILM CORP.

		1926
Twinkletoes (Colleen Moore)	Drama	Jan. 1. 7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8. 6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22. 5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22. 5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5. 5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12. 7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26. 5,400
An Affair of the Folies (All-Star)	Human interest drama	Mar. 5. 6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19. 6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2. 6,300
Long Pants (Langdon)	Gag comedy	Apr. 9. 5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9. 6,734

Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23. 5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6. 6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13. 4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20. 5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13. 6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27. 6,034
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10. 5,994
Sandy (Madge Bellamy)	Drama	April 17. 7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1. 5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8. 4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22. 5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29. 5,912
A Man Four-Square (Buck Jones)	Western	June 5. 4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12. 4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26. 5,994
Gentle Cyclone (Buck Jones)	Action-comedy	July 3. 4,822
More Pay-Less Work (Mary Brian)	Comedy-drama	July 10. 6,002
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17. 6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31. 5,97
Midnight Kiss	Comedy drama	Aug. 7. 5,02
No Man's Gold (Tom Mix)	Western	Aug. 14. 5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28. 8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4. 7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11. 4,971
Blue Eagle (George O'Brien)	Drama	Sept. 25. 6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2. 6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9. 6,268
Great K. & A. Train Rohrey (Mix)	Fast melodrama	Oct. 16. 4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23. 5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30. 5,906
International Eucharistic Congress	Religious	Nov. 20. 5,000
Return of Peter Grimm (star cast)	Drama from play	Nov. 20. 6,950
The City (Robert Frazier)	Clvde Fitch drama	Nov. 27. 5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29. 11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4. 5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11. 5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18. 5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25. 5,242
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1. 6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8. 4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15. 7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22. 7,794
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29. 5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5. 5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5. 5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12. 5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19. 4,953
Marriage (Virginia Valli)	Drama	Feb. 26. 5,440
Monkey Talks (Lerner)	Drama	Mar. 5. 5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12. 5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19. 5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2. 5,425

Whispering Sage (Buck Jones)	Action western	Apr. 9. 4,733
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Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
Canary Island	Varieties	May 22	927
Wild America	Varieties	May 29	960
A Social Triangle	O. Henry series	June 5	2,000
Eight Cylinder Bull	Comedy	June 12	2,000
Belgium Today	Varieties	June 19	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26	2,000
Mountains of the Law	Varieties	June 26	895
Poland—A Nation Reborn	Varieties	June 26	920
Swimming Instructor	Van Bibber	July 3	2,000
Jerry the Giant	Kid and animals	July 3	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3	2,000
Complete Life	O. Henry comedy	July 3	2,000
A-L Society	Comedy	July 10	2,000
Family Picnic	Comedy	July 10	2,000
Lickpenny Lover	O. Henry series	July 24	2,000
Dancing Around the World	Varieties	July 31	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7	2,000
Putting on Dog	Varieties	Aug. 7	749
Lumber Jacks	Varieties	Aug. 14	750
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyn' Tamer (Ernie Shields)	Imperial comedy	Oct. 23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls

Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls
Constantinople	Scenic	Jan. 22	1 rl
Society Architect	Van Bibber	Jan. 22	2 rls
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls
Birthday Greetings	Comedy	Feb. 19	2 rls
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture	Sept. 11	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Black Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
Flying High			
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757

His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Spanish Novel	Feb. 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,490
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	8,713
Brown of Harvard (Pickford-Brian)	College comedy-dr.	May 5	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,130
Paris (Chas. Ray)	Parisian drama	June 22	5,580
Lovey Mary (Bessie Love)	Drama	July 3	5,329
Road to Mandalay (Chaney)	Melodrama	July 10	6,351
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,900
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Idiaz novel	Oct. 23	8,231
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13	8,536

Short Subjects	Kind of Picture	Review	Feet
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,754
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,888
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886

PARAMOUNT

Short Subjects	Kind of Picture	Review	Feet
Cobra (Valentino)	Drama	Dec. 19	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26	6,353
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9	9,621
Enchanted Hill (Holt)	Western	Jan. 9	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16	6,765
Ihat Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb. 20	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27	6,314
Moana	South Sea study	Feb. 27	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Mar. 27	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17	5,336
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	8,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
Paddocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,630
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23	11 rls
Don't Give Up the Ship	One Reel special	Oct. 31	
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 27	6,257
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,130
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244

Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,872
The Pottery (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Unions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Dressing Clothes (Menjou)	Light comedy	Apr. 9	6,287

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Short Subjects	Kind of Picture	Review	Feet
He Forgot to Remember (Cook)	Hal Roach comedy	June 12	2,000
Songs of Central Europe	Song series	June 12	1,000
R. P. M.	Sportlight	June 12	1,000
Good Fliv the King (Chase)	Hal Roach comedy	June 19	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26	
Never too Old (Gillingwater)	Hal Roach comedy	June 26	2,000
Big Retreat	Terry Cartoon	June 26	1,000
Jacks-of-One-Trade	Sportlight	June 26	1,000

Users Help Make This Chart More Useful

Cow's Kimono (Tryon)	Hal Roach comedy	June 26	2,000	Cracked Ice	Terry cartoon	Mar. 19	1 rl
Thundering Fleas	Our Gang	July 3	2,000	Taking the Air	Terry cartoon	Mar. 19	1 rl
Glory or Dollars	Sportlight	July 3	1,000	Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Songs of Spain (Peggy Shaw)	Melody series	July 3	1,000	Frost Line	Sportlight	Apr. 2	1 rl
Land Boom	Terry cartoon	July 3	1,000	A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10	2,000	Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
A Plumber's Life	Terry cartoon	July 10	1,000	Features			
Keeping in Trim	Sportlight	July 10	1,000	The High Hand (Leo Maloney)	Western	Sept. 11	5,679
Mighty Like a Moose (Chase)	Comedy	July 17	2,000	Atta Boy (Monty Banks)	Gag comedy	Oct. 9	5,775
Pirates Bold	Terry cartoon	July 17	1,000	Outlaw Express (Leo Maloney)	Action western	Nov. 6	5,479
Jungle Sports	Terry cartoon	July 17	1,000	1927			
Chop Suey and Noodles	Terry cartoon	July 24	1,000	Cyclone Cowboy (Wally Wales)	Western	Jan. 8	4,447
Her Ben	Terry cartoon	July 24	1,000	The Long Loop (Maloney)	Action western	Jan. 15	5,977
Smith's Baby	Sennett comedy	July 24	1,000	Play Safe (Monty Banks)	Thrill comedy	Jan. 29	4,915
Songs of Italy	Song series	July 24	1,000	Sink or Swim	Terry cartoon	Feb. 5	1 rl
Along Came Auntie (Tryon)	Hal Roach comedy	July 31	2,000	A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Merry Widower (E. Clayton)	Hal Roach comedy	July 31	2,000	Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Venus of Venice	Terry cartoon	Aug. 7	1,000	Between Dangers (B. Roosevelt)	Fast western	Feb. 5	4,533
Alice Be Good (Day)	Comedy	Aug. 7	2,000	Burnt Fingers	Melodramatic mystery	Feb. 12	5,854
When a Man's a Prince (Turpin)	Comedy	Aug. 14	2,000	Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19	4,524
Last Ha-Ha	Terry cartoon	Aug. 14	1,000	Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Hubby's Quiet Little Game	Sennett comedy	Aug. 14	2,000	Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Ball and Bat	Sportlight	Aug. 14	1,000	Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Crazy Like a Fox (Chase)	Comedy	Aug. 21	2,000	Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Shivering Spooks	Our Gang Comedy	Aug. 21	2,000	Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Dough Boys	Terry cartoon	Aug. 21	1,000	Short Subjects			
A Knight Out	Terry cartoon	Aug. 28	1,000	A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28	2,000	Rival Sex	Sportlight	Apr. 9	1 rl
Scrambled Eggs	Terry cartoon	Sept. 4	1,000	Smith's New Home (McKee-Hiatt)	Smith Family series	Apr. 9	2 rls
Fighting Marine (Gene Tunney)	Serial	Sept. 4	1,000	PREFERRED PICTURES			
A Buggy Ride	Terry cartoon	Sept. 11	1,000	1926			
Fourth Alarm	Our Gang comedy	Sept. 11	2,000	Romance of a Million Dollars	Melodrama	Aug. 7	5,308
Abraham the Patriarch	Pilgrimage series	Sept. 11	1,000	Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Watered Stock	Terry cartoon	Sept. 25	1,000	Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
Bull's Eye	Sportlight	Sept. 25	1,000	His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
Charleston Queen	Terry cartoon	Sept. 25	1,000	1927			
Bromo and Juliet (Chase)	Comedy	Sept. 25	2,000	Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25	2,000	PRODUCERS DISTRIBUTING CORP.			
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2	2,000	1925			
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2	2,000	Awful Truth (Agnes Ayres)	Light comedy	July 11	5,917
Why Argue?	Terry cartoon	Oct. 2	1,000	Texas Trail (Carey)	Typical western	July 18	4,720
Road House	Terry cartoon	Oct. 9	1,000	Private Affairs (Hulette)	Character drama	Aug. 1	6,142
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9	2,000	Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12	6,084
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9	2,000	Seven Days (Lillian Rich)	Comedy feature	Sept. 12	6,974
Smith's Visitor	Jimmy Smith series	Oct. 16	2,000	Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,977
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16	2,000	Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Restless Race	Sportlight	Oct. 16	1,000	Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,161
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23	2 rls	Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
Gnu Shy	Terry cartoon	Oct. 23	1 rl	1926			
Mount Sinai	"Pilgrimage" series	Oct. 23	1 rl	Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Home, Sweet Home	Terry cartoon	Oct. 30	1 rl	Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30	2 rls	Braveheart (LaRoque)	Indian drama	Jan. 23	7,238
Phoney Express	Terry cartoon	Oct. 30	1 rl	Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Durable Sonls	Sportlight	Oct. 30	1 rl	Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,668
Journey of the Israelites	"Pilgrimage"	Oct. 30	1 rl	Million Dollar Haucicap (all star)	Horse race melo.	Feb. 13	6,095
Pnp's Tale	Mayer "Sketchbook"	Oct. 30	1 rl	Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,415
More Ways Than One	Sportlight	Oct. 30	1 rl	Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Nuremberg	Mayer "Sketchbook"	Oct. 30	1 rl	Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,908
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13	3 rls	Red Dice (Rod LaRoque)	Underworld melodrama	May 1	7,257
A Harem Knight (Turpin)	Sennett comedy	Nov. 13	2 rls	Forbidden Waters (Priscilla Dean)	Comedy drama	May 8	6,155
In Vaudeville	Terry cartoon	Nov. 20	1 rl	Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Hooks and Holidays	Sportlight	Nov. 20	1 rl	Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20	2 rls	Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27		Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29	2 rls	Bachelor Brides (La Roque)	Mystery drama	May 22	6,612
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29	2 rls	Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Buck Fever	Terry cartoon	Nov. 29	1 rl	Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Radio Controlled	Terry cartoon	Nov. 29	1 rl	Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Tripping the Rhine	Schetch Book	Nov. 29	1 rl	Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
War Feathers	Our Gang comedy	Nov. 29	2 rls	Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,808
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3 rls	Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2 rls	Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Through Thick and Thin	Terry cartoon	Dec. 4	1 rl	Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2 rls	Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Hitting the Rails	Terry cartoon	Dec. 11	1 rl	Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Bars and Stripes	Terry cartoon	Dec. 11	2 rls	Speeding Venus (Priscilla Dean)	Melodrama	July 24	5,560
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls	Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls	Young April (Bessie Love)	Romantic com.-dr.	Sept. 11	6,858
School Days	Terry cartoon	Dec. 18	1 rl	For Alimony Only (Leatrice Joy)	Divorce com.-drama	Oct. 9	6,400
Top Notchers	Sportlight	Dec. 18	1 rl	Gigolo (Rod La Roque)	Drama	Oct. 16	7,295
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls	Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,738
1927				Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls	For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Telling Whoppers	Our Gang	Jan. 1	2 rls	Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
Musical Parrot	Terry cartoon	Jan. 1	1 rl	1927			
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls	Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
With the Wind	Sportlight	Jan. 8	1 rl	Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls	Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls	Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl	White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls	Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls	RAYART			
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl	1925			
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls	Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls	1926			
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls	Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
On Guard (Cullen Landis)	Army serial	Jan. 29		Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,303
Sporting Knack	Sportlight	Feb. 12	1 rl	RED SEAL			
Smith's Customer	Smith Family com.	Feb. 12	2 rls	1926			
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls	Song Cartnne	Fleischer novelty	Apr. 3	580
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls	Reelview (Scenes in Trnkey)	Magazine	Apr. 10	850
Pathe Review 6	Magazine	Feb. 19	1 rl	Hair Cartoon	Marcus cartoon	Apr. 10	850
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl	Old Black Joe	Song Car-tune	July 17	500
Crowd Bait	Sportlight	Feb. 26	1 rl	Hair Cartoon	Marcus cartoon	July 17	1,000
Seeing the World	Our Gang comedy	Feb. 26	2 rls	Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls	Hair Cartoons	Marcus cartoon	July 31	1,000
In the Rough	Terry cartoon	Mar. 5	1 rl	Reelview (Issue E)	Pictorial	July 31	1,000
Tit for Tat	Terry cartoon	Mar. 5	1 rl	Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Crawl Strike Kid	Terry cartoon	Mar. 12	2 rls	Song Car-tune	Song series	Aug. 7	1,000
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls	Issue L	Issue L	Sept. 4	800
Mail Pilot	Terry cartoon	Mar. 12	1 rl	Marvels of Motion	Carrie of the Chorus	Sept. 4	2,000
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls	Morning Judge	Fleischer cartoon	Sept. 11	1,000
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls	Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Weatherproof	Sportlight	Mar. 19	1 rl	Film Reporter	Series	Sept. 11	1,000
Pathe Review	Review	Mar. 19	1 rl				

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Churchyards of Old America.....	Humor	Sep. 25..	1,000
Film Reporter (Issue B).....	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus.....	Oct. 9..	2,000
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.....	Oct. 16..	1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell).....	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson).....	Melodrama	July 24..	5,723
Wreckage (May Allison).....	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea.....	Romantic comedy drama		
The First Night	Farce comedy		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Princess of Hoboken	Human drama		
Lightning	Comedy drama		
Tale of a Vanishing People.....	Zane Grey drama		
The Broken Gate	Society drama		
Fools of Fashion (Mac Esch).....	Emotional drama	Jan. 15..	5,300
College Days (Marceline Day).....	Social life drama	Oct. 9..	6,484
Josselyn's Wife (Pauline Frederick).....	College comedy-dr.	Nov. 6..	7,300
Sin Cargo (Shirley Mason).....	Emotional drama	Nov. 27..	5,800
	Melodrama	Dec. 11..	6,100

Redheads Preferred (Hitchcock-Daw).....	Farce comedy		
The First Night (Lyttell-Devore).....	Farce comedy	Feb. 19..	5,300
Husband Hunters (Mac Musch).....	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson).....	Crook melodrama	Mar. 12..	6,022

UNITED ARTISTS

Black Pirate (Douglas Fairbanks).....	Technicolor feature	Mar. 20..	8,388
The Bat (all-star).....	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford).....	Comedy drama	Oct. 9..	6,800
Winning of Barbara Worth (Banky).....	H. B. Wright western	Dec. 4..	8,118
Night of Love (Banky-Colman).....	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton).....	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson).....	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore).....	Romantic drama	Apr. 2..	9,264

UNIVERSAL

My Old Dutch (McAvoy-O'Malley).....	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling).....	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie).....	Western	May 8..	4,362
Outside the Law (Chaney-Dean).....	Crook melodrama	May 15..	8,000
Rolling Home (Denny).....	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson).....	Western	May 28..	8,230
Rustler's Ranch (Acord).....	Western	June 5..	5,230
Love Thief (Norman Kerry).....	Romantic drama	June 12..	8,822
Chasing Trouble (Morrison).....	Action western	June 19..	4,304
Bucking the Truth (Morrison).....	Action western	June 26..	4,305
Marriage Clause (Lois Weber).....	Drama	July 3..	7,680
Under Western Skies (Norman Kerry).....	Western	July 10..	6,352
The Terror (Art Acord).....	Western	July 10..	4,862
Man in the Saddle (Gibson).....	Western	July 17..	5,492
Poker Faces (Horton-LaPlante).....	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton).....	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie).....	Western	July 31..	4,776
Runaway Express (Daugherty-McHaffey).....	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante).....	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt).....	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson).....	Thrill western	Sept. 25..	6,254
Ice Flood (Harlan-Dana).....	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes).....	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny).....	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon).....	Circus comedy-dr.	Nov. 6..	5,633
Backaroo Kid (Hoot Gibson).....	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie).....	Western	Nov. 27..	4,535
Man from the West (Acord).....	Blue Streak Western	Dec. 4..	4,474
Cheerful Frand (Denny).....	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes).....	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson).....	Western	Dec. 25..	5,598

Butterflies in the Rain (LaPlante).....	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie).....	Western	Jan. 8..	4,409
Loco Luck (Art Acord).....	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove).....	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley).....	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes).....	Blue Streak westn.	Feb. 12..	4,689
Taxil Taxil (E. E. Horton).....	Farce comedy	Feb. 19..	7,172
Held by the Law (Lewis).....	Crime-detective	Apr. 2..	6,929

Hey! Hey! Cowboy (Gibson).....	Action western	Apr. 9..	5,378
Men of Daring (Hoxie).....	Thrill western	Apr. 9..	6,155

Short Subjects			
Tiddy Winks (Lake).....	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley).....	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume).....	Short western	Aug. 28..	2,000
And George Did (Saylor).....	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgewick).....	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards).....	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy).....	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley).....	What Happened to Jane.....	Sept. 11..	2,000
Olga's Boatman (Edwards).....	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King).....	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley).....	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake).....	Comedy	Oct. 2..	1,000
The Collegians	Series of 10.....	Oct. 9..	4,000
Fighting With Buffalo Bill.....	Pioneering serial	Oct. 16..	2,000
A Man's Size Pet.....	Western comedy	Oct. 16..	2,000
Never Again	The Gumps	Oct. 16..	2,000
For Cryin' Out Loud.....	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower).....	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman).....	Mustang western	Oct. 23..	2,000
Show Cow Pncher (Cobb).....	Mustang western	Oct. 23..	2,000
Too Much Sleep (A. Lake).....	Comedy	Oct. 23..	1,000

When Bonita Rode.....	Mustang western	Oct. 30..	2,000
Wild Bill (Chas. Puffy).....	Fat man comedy	Oct. 30..	1,000
Jane's Engagement Party.....	What Happened to Jane.....	Nov. 6..	2,000
Barely Reasonable (D. Kitchin).....	Mustang comedy	Nov. 6..	2,000
Lone Prairie (G. Magrill).....	Universal western	Nov. 6..	2,000
Business Worries (Arthur Lake).....	Comedy	Nov. 6..	1,000
Please Excuse Me.....	Excuse Maker com.....	Nov. 6..	2,000
The Big Surprise	Gump comedy	Nov. 13..	2,000
Snookums' Outing	Newlyweds comedy	Nov. 13..	2,000
What Price Pleasure? (Edwards).....	Bluebird comedy	Nov. 13..	1,000
Better Luck	Gump comedy	Nov. 20..	2,000
Martin of the Mounted (Gilman).....	Mounted police	Nov. 20..	2,000
Fighting Strain (C. Witzel).....	Western	Nov. 20..	2,000
Hook or Crook (Puffy).....	Bluebird comedy	Nov. 20..	1,000
Buster Prize Winner.....	Buster Brown series	Nov. 27..	2,000
A Second-Hand Excuse.....	Excuse Makers	Nov. 27..	2,000
Switching Sleepers (Arthur Lake).....	Bluebird comedy	Nov. 29..	1,000
Sweetheart Daze (Edwards).....	Bluebird comedy	Nov. 29..	1,000
Last Lap.....	Collegians No. 4.....	Nov. 29..	2,000
A Close Call.....	Gump series	Nov. 29..	2,000
Snookums' Merry Christmas.....	Newlyweds series	Nov. 29..	2,000
Hen Punchers of Piperock.....	Mustang western com.....	Nov. 29..	2,000
Trail of Trickery (Cobb).....	Northwest drama	Dec. 11..	2,000
Honeymoon Quickstep (Lake).....	Comedy	Dec. 11..	1,000
Around the Bases.....	Collegians series	Dec. 11..	2,000
Little Pest (Neely Edwards).....	Bluebird comedy	Dec. 18..	1,000
Rooms for Rent	Andy Gump comedy	Dec. 18..	2,000
Too Much Progress in Piperock.....	Tuttle western com.....	Dec. 18..	2,000
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2,000
Fighting Spirit	Collegians series	Dec. 25..	2,000
Buster's Picnic	Buster Brown series	Dec. 25..	2,000
Denver Dude (Hoot Gibson).....	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt).....	Farce	Mar. 5..	6,450

Lost Soul (Puffy).....	Bluebird comedy	Jan. 1..	1,000
Jane's Flirtation (Wiley).....	What happened to Jane.....	Jan. 1..	2,000
Menace of the Mounted (Cobb).....	Mustang N'western	Jan. 1..	2,000
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2,000
Hop Along (Arthur Lake).....	Bluebird comedy	Jan. 8..	1,000
By George (Sid Saylor).....	Let George Do It (ser.).....	Jan. 8..	2,000
Up Against It.....	Gump comedy	Jan. 15..	2,000
The Relay.....	Collegians	Jan. 15..	2,000
Dude Desperado (Gilman)	Mustang com.-western.....	Jan. 22..	2,000
Tied Up	Piperock western	Jan. 22..	2,000
What's Your Hurry?	Excuse Makers	Jan. 22..	2,000
Love on a Weak Stomach (N. Edwards).....	Comedy	Jan. 22..	1,000
Newlyweds Build	Newlyweds and Baby.....	Jan. 22..	2,000
Cinder Path	Collegians	Jan. 22..	2,000
High and Dizzy (Puffy).....	Bluebird comedy	Jan. 22..	1,000
Youth and Beauty.....	Gump comedy	Jan. 29..	2,000
Thanks for the Boat Ride.....	What Happened to Jane.....	Jan. 29..	2,000
George Runs Wild	George series	Feb. 5..	2,000
Oh, What a Kick (Summerville).....	Burlesque war com.	Feb. 5..	1,000
Tenderfoot Courage	Mustang western	Feb. 5..	2,000
In for Life (Neely Edwards).....	Bluebird comedy	Feb. 12..	1,000
Meet the Husband (Arthur Lake).....	Comedy	Feb. 12..	1,000
Snookums Disappears.....	Newlyweds	Feb. 19..	2,000
A Strange Inheritance.....	Mustang comedy	Feb. 19..	2,000
Buster's Dark Mystery.....	Buster Brown	Feb. 19..	2,000
Ranger's Romance (Fred Gilman).....	Short western	Feb. 26..	2,000
Some More Leave Home (Summerville).....	Excuse Makers	Feb. 26..	2,000
Why Mules Leave Home (Summerville).....	Comedy	Feb. 26..	1,000
A Party Man (Duffy).....	Blue Ribbon comedy	Mar. 5..	1,000
Flashing Oars	Collegians	Mar. 5..	2,000
Jailhouse Blue (Arthur Lake).....	Comedy	Mar. 12..	1,000
Backward George (Saylor).....	Let George Do It.....	Mar. 12..	2,000
Hot Air (Puffy).....	Bluebird comedy	Mar. 19..	1,000
Return of the Riddle Rider.....	Sequel serial	Mar. 19..	2,000
Breaking Records	Collegians	Apr. 2..	2,000
Pride of Piperock	Western comedy	Apr. 2..	2,000
She's My Cousin.....	Excuse Makers	Apr. 2..	2,000
Short Subjects			
Jane's Hubby	What Happened to Jane.....	Apr. 9..	2,000
Courage of Collins.....	Short western	Apr. 9..	2,000

WARNER BROS.

Man on the Box (Syd Chaplin).....	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook).....	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 7..	6,508
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller).....	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich).....	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Dec. 26..	7,200

Sea Beast (John Barrymore).....	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost).....	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello).....	Melodrama	April 10..	6,900
Night Cry (Rin-Tin-Tin).....	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue).....	Comedy drama	May 8..	6,721
Hell Bent For Heaven (Miller).....	Mystery drama	May 15..	6,570
Little Irish Girl (D. Costello).....	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller).....	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich).....	Drama	June 5..	6,061
Social Highwayman (Devore-Love).....	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan).....	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore).....	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue).....	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle).....	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel).....	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin).....	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon).....	Heart-int. Hebrew com.....	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin).....	Dog melodrama	Dec. 11..	5,810

Third Degree (Dolores Costello).....	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich).....	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda).....	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller).....	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore).....	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin).....	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda).....	Farce-comedy	Mar. 12..	6,284
What Every Girl Should Know (Miller).....	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser).....	Football-thrills	Apr. 2..	6,820

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BREED OF THE SEA. Star, Ralph Ince. Good, strong plot; fine direction; splendid acting; excellent photography makes this a wonderful attraction. Heard more good comments than on any picture since we've shown *Three Bad Men*. It's a sea story with a novel theme and Ralph Ince does some really creditable work both as star and as director. Hope to see him again in some more sea stories. Advertised in advance as a strong, human story, and drew a fair crowd. Tone O. K. Strong appeal. Sunday yes, special almost. Draw all classes, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DON MIKE. Good outdoor picture. Pleased patrons. Moral tone good, yes for Sunday. Box office fair. Special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHEN A DOG LOVES. Good program picture. Tone, Sunday O. K. Fair box office appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLAMING FURY. Star, Ranger (dog). Just another canine picture with too much dog in it. As is usual in all hound pictures the animal has a love affair and raises a family. Rin-Tin-Tin has played this angle so much that it is old. Suppose the producers change about a little and give some variety. Can't say otherwise than that this was a weak program affair. Human actors all unknowns. Tone O. K. Weak appeal. Sunday, yes here, special no. Draw all colors, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAN RUSTLIN. Star, Bob Custer. Plot no good, Bob has made better pictures. No tone, fair appeal. Sunday, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

KOSHER KITTY KELLY. Star, Viola Dana. A good comedy. As well liked as Cohens and the Kellys. Comedies of this type draw better than specials (so-called). Book it and sit back and watch 'em come in. Tone fine, appeal 100 per cent. Special yes. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

MIDNIGHT FLYER. Star, Cullen Landis. This had all the earmarks of a good production and interest was sustained throughout. Character acting very good. Somewhat rough in places but nothing really objectionable. Tone O. K. General appeal. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

NO MAN'S LAW. Star, Bob Custer. A fair western program picture; however, not quite up to Bob's standard. Good tone. A. E. Sharer, Globe Theatre, Savannah, Missouri.

NON-STOP FLIGHT. A knockout story: had everything—photography, scenes, acting and everything. Good business. Tone good, appeal 90 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

OUT OF THE WEST. Star, Tom Tyler. Good for Saturday, tone good, appeal good. Sunday, special no. Draw town, country class town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SECRET ORDERS. Star, Evelyn Brent. Our first Brent picture and gave very good satisfaction. Patrons entirely pleased with the work of this excellent actress and interest maintained throughout. Tone O. K. Appeal general. Sunday yes, special no. Draw rural class, town 300. Admission 15-

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

TWO-GUN MAN. Star, Fred Thomson. Good. Thomson is a sure bet here. We like him more and more. Appeal fine, Sunday, special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

WHEN A DOG LOVES. Star, Ranger (dog). A regular kid show which the adults will like too. This dog, if given good stories, will make some of the so-called star dogs sit up and take notice. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

IT MUST BE LOVE. Star, Colleen Moore. Good as hers always are. Enjoyed by all. Tone good, appeal 60 per cent. Sunday yes, special no. Draw general class, town 2,200. Admission 10-25. A. F. K. Jenkins, Community Theatre (469 seats), David City, Nebraska.

JUST ANOTHER BLONDE. Star, Dorothy Mackaill. A good program picture. Pleased majority. A good cast, and well acted picture. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

KIKI. Star, Norma Talmadge. Splendid. Everybody thought it was fine. She got away with it and we didn't think she could in this type of picture. Everybody pleased. Tone fair, appeal 80 per cent. Sunday no, special yes. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

KIKI. Star, Norma Talmadge. The refined, emotional Norma in a cheap story of the Paris streets. Why do they do it? Fans were disappointed, as they have learned to expect the beautiful star in pictures suited to her type, high class dramatic features, and they did not fail to express their opinion of this number. Let's have Miss Norma in pictures of the Smilin' Tru and Ashes of Vengeance type. Tone fair, appeal weak. Sunday perhaps, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LUNATIC AT LARGE. Star, Leon Errol. This was the poorest show that we have shown this season. Patrons all said it was too silly. Tone good, appeal poor. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

MIDNIGHT LOVERS. Star, Lewis Stone. Too bad that such a fine actor is miscast so

many times as a lover. Fans want a youngster to do the loving but First National doesn't seem to realize this, and they are thereby causing attendance on this star's pictures to fall down. *Midnight Lovers* is a very weak feature and the few who came gradually left the house before the final fadeout. If Stone must be cast as a lover, let's let a younger rival get the girl. Tone weak, appeal none. Sunday maybe, special no. Draw all sorts, town 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MISMATES. Star, Doris Kenyon. A nice little program picture that went over very good. Don't make expenses but no fault of the picture. Don't think you will make a mistake in playing this one. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

NEW COMMANDMENT. Star, Blanche Sweet. A good romantic drama with war scenes. Well liked. Tone good, appeal 40 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

OVERLAND STAGE. Star, Ken Maynard. Good. First one by this star that I have played. Girls are raving about him; men like him. "Oh—Min!" what a horse! And he can ride. Try him out, boys. You won't be sorry. Appeal 60 per cent. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

OLD LOVES FOR NEW. Star, Lewis Stone. Very good story; pleased the patrons. Tone, appeal good. Sunday yes, special no. Draw farm, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PLAYING WITH SOULS. Stars, Mary Astor, Jacqueline Logan. This picture, which was fair and created a lot of heart interest, failed to click at the box office. The advertising and stars meant nothing and they just

Fox

AUCTIONEER. (6 reels). Star, George Sidney. The best Jew "poppa" of the screen is Sidney. He's great in this one. But some way or other we couldn't get a crowd in on it. Nice and clean for a Sunday. Paper is only fair. Good moral tone. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BLACK PARADISE. Good picture but failed to get business for us. Tone fair, appeal 75 per cent. Special no. Draw mixed class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

GREAT K. & A. TRAIN ROBBERY. Star, Tom Mix. Mr. Thomas Mix does not show up in this number: in it, however, we find Tom Mix of old—the dashing, hard-riding son-of-a-gun, who carries a wallop in either hand and who is capable of whipping a whole den full of thieves without getting as much as a scratch himself. The patrons eat this kind of stuff, and we heard more praise of Tom in the *Great K. & A. Train Robbery* than we have heard since the *Deadwood Coach*. Would like to shake Tom's hand after this one. Wonderful scenery. Tone O. K. Appeal 100 plus. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MARRIAGE LICENSE? Star, Alma Rubens. A long drawn out affair with fine acting and splendid photography but poor entertainment value. The story of a mother who sacrifices her love in order to give her son an education. No comedy relief. Too heavy for most small town audiences. Paper

fair. Several walkouts. Tone fair, appeal weak. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MUSIC MASTER. Star, Alec Francis. An old people's picture; brought them in and pleased them. Strong love moral. A bit long and rather sobby, but a happy ending. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TONY RUNS WILD. Star, Tom Mix. I think it one of the best Mix subjects I have run here in some time. Anyway, pleased houses. Tone good, appeal 95 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

THE WAR HORSE. Star, Buck Jones. Everyone who likes horses will be strong for this one. There's pathos when they take his horse from the ranch: good comedy situations over across; and a big dramatic moment when the U. S. troops are about to cross the mined bridge. Good all the way through. The leading lady, Lola Todd, has charm and personality as well as looks. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Metro-Goldwyn

DESERT'S TOLL. Very good picture. Tone and for Sunday yes. Box office fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EXIT SMILING. Star, Beatrice Lillie. Slow moving comedy that never gets anywhere. Tone, appeal fair. Sunday, special no. Draw farm class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium, Benoit, Mississippi.

FAUST. Star, Emil Jannings. A special of its kind, just drew a certain class. It's entirely different from the usual run of films and should have its play on all screens. Keeps one interested from start to finish. Played during Lent, and glad we did. Suitable for a Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SLIDE, KELLY, SLIDE! Star, William Haines. The M.-G.-M. trademark stood out big on this one and so did I, when my crowd went out smiling and saying how good it was. Haines, as the wise guy, was as dumb as he was wise, and what good work he did! Carey and Dane great. This picture can stand a raise and they won't kick, either. Good paper, print and service. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TIN HATS. Star, Conrad Nagel. Here is an A-1 war comedy. Tied up with the local post of the American Legion, and it went over in fine shape, considering the weather. Boys, this is one that you can step on. It will stand all the advertising you can give it. Nagel and Windsor fine, and we mustn't forget Bert Roach and the rest of the cast, as they all did fine work. A. E. Sharer, Globe Theatre, Savannah, Missouri.

UNDERSTANDING HEART. Peter B. Kyne story. Star, Carmel Myers. A wonderful picture recently released. The audience was pleased and could have cleared a nice little profit by exhibiting it the next night. The whole town (750 population) was talking about it after the performance. Exhibitors of small and big theatres will not be disappointed in showing "Understanding Heart." J. G. Attanasio, Manager, Columbia Theatre, La Belle, Florida.

VALENCIA. Star, Mae Murray. Good little picture, well directed and acted; not a small town picture. Tone, appeal fair, Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WANING SEX. Star, Norma Shearer. Sure glad to give one M.-G.-M. a good report. This was a good one. I hope they don't do to her what they have to some of the others. Tone good, appeal 40 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

WINNERS OF THE WILDERNESS. Very

Pearson's Pick

In Clayton, New York, A. E. Pearson has made "Pearson's Perfect Pictures" stand for the best in photoplay to his community: now Mr. Pearson sends "Our Gang" one of his best bets out of 208 from March of 1926 to the same month in 1927. Here is part of the list:

Story Without a Name (Pt.).
City That Never Sleeps (Pt.).
California Straight Ahead (Uv.).
The Talker (F. N.).
Knockout (F. N.).
Manhattan (Pt.).
Steele of Royal Mounted (W. B.).
His Supreme Moment (F. N.).
The Bat (U. A.).
Where Was I? (Uv.).
Little Annie Rooney (V. A.).
Tower of Lies (M. G.).
Drusilla With a Million (F. B. O.).
Chip of Flying U (U.).
Lights of Old Broadway (M. G.).

good outdoor story with good tone and appeal. Sunday yes, and is just above program schedule. Draw merchant, farming class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WISE GUY. Very good story. Tone, appeal good. Sunday yes, special no. Draw merchant, farm class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Paramount

ANCIENT HIGHWAY. Star, Jack Holt. Good program picture, almost ruined by a poor print. Tone good, appeal 40 per cent. Sunday yes, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

DESERT GOLD. (6,886 feet). Star, Shirley Mason. As good a picture as we have ever seen. Pleases a hundred per cent. Book it and you won't go wrong. Draw general class, town 2,200. Admission 15-25. New Cozy Theatre, Springfield, Kentucky.

FASCINATING YOUTH. Junior stars. Not a good drawing card, but it is a pleasing little picture. There was some promising talent shown in this one. Tone good, appeal fair, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FASHIONS FOR WOMEN. Star, Esther Ralston. The director seemed to be an immoral person and didn't have a sense of the right amount of clothing. One of the most forceful arguments for a censor I have seen this year. A decent person with the authority to handle a pair of shears could have taken fifty feet out of this picture and make a dandy picture of it. When they show nude women they make some of your best customers get up and leave. I'm not a prude! I'm a business man, trying to sell decent people entertainment and I feel that an organization as big as Paramount could afford to spend a little on a salary to some decent person to check up on the work of their Hollywood staff and avoid any hint of degenerate minds. Four out of five of their late pictures have needed it badly. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GOD GAVE ME TWENTY CENTS. Star, Lois Moran. A rather heavy picture with the cast doing all good work. No extra drawing power. Picture deserved more patronage than it got. Good paper and print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GRAND DUCHESS AND THE WAITER. (7 reels). Star, Adolphe Menjou. Maybe Adolphe is all right and maybe this is a good picture. I dunno. But this I do know—that we cannot get them in on this star and that we lost plenty on this one. A. E. Sharer, Globe Theatre, Savannah, Missouri.

HOTEL IMPERIAL. Star, Pola Negri. This is less objectionable than most of this star's pictures, but her picture outside is about the same as a measles sign for my box office. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

IT. Star, Clara Bow. This is one wonderful picture; it is just what the people want. Ranks above The Campus Flirt as a box office attraction. Broke my house record for second night's business and that is the true test of how really good a picture is. Clara Bow is in a class all by herself. Run this picture—and then hunt up the State Rights picture, The Plastic Age, and make a lot of money and a lot of friends. The latter picture is almost as good and will cost you say one-quarter the price because of its age. However, it is new until played. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

A KISS IN A TAXI. Star, Bebe Daniels. This is a fair picture: five minutes cutting would make it good. It entertains all right and for those who can understand the French code of ethics and morality it is O. K. However, we have to deal with a lot of people who do not care for "French" morals, and pictures should be made accordingly. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

KISS IN A TAXI. Star, Bebe Daniels. I know this isn't quite up to Bebe's standard and think quite a few exhibitors will agree with me. Her pictures cost me plenty and I expected plenty. This drew only fair, but those who came got a kick out of it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVE'S GREATEST MISTAKE. This is a fair picture. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NEW YORK. Star, Lois Wilson. This was a good picture with a nice star and a clever plot. I would have liked it better with more New York scenes in it instead of being all studio stuff; they should have given us more shots of the actual city, as we used that advertising with the title. It also could have been improved a lot by a few more laughs. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Pathe

DEVIL HORSE. Star, Rex. Very good story. Fine scenery. Acting of Rex great. Plenty of atmosphere. Tone, appeal good. Sunday, special yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Producers Dist. Corp.

MANBAIT. Star, Marie Prevost. Almost as good as It. Saucy and snappy, with Miss

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Prevost and others in cast making it a happy-go-lucky picture. Played one day to good house, but profit was slim because of high rental price. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SILENCE. Star, H. B. Warner. A very fine picture, but it failed to draw at the box office. It will please any audience, however, if you can get them in. Appeal 80 per cent. Not a special. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

EAGLE. Star, Rudolph Valentino. Valentino and Banky did splendid work in this picture. On the Robin Hood type of story. Pleased our patrons very well, but was not as good as Son of the Sheik. Tone, appeal good. A. E. Sharer, Globe Theatre, Savannah, Missouri.

GARRISON'S FINISH. Star, Jack Pickford. A very good program picture and went over fine to a fair Saturday night crowd. Think it pleased most everyone. Made a little money on this one. A little old, but you will make good. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LOVING LIES. Star, Monte Blue. A very good picture and went over very good for a small Saturday night crowd—on account of bad weather. Made just a little above expenses. Picture a little bit old but believe you can make good. Tone good, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 to 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WINNING OF BARBARA WORTH. Star, Vilma Banky. Here is a picture that pleased 100 per cent. Patrons voiced their praise. Think it should be played everywhere. Splendid offering. Tone, Sunday and as special yes. Mrs. J. B. Traveled, Elite Theatre, Placerville, California.

Universal

BORDER SHERIFF. Star, Jack Hoxie. An average Hoxie picture that seemed to please our Saturday night fans. A. E. Sharer, Globe Theatre, Savannah, Missouri.

BUTTERFLIES IN THE RAIN. Star, Laura LaPlante. This was a good picture. The star is very attractive and the story is good. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CALGARY STAMPEDE. Star, Hoot Gibson. Good western story; plenty of action. Tone, appeal good. Sunday yes, special no. Mrs. J. B. Traveled, Elite Theatre, Placerville, California.

BUCKAROO KID. Star, Hoot Gibson. Pretty fair, but they lack speed and pep. Smatter, anyway, Hoot? Appeal 30 per cent. Draw general class, town 2,200. A. E. Jenkins, Community Theatre, David City, Nebraska.

DEMON DUDE. Star, Hoot Gibson. A-No. 1 semi-western. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DOWN THE STRETCH. This was a good horse race picture and pleased those that I got in to see it. The exchange switched pictures on me without notice, so this didn't go for me. No matter how good a picture is, if they plan to see one and then come and see another, they are disappointed. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FLAMING FRONTIER. Star, Hoot Gibson. Just an ordinary program picture; usual amount of action. Nothing big. Tone good, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

FLAMING FRONTIER. Star cast. This is

More From Pearson

This is the balance of A. E. Pearson's picked list out of 208. They are sent "as interesting to know when and where release dates cut no figure." The two best taken from each month, rural patronage, town 1,800, summer tourist trade:

Havoc (Fox).
Lightnin' (Fox).
Brown of Harvard (M. G.).
The First Year (Fox).
Cohens and the Kellys (Uv.).
Volga Boatman (P. D. C.).
Paradise (F. N.).
Road to Yesterday (P. D. C.).
Quo Vadis (F. N.).
Classified (F. N.).

a very fine western and did a good business. If your audience likes western features this will do the business, and please them fine. Appeal good. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HIDDEN LOOT. Star, Jack Hoxie. Too small for our trade press unless we played it with another feature. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

OLD SOAK. From stage play. This was a good entertainment. The name seemed to worry some for a Sunday picture, but the picture is O. K., and doesn't need to worry you. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

OLD SOAK. A good comedy-drama. Well liked. Tone fair, appeal 40 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

POKER FACES. Star, Laura LaPlante. It is a whiz! Just try it once and see. Tone good, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

SKINNER'S DRESS SUIT. Star, Reginald Denny. I think this is the weakest Denny I ever played; nevertheless, they got a few good laughs out of it and business was good, so we have no kick coming. A. E. Sharer, Globe Theatre, Savannah, Missouri.

TAXI! TAXI! Star, Everett Horton. By gosh! This feature comedy had them all saying they wanted more like this. Miss Nixon was sure great. Played on a special matinee. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Miscellaneous

THE KICK-OFF. Star, George Walsh. I make a habit of playing some State Rights pictures and this one from Screen Classics in Minneapolis and a very good entertainment. Not on the scale of The Quarterback, but a better picture than One Minute to Play, as this really shows some football. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

THE LAST CHANCE. Star, Bill Patten. Very good western subject; about the usual picture. Tone fair, appeal 75 per cent. Draw general class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

PLASTIC AGE. (Preferred). Star, Clara Bow. This is a jewel—very seldom we have a picture as good as this one. A wonderful story of college life. Owing to bad weather didn't do much on it but no fault of picture. A. E. Sharer, Globe Theatre, Savannah, Missouri.

SIGN OF THE CLAW. Star, Peter the Great (dog). Just a fair program offering. While the dog does some good work, it is not nearly as convincing as his work in The Silent Accuser a couple of years ago. I un-

derstand this dog is dead. He is in a picture called Wild Justice, which I intend to run. Tone fair, appeal 70 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

THAT GIRL OKLAHOMA. Star, Ruth Mix. She did fair for her first appearance. Got by without losing and that is something for me just now. Tone none, appeal 60 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

WIN, LOSE OR DRAW. Star, Leo Maloney. A Clarion photoplay and it's some tooter. As a knock-'em-down-and-drag-'em-out western its all right and you can cash in on about one a month. Tone fair. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Neuman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Short Subjects

ALICE IN THE ALPS. (F. B. O.). This Alice cartoon, and the collegiate one, are the two best to date. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ALICE'S RIVALS. (F. B. O.)—Alice-Krazy-Kat). This was a dandy comedy. They all like the Krazy Kat because they are short and funny. Floyd G. Ward, Ward Theatre, Stark, Kansas.

BUSTER'S HUST UP. (Universal-Buster Brown). A two-reel comedy; this is a good B. Brown. Tone O. K. Appeal 65 per cent. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

CHIPS OFF THE OLD BLOCK. (Educational—one reeler comedy). You'll go a long ways before you will find as good a filler—short subject as these one reel Hodge Podges. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A CLOSE CALL. (Universal-Gumps). Andy is as crazy as he looks in this one—and the crazier he acts (which he does naturally) the more howls he gets. R. A. Preuss, Arvada Theatre, Colorado.

FELIX THE CAT. (Educational). Always good for a one reel short subject cartoon. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FIGHTING HEARTS. (F. B. O.—Series). Star, Alberta Vaughn. Played last chapter of this series March 4-5, and just want to tell you exhibitors if you have not played this series, buy it at once and make yourself some money as every chapter is mighty good. You can't go wrong on it. A. E. Sharer, Globe Theatre, Savannah, Missouri.

HIRE A HALL. (F. B. O.—Krazy Kat). In this, the cat, with a bunch of other animals, tickles the kids. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HOWDY, DUKE. (Educational-Lupino Lane). Okay in every way, including paper, print, service and picture. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A KEYHOLE CRUISE. (Educational—one reeler). And that's what this one reeler contains. It's good, and real good for a Sunday short subject. R. A. Preuss, Arvada, Colorado.

LITTLE MISS BLUFFITT. (F. B. O.—Bill Grimm). We don't run these Bill Grimm's Progress series in rotation, but they hit, no matter how or when they are shown. This one is extra good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIN'S AWAY. (Universal-Gumps). All the series that we have played so far have been good; this comedy was up to the standard. A. E. Sharer, Globe Theatre, Savannah, Missouri.

OLD TIN SIDES. (F. B. O.—fat men). These three fat Willies always supply laughs. I guess this one is on a par with their previous releases. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

"Pandora"

A Moving Picture World Presentation Devised by O. T. Taylor

ONE of the best known stories of Greek mythology is that of Pandora. A beautiful woman (the all-gifted), whom Zeus caused Hephaestus to make as punishment for the human race because Prometheus had stolen fire from Heaven. Zeus gave her a casket (Pandora's Box) containing all the blessings of the gods, which escaped and were lost to men when the box was opened by her out of curiosity.

THE ROUTINE

The scene is a garden enclosed by a high, decorated wall in the center of which is a large circular gate-way, closed with decorated silk hangings. A large fantastic tree rises above the wall to the left; to the right a large urn is balanced on the wall. In front of the wall are a number of large urns or vases and trailing flowers. A Nubian slave guards the gate and, sitting 'neath the wall, a dark-skinned musician strums his lute. The time is early morning with the blue light slowly yielding to rose and amber. Soft stringed music is heard. Suggested music "Reves D'Orient" Baron.

Pandora, picked up by pink spot from projection room, dances on from left. Introduce Grecian Classic dance number. Hesitating she claps her hands and the gate hangings part to reveal a vista of distant sea and towering cliffs. A sunbeam, coming from the right, picks its way with dancing reflections, across the water.

A ship, sail bellying in the breeze, moves slowly across the water in the distance. Pandora, finishing her dance, comes to rest under the tree. A gong sounds. Music segue, No. 3, suite from ballet "Salamambo." Lights behind wall to blue. Front stage to red. Gate drapes close. A bevy of girls, brandishing swords, dance on from right, followed by an envoy carrying a decorated box which he presents to Pandora. Song may be introduced by envoy. Music to No. 4 Suite from Ballet "Salamambo" as the girls go into fast sword dance. Red Flood. Girls and envoy exit. Magenta spot on Pandora dancing around the box to "Vision of Salome," until at last, overcome by curiosity, she opens it. A flash of light, peal of thunder; frightened, Pandora draws back from the box. Vapor tinged with light rises from the box. The slave lies prostrate on the ground. The gate hangings open mysteriously to reveal a group of acrobats posed in amber and green side floods against a decorative panel picturing a centaur. A variety of poses may be used, the drapes closing and reopening for each new pose, after which acrobatic routine is introduced. Gate drapes close. Acrobats exist.

Again a flash and a puff of vapor as the drapes part to reveal a huge, glittering sea-shell in which poses four dancers illuminated in bright light from underneath. The dancers step through the gate, hangings close, flood to dancers introducing rhythmic, classical dance number. Suggested "Danse Macabre," Saint-Saens. Drapes again part. This time to a group of ultra-modern dancers who enter for a fast, hot finish. Pandora closes the box.

Interpolated action, such as that of slave and

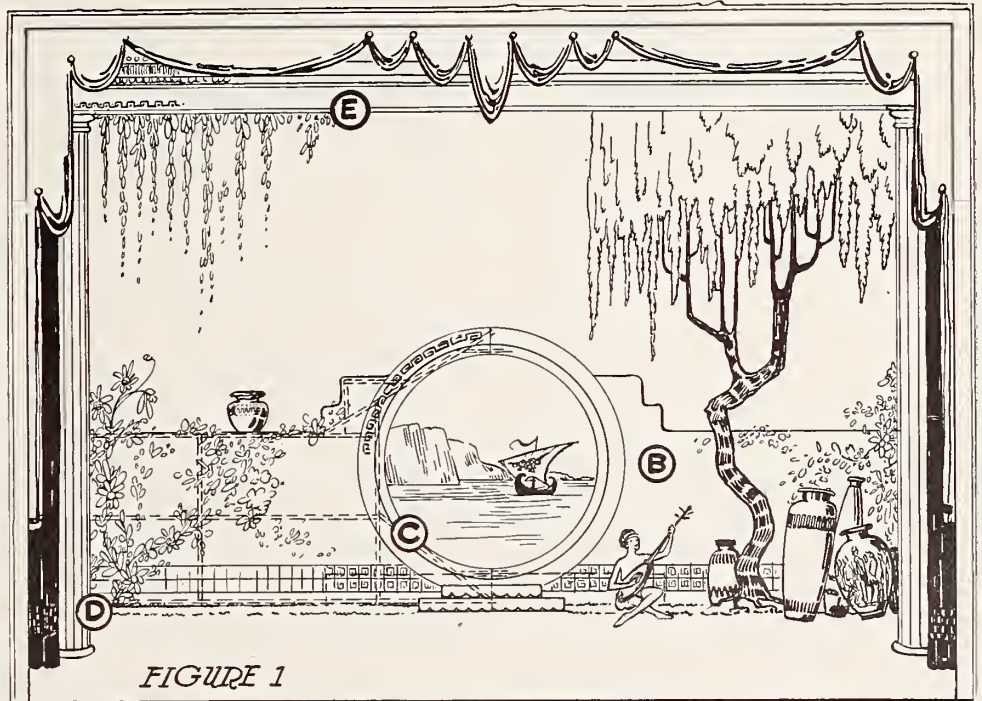


FIGURE 1

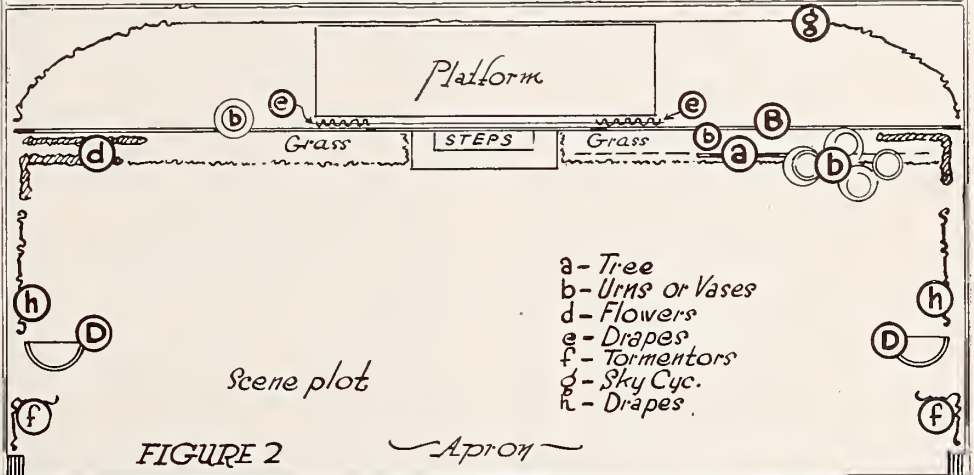


FIGURE 2

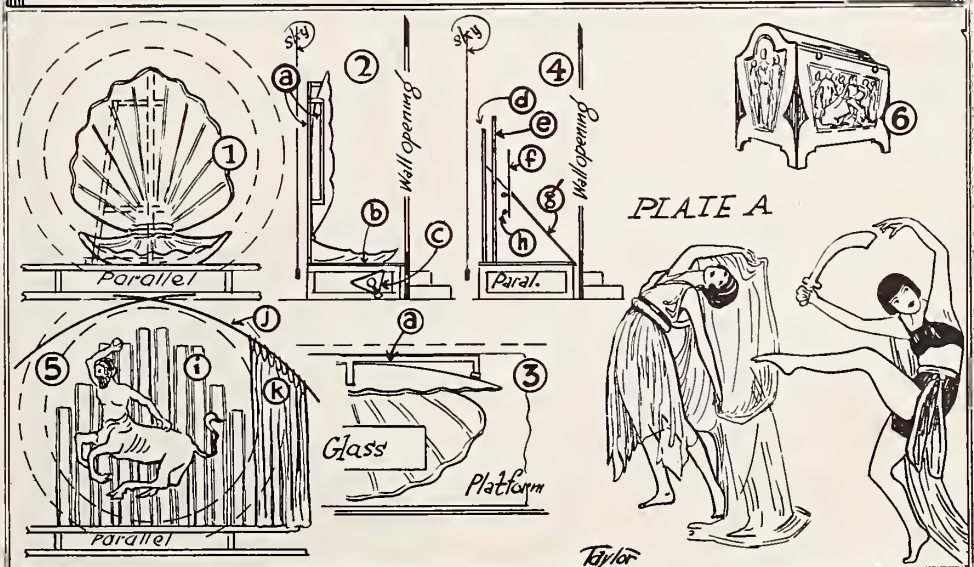


PLATE A

Taylor

(Continued on next page)

Tips, Kinks and Production Wrinkles

musician, and of Pandora, during girls' dances, is left to the imagination of the producer, who will also make such changes in action and plot as become necessary to meet his requirements.

THE SETTING

The wall, B fig. 1 and 2, forming the main portion of the setting, is of frame and blue plaster board or wall board construction. The framing is indicated by dotted lines in fig. 1. The wall is in two, or more, sections, depending on the size of the stage. Coat with plastic paint to obtain a rough texture and finish in light shell pink, with decorative stuff in light green and blue. Two steps lead from the platform, through the circular gate opening to the stage in front of the wall. The opening is hung with blue silk or sateen drapes, k fig. 5, appropriately decorated, and operated, from off-stage, on iron rod tracks as shown in fig. 5, j; the operating device consisting of pull cords running through small pulleys or screweyes. The hanging is split in the middle, one-half traveling to each side, and weighted with chains placed in bottom hems.

The large tree can be a set or a profile. Paint trunk and branches in bright orange, red, magenta, turquoise and purples; foliage in light tuscan defined in orange, blue and purple.

Parts of the garden wall is covered with bright artificial flowers, or with natural greens in which flowers are interwoven.

The large urns or vases may in some localities be borrowed from tile works or landscape gardeners, or they can be fashioned from papier-mache. Apply Grecian decorations.

The large shell, fig. 1 plate A, is made from wall board or it can be of papier-mache over a wire-screen frame. The shell is reinforced with a batten frame as indicated by dotted lines fig. 1 and by (a) fig. 2 and 3. A heavy plate glass, b, is fitted into the platform directly under the lower shell and an opening in the shell admits light from a bank of floods or reflectors, c. Do shell in aluminum bronze, headlight with metallics and shade in colored bronzes. Operate the lights on wipers and use color mediums to produce a changing color effect. Fig. 1 is a front view, fig. 2 and 3 side and top, respectively.

The first gate tableau, that of the ship sailing across the water, is shown in detail in the cross section fig. 4. d and e denote the distant cliffs, which are cut from wall board. The water, g, is also a wall board panel with a slit through which the ship, f, glides. The ship may be a small model or merely a cut-out from wall board equipped with mast and sail. The ship is carried along on a piece of tin, placed vertically through the water-panel slit. Screw-eyes, attached to the lower part of the tin, guide the ship over taut wire or iron rod tracks. The sail is of light, airy material, such as Georgette, and is blown by a fan placed off-stage.

Do distant cliffs in blue and purple with highlighting in pink and lavender. Water deep blue with wave definitions in turquoise. Highlight in silver metallics to take and reflect sunbeams. Ship in gold, vermillion and white. Sail in white.

Figure 5, plate A, shows the panel against which the acrobats are posed. The centaur, cut from wall board, is set two or three inches in front of the palisado backing, i. Do the latter in imitation bronze, using copper bronze for coating and brown, green and orange for shade and highlights. The centaur gets aluminum bronze. In figures 1 and 5, plate A, the circular gate opening is indicated by dotted lines

to show the comparative sizes of the set pieces.

The Pandora Box is easily made from an empty apple box or similar packing case. A block under each of the four corners will serve as legs. Cut the sides and ends to desired shape from wall board and fasten to the box. The top is a wood frame covered with wall board and hinged to the box. Paint a bright Chinese Vermillion with decorative motifs in gold and black. This should be done in "flat" colors (colors ground in japan dryer and thinned to working consistency with turpentine) and varnished to resemble lacquer. The entire setting is viewed through an arch consisting of two grecian columns, D fig. 1 and 2, supporting the beam (border) E. Do the arch in light pearl grey or white, with decorative motif in darker gray and black to suggest relief.

Novelty Suggestion

"BLEEDING" COLORS

In repainting old scenery some colors are found to "bleed" or "strike through" the coating applied over them. These colors are usually found to be reds or blues and are made from materials containing or mixed with aniline.

A coat of orange shellac over such spots will usually remedy the trouble. For more severe "bleeding" coat with shellac bronze paint. (Aluminum bronze mixed in shellac.)

CUTTING WALL BOARD

For cutting wall board a picture framer's mat knife will be found very serviceable. This knife consists of a hollow handle with an adjustable blade. Have a small emery wheel handy to grind the blade to a point, then sharpen on oil stone. Good hard blades are essential, a soft blade dulls too soon. Where much cutting is done it will pay to install a cutting machine. A machine especially made for this work is now on the market. It consists of an electric motor driving a cutting chisel, much the same as a sewing machine drives the needle, and is portable and adaptable to large or small work.

FRAMES

In building heavy or large temporary frames for flats or special scenery use scraps of wall board for "scabs," nailed to back of frame, over joints. Three ply wood veneer makes excellent "scabs" for permanent frames that are used and recovered frequently.

PASTE

Prepared cold water paste is, as its name implies, a dry paste prepared for use by simply adding the necessary amount of hot or cold water.

If prepared paste is not obtainable a small quantity of excellent paste may be made as follows: In a gallon receptacle, empty lard pail or clean paint pot, place a cupful of white flour. Add enough lukewarm water to make to consistency of thick batter; beat until smooth and add boiling water gradually until the paste cooks or "turns" thick. Stir with a flat paddle while adding the boiling water. Thin to working consistency with hot or cold water.

Note: The water must be boiling in order to "turn" the paste. Unless the paste "turns" it will have no strength. To keep the paste sweet, add a pinch of bluestone (blue vitriol).

If you have Variety booked, be sure to get some of these specials. They are decidedly useful and a real novelty.

One or more of these tree stumps will be found handy and effective for use in wood sets, gypsy camps and many other outdoor scenes.

Set rocks can be built in much the same manner by using empty packing boxes. Nail irregular shaped pieces of wood and wall board around bottom of box and taper to top. The top is treated the same way unless the rock is also to be used for seat. In this case take a plank about two inches thick and large enough to nearly cover the box top, chip off edges unevenly before nailing in place.

Cover with muslin and paint to resemble rock.

How to Make Hats

Window screen will be found ideal for foundation or frames for head pieces, hats, helmets, etc. This sort of screen can be given almost any conceivable shape by bending or punching; or by cutting and tacking together overlaps. Fine for base forms for plaster or papier-mache props such as vases, stands and other ornamental nic-nacs, trunks for set trees, lamp posts, masks, armours, et cetera.

WATCH FOR IT!

IN AN EARLY ISSUE OF JUNE

Moving Picture World

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.

WATCH FOR IT!

A SIMILAR EDITORIAL FEATURE

Will Appear in

Cine-Mundial

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

These two long-established Chalmers Publications serve more than half of the world's picture amusement market.

Better Projection

*This Department Was founded in 1910 by its Present Editor—
F. H. Richardson*

Better Projection Pays

Wants to Live Up to His Title of "Projectionist"

FROM a large city comes this one: "Inclosed find check for the new Bluebook. Have seen earlier editions and feel that I must have the new one myself. Am projectionist at the Lyric Theatre, this city. At least I call myself a projectionist and do my best to live up to the title (do you get that last? It is the answer to the whole Projectionist-Operator argument. The man has adopted the title Projectionist and feels he HAS SOMETHING TO LIVE UP TO!—Ed.) so far as the equipment provided will permit.

Am using A. C. at the arc, through A. C. to A. C. Compensars. Get a pretty fair light, but am troubled by the breaking of the 6½-inch focal length collector lens. A new one lasts but a day. Could you suggest a remedy?

Arc is about three inches from the collector lens. Condenser lenses spaced ¼ inch apart. Converging condenser lens to aperture 15 inches. Projection distance 125 feet. At what angle should the ¾ National carbons be set to get best results? Have followed the Bluebook school for a long while. Have gained a lot from it.

SEVERAL OF MY PROJECTIONIST ACQUAINTANCES AS MUCH AS RIDICULE ME FOR STUDYING AND TRYING TO LEARN. THEY SAY IT WILL DO ME NO APPRECIABLE GOOD. THEY SAY IT IS ONLY ESSENTIAL FOR AN "OPERATOR" (AS THEY TERM THEMSELVES) TO PUT A PICTURE ON THE SCREEN AND KEEP IT THERE. So when I attempt to discuss the principles of electrics, optics, etc., with them, they show no interest whatever and I am lost among them. ALSO MY EMPLOYER DOES NOT REALIZE THE VALUE OF GOOD EQUIPMENT, HENCE I MUST, FOR THE PRESENT AT LEAST, PUT UP WITH WHAT I HAVE, ALTHOUGH IT IS IN SAD CONDITION. HOWEVER, SO LONG AS IT WILL FUNCTION WITHOUT ACTUAL BREAKS AND STOPS THE "BOSS" IS SATISFIED. I want to thank you for the help I have had from our department. Please do not mention my name or location.

Gentlemen, I could consume at least ten pages in answering this letter in commenting upon the utter foolishness of the policy described—foolishness on the part of both the men and the employers.

First of all the very fact that your employer understands the moving picture theatre business so little that he still permits the use of A. C. at the arc for projection purposes in a large city where he is in competition with many other theatres, is proof positive that he is NOT a good man to work for, because he does not know enough about projection to appreciate high grade work. The sooner you equip yourself with practical and technical knowledge enabling you to handle a better position, the better. It is a sorry, discourag-

ing business working for such a man. Also IT IS DISCOURAGING TO HAVE FOR YOUR ASSOCIATES MEN WITH SO LITTLE UNDERSTANDING OF, AND PRIDE IN PROJECTION THAT THEY CONSIDER THE ACQUISITION OF TECHNICAL KNOWLEDGE TO BE FOOLISHNESS. I can understand your position, and can and do sympathise with you.

I am truly sorry for your "machine operator" colleagues. Such men are of the type who never get much of anywhere. Appreciation for work well performed means nothing to them. All they can ever hope to get in the way of monetary reward is what the union can force out of an unwilling boss, who rather naturally objects to paying much for men merely to "operate a machine" which they regard as pretty nearly semi-automatic anyhow. They never amount to anything, and finally drop down and out, neither missed or regretted by any one except their little clique of personal friends on their own level.

As for employers of the type you are now working for—well, the motion picture ship has many barnacles clinging to its hull, but of them all he is perhaps the worst. He and the machine operator make a bully good team. They should by all means be together.

And now as to your troubles. You have not advised me as to your amperage. I think your carbons are too large. A carbon of too great diameter makes the arc relatively easy to handle and burns away slowly, BUT it won't produce the light per watt of electric energy a smaller one will. Unless your current is in excess of sixty, a ⅝ White Flame carbon is plenty large enough. I am a bit rusty on A. C. carbon combinations, as there are relatively so few A. C. arcs used for projection now, but this rule may be relied upon: any size carbon which does not pencil (burn to a long slim point) appreciably is NOT too small.

As to the collector lens: Be certain that the flame from the arc don't touch its upper edge, or come too close to it. If it does it will break the lens. If it does you must either manage to protect the lens from it by suspending an asbestos baffle plate to intercept the flame without interfering too much in the light, or else pull you light source further from the lens. That latter means heavy light loss, however, and should be avoided if possible. That effect will be explained to you by Fig. 36H in the first volume of your new Bluebook.

Make sure that your lamphouse has free ventilation. Stoppage of the ventilation will create high temperature inside the lamphouse, superheat the collector lens, and induce breakage. If you can't stop the trouble, then advise me as to your amperage and send a couple of upper carbon stubs and I will advise you further.

You will have the best general results by using the same set for A. C. that you would use for D. C. However, some prefer setting the lower carbon more or less straight up and down, angling the upper carbon to meet it. I don't believe in this, or agree with it, however fairly good results may be had that way.

Two Bluebooks Really at This Office—Soon Now!

Last Saturday, April 16, I nearly had the papsy lal for when I entered the office they actually showed me two completed Bluebooks and informed me that the first shipment was on the way from the bindery, arriving not later than Monday, or Tuesday, at the very latest.

Gentlemen, the delay has NOT been my fault, or the fault of the Chalmers Publishing Company either. There have been times when I think had I had the combined necks of the printer and binder in a noose I'd have—well, they'd have stopped breathing.

When I told you the book would be out about January first I had every reason to believe it would be. I told you exactly what I believed to be true.

Well, men, I'm sure when you get it you'll agree it was worth the wait, for it certainly is one handsome job. The two volumes are of practically equal thickness, handsomely bound in a rich blue flexible cover. The inside—well, you've all approved of the four previous editions and I think you will of this one, too. The first volume is designed to be permanent. You will only have to get the second volume hereafter in order to keep right up to date. What is in the first volume is permanent, unchangeable matter.

Detroit Local Starts Educational Campaign

LOCAL 199, Detroit, Michigan, formally announced to its members, members of sister locals, and permit men now operating under its jurisdiction, a plan for holding regular educational meetings once each month, for the purpose of aggressively promoting educational work among projectionists in the Detroit district.

The first of these regular meetings was given over to Brenkert Light Projection Company, Detroit.

Before a gathering of projectionists which numbered considerably over two hundred, Karl Brenkert and J. H. Kurlander, president and engineer, respectively, of the Brenkert Company, gave illustrated lectures followed by practical demonstrations, on the subjects of "Effect Lighting and Spot-lighting."

The total time consumed by these talks was four hours and intense interest evinced by the projectionists was proved by the innumerable questions asked and by the fact that from midnight, when the meeting was called to order, until 4 A. M., thirty or more men, unable to find seats in the auditorium, patiently stood in a rear hall and listened to the talks through an open door.

In pursuance of the program thus started by the Brenkert Company, the next regular meeting will be held Wednesday evening, April 20, at which time the representatives of the National Carbon Company will describe the operating characteristics of the various types of arc lamps.

Bluebook School Answers 560 and 561

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 560—Suppose you were sent out to put on a show in a country place. Arriving late you found the current to be 110 volt D.C., but that no rheostats had been provided. You were able to secure three 50-volt, 90-ampere rheostats. The highest amperage available from the local power lines is fifty. What would you do?

Really I was a bit surprised at the rather weird assortment of answers to this rather simple problem. Some very competent men made a basic error in that they did not stop to consider that rheostats such as described, found in a country town, naturally would not be rheostats built to work with a projection arc, but just what they are called, Viz 50-volt, 90 ampere rheostats—rheostats which will pass that amperage when connected directly to that voltage, hence these men very greatly underestimated or under calculated the resistance they would offer. That "catch" was deliberately planned and you fell for it. I blush for you!

There were only three men who made good on this one. One of them is brother W. R. Gwynn, of Longmont, Colorado, whose answer I shall publish, C. H. Hanover, Burlington, Iowa and Allan Gengenbeck, New Orleans, La. In addition G. L. Doe, Chicago, Ills., W. C. Budge, Springfield Gardens, N. Y., Frank Dudiak, Fairmont, Va., and S. F. Cooley, Manchester, N. H., had the right general idea, but were careless in their "figgerin." or guessed at the arc voltage. Brother Gwynn says:

"Before deciding how the three available rheostats should be connected to deliver sufficient current for a good light without exceeding the maximum capacity of the supply service, it will be of advantage to know just what resistance is necessary at the rheostats to prevent a flow of current in excess of 50 ampere, the maximum amount of current available as stated in the problem. After the necessary resistance figure has been determined and the resistance of each rheostat has also been calculated, a glance at the resultant figures will give the clue as to which of five possible connections will be nearest to the result desired.

It must not be forgotten that the arc itself will offer resistance, and this must be taken into consideration in calculating the resistance necessary in the rheostat hook-up. With the above points in mind, the problem may be approached as follows:

What is the total resistance necessary to limit the current flow of the circuit to 50 amperes when the pressure is 110 volts?

$$\text{Applying Ohms law: } R = \frac{110v}{50a} = \frac{11}{5} \text{ or}$$

2.20 ohms, which is the total resistance required.

The real question is: of the 2.20 ohms resistance necessary to limit the current to 50 amperes, how many will be supplied by the arc itself?

Turning to page 400 of the Bluebook, we find that 56 volts is approximately the correct pressure for a D.C. arc of 50 amperes. Again applying Ohms law it is found that:

$$R = \frac{56v}{50a} = 1.12 \text{ ohms, which is the arc resistance, and subtracting the arc resistance (1.12 ohms) from the total resistance (2.20 ohms) it is found that the rheostat must supply a resistance of 1.08 ohms.}$$

What is the resistance of a 50 volt, 90 ampere rheostat?

$$R = \frac{50v}{90a} \text{ or } \frac{5}{9} \text{ ohms}$$

The question now is, shall the rheostats be hooked in a series of three, multiple of three, one series and two multiple, two in series, or two in multiple?

Since slightly over 1 ohm resistance is all that is required of the rheostat, and since each of them has a resistance of 5/9 ohms, or slightly more than 1/2 of an ohm, it is apparent that a series of three would cut the current below the amperage maximum available. Three in multiple would offer 1/3 the resistance of one rheostat or 5/27 ohms, which is far below the resistance required; two in multiple would offer half the resistance of one rheostat or 5/18 ohms which also is less than the resistance required of the rheostats.

Out of the five possible connections only two have promise of giving the result desired (1.08 ohms). These are the two in series connection and the two in multiple and one in series connection. Of these two, the two in series connection looks the more promising and will be worth working out.

"Resistance in series equals the sum of the separate resistance unit so connected," hence

$$R = 2 \times \frac{5}{9} = \frac{10}{9} \text{ or } 1.19 \text{ ohms.}$$

It has already been determined that the resistance of the arc is 1.12 ohms. Adding the resistance offered by the two rheostats in series to the resistance of the arc, it is found that the circuit now offers a total resistance of 2.27 ohms. Again applying ohms law it is found that this resistance will pass a current of 48.89 amperes as follows:

$$C = \frac{100v}{2.27a} = 48.89 \text{ amperes}$$

Note: Don't freeze the arcon such a hookup, since the resistance offered by this member of the resistance family when it is burning is a vital factor. Its elimination would quickly set off the fireworks.

As to the three rheostats in a series-multiple hookup, it will be found that such a combination will pass 56 plus amperes, which is slightly over the maximum permitted in the problem."

Question No. 561—Explain just why two 110 volt rheostats cannot be used in multiple on 110 volts.

This was obviously a miscabobble. "On 220 volts" was what was meant. Brother George Lawrence, Sackville, N. B., S. F. Cooley, and W. B. Budge were the only ones who seem to have sensed this. Lawrence says: "I see no reason why they could not be used in multiple on 110 volts, but if it were attempted to connect them in multiple on 220, their resistance elements would be overloaded to such an extent that they would burn out very quickly, meanwhile delivering an amperage far above their normal capacity."

Title Referendum

I WAS a bit amused to see a monthly paper with a small circulation recently seriously proposing something this department considered and discarded as impractical years ago. It, with much less than a thousand paid circulation, proposed to "conduct a nation-wide referendum" on the question: Are you in favor of the term 'projectionist'?

Well, well, well! This little paper proposes to jump in after all these years and undertake to conduct a "nation-wide" referendum (Canada apparently entirely ignored) covering about 18,000 theatres and say, anyhow, 25,000 machine operators and motion picture projectionists with less than a thousand circulation.

Of course, the Society of Motion Picture Engineers has, after due deliberation, officially adopted the title this editor proposes to question, but after all, what is a mere authoritative body such as the Society as compared with a "nation-wide" referendum.

How Did She Swim So Long?

BRO JAMESON, St. Louis, Mo., asks: "Some time ago I projected a picture in which a woman swam under water longer than any one could possibly do so. It was a tank with a glass side. Will you please tell me how it was done."

I don't know, Friend Jameson, but here is one method. A motion picture is taken of a glass tank in which the water is kept in movement. There is no one in the tank.

Next, a swimmer is either placed on a strip of black velvet on the floor of the studio, where she simulates the motions of swimming while the same length of film is again exposed, or the swimmer is suspended by a suitable, invisible set of fine wires and simulates the motions of swimming while he or she is manipulated by stagehands from a platform above, the camera being, of course, directly over the swimmer in either case.

When the film is developed, through double exposure, we have the swimmer apparently in a tank of water. I am not certain whether the swimmer or the tank picture is shot first, or whether it makes any difference which is shot first. I am not a cinematographer or a studio man.

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Your Equipment

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Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

Glasgow Builds 4,200 Seat House That is to Vie With Finest Here

G LASGOW, Scotland, April 9 (Special to Moving Picture World)—When Green's Playhouse, in Renfield Stret, Glasgow, is opened late in the summer or early in the Fall, Scotland will boast of a 4,200 seat motion picture theatre which will be comparable to the finest in the United States and, at least in size, the peer of any other in Europe exclusively planned for motion pictures.

The Playhouse, now under construction, is to seat 4,200 persons, 2,000 of them in the stalls, and the balance in the boxes and two balconies. The seats will be spaced for comfortable egress and of the finest type in construction and upholstery.

There will be three elevators, of the speed type, each capable of carrying 27 people, although the first balcony can be reached by ascending only twenty easily-mounted steps of the grand stairways.

It is believed that in America there are not over six theatres of more generous seating proportions, when it is considered that besides the theatre proper there are to be provisions made for a dancing ballroom in which 1,500 people can dance in comfort, and be seated between dances. Also there is to be spacious provision for tea rooms at either side of the magnificent entrance, and separate entrances are to be ar-

ranged for the theatre proper, the dance floor and the tea rooms.

Splendid Equipment Provided

The latest innovations in ventilating, heat, and cooling systems are being arranged.

Special attention will be paid to the comfort of the patrons, elaborate retiring room systems and a well drilled staff of employees being among the features which will place this real motion picture palace on a par with any ever opened.

ANGLETON, TEXAS.—Gayle Theatre is being renovated and repaired.

DECATUR, ILL.—James J. Redding & Company, 10 North Clark street, Chicago, has general contract for six-story theatre, store and office building, 200 by 230 feet, at southeast corner Franklin and North streets.

Taunton, Mass., To Have New Theatre Of Modern Splendor

The Donovan Amusement Company announces that after plans prepared by John Edmund Kelly, Boston architect, had been approved, contracts have been let for the construction of a theatre that will be the very latest type in architecture, of Spanish motif, with equipment that cannot be improved upon.

Seating arrangements of the wide-spaced comfort-type, high grade ventilation, plenty of exits, heating and cooling apparatus and quality music are among the features which the Donovan Amusement Company claim will market the new Taunton Park a theatre of the true community-service type.

BIRMINGHAM, ALA.—Famous Players-Lasky Corporation, 485 Fifth avenue, New York, has awarded contract to Thompson-Starrett Construction Company, 250 Park avenue, New York, for theatre and office building to be erected at Third avenue and 18th street. Estimated cost, \$1,000,000.

APPLETON, WIS.—Saxe Amusement Enterprises, 530 Grand avenue, Milwaukee, plans to erect two-story brick and concrete theatre on North Oneida street. Estimated cost, \$350,000.

"Since Hector was a pup"

If you have not already done so, write for our free instruction booklet describing methods of effect lighting in theatres. Every projectionist and manager should have it

FOR TWENTY YEARS, the BRENKERT LIGHT PROJECTION COMPANY has been continuously engaged in the manufacture of all types of projection equipment, and the broad experience thus acquired has culminated in this company's products being popularly accepted as the standard for projection rooms throughout the country.

You simply cannot go wrong in choosing BRENKERT PRODUCTS for the reason that they represent the highest possible quality at the most reasonable price.

And since to err is but human, the BRENKERT COMPANY has adopted the unswerving policy of *absolutely guaranteeing* every product and will *unhesitatingly* replace any equipment which shows defects in workmanship or materials.

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DETROIT, MICH.

Distributed by National Theatre Supply Co.

Has Long List of Theatres Using The Hertner Transverters

Possibly one of the most accurate barometers of increasing motion picture theatre construction is to be found in the orders for projection equipment as such equipment is an absolute essential in every new theatre.

The Hertner Transverter because of the fact that it has been on the market since 1915 and is, therefore, universally known, is showing even greater sales since the first of January than the remarkably high sales record of 1926.

Mr. Hertner, president of the Hertner Electric Company, manufacturing the Hertner Transverter, states that all sizes are being ordered up to and including 500 ampere capacity with special preference for the horizontal and multiple types.

Recent orders which they have received include the following theatres:

Roosevelt Theatre, Buffalo, N. Y.; Capitol Theatre, Jacksonville, Fla.; Municipal Auditorium, Tampa, Fla.; New Capitol Theatre, Waverly (Tioga County), N. Y.; Capitol Theatre, Somerville, Mass.; Fernando Garcia, Laredo, Texas; Rialto Theatre, Newark, N. J.; New Theatre, Flushing, L. I., N. Y.; Fellsway Theatre, Medford, Mass.; Loew's New Theatre, New Rochelle, N. Y.; Loew's Fordham Theatre, New York City, N. Y.; New Rialto Theatre, Granite City, Ill.; Hudson Theatre, Kearney, N. J.; New Sunnyside Theatre, Woodhaven, L. I., N. Y.; Parkway Theatre, Bronx, New York; Washington Theatre, Washington, N. J.; New Glen Theatre, Glen Ellyn, Ill.; Bagdad Theatre, Portland, Ore.; Holland Theatre, Holland, Mich.

Nat'l Engineering Staff Is Being Worked Overtime

Increasing activity in both theatre construction and installations of new and improved equipment is reflected in the demand for the services of Alvin Seiler, recently appointed director of the engineering department of the National Theatre Supply Company.

Mr. Seiler's department, which has been recently augmented by additional draughtsmen, is working both day and night shifts and a continual stream of inquiries and requests for service is reported coming into the Chicago offices.

In addition to the services being rendered to architects and builders of many new theatres, the department is also executing plans and cooperating with exhibitors who are remodeling and rebuilding.

The company reports a steady increase of rebuilding and remodeling with many individual theatres and circuits taking steps to increase the attractiveness and efficiency of their theatres and the equipment.

ROBERTSDALE, ALA.—L. Glendenning, Pennsylvania avenue, has awarded contract to John Adams for completion of one-story brick and tile theatre, 40 by 90 feet. Equipment and furnishings to cost \$5,000. Building estimated at \$6,000.

SAN BERNARDINO, CALIF.—Title Holding Company, 318 Chapman Building, Los Angeles, has contract for two-story reinforced concrete theatre and store building, 135 by 130 feet, to be erected on E street, for C. E. Moomau. Estimated cost, \$180,000.

TORONTO, KANS.—Hammond Construction Company has contract to erect theatre and office building for Dr. M. C. Newman. Estimated cost, \$15,000.

New Organ For Pert

Ray Peart, owner and manager of the Pert Theatre Circuit in Illinois, announces that with the addition to the Eagle and White City Theatres, of the New Pert Theatre, a massive organ has been secured to furnish the music both for solo and for picture playing. The console is on an elevator-platform at right of the stage, the organ itself being behind an artistic grille. It is stated that the patrons have become very enthusiastic about the splendid music provided for their entertainment.

OAKLYN, N. J.—Wills-Bill & Company, 1708 Sansom street, Philadelphia, has contract for brick theatre to be erected for William Butler & Son Amusement Company, Belgrade and Clearfield streets, Philadelphia. Estimated cost, \$150,000.

ARDMORE, OKLA.—T. R. Isley, of Oklahoma City, has leased building at 6 East Main street, and will convert it into moving picture theatre.

MARLOW, OKLA.—Briscoe Building is being converted into an up-to-date moving picture house. Frank Miller, owner of Whiteway, will continue to operate present theatre and also new one.

ROCKPORT, TEXAS.—W. H. Smith is erecting fireproof moving picture theatre.

LOS ANGELES, CALIF.—Orpheum Circuit, 844 South Broadway, plans to erect theatre on Hollywood boulevard. Cost to exceed \$150,000.

LOS ANGELES, CALIF.—P. N. Snyder, 5625 Whittier Boulevard, has plans by Balch Brothers, 934½ South Figueroa street, for reinforced concrete theatre, store and office building to be located on Whittier Boulevard. Cost to exceed \$350,000.

SAN DIEGO, CALIF.—Orpheum Circuit, 844 South Broadway, Los Angeles, plans erection of theatre. Cost to exceed \$150,000.

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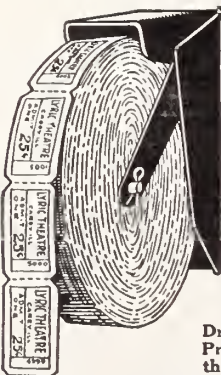
Chicago

PATENTS

William N. Moore, Patent Attorney

Loan and Trust Building, Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with \$5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.



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Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Patents

Information concerning patents of interest to
the motion picture industry, furnished by
courtesy of William N. Moore, patent attorney,
Washington, D. C. A Weekly Service.

1,624,096. UNIVERSAL PANORAMIC TRIPOD. Frank E. Garbutt, Los Angeles, Calif., assignor to Famous Players-Lasky Corporation, New York, N. Y., a Corporation of New York. Filed Sept. 2, 1925. Serial No. 54,076. 11 Claims. (Cl. 248-47.)

A tripod comprising: a traversing member; a tilting member supported by said traversing member; means for permitting only a harmonious motion of said traversing member; means for permitting only a harmonious motion of said tilting member; and devices for selectively disconnecting either of said means.

1,624,667. MOTION-PICTURE MACHINE. George H. Kern, Los Angeles, Calif., assignor to The Producers Pictures Corporation, St. Louis, Mo., a Corporation of Delaware. Filed Dec. 2, 1921. Serial No. 519,461. 21 Claims. (Cl. 88-16.)

In a motion picture machine, a holder for receiving pictures, a screen, means for projecting said picture onto said screen, means for revolving said holder, feeding means for moving said holder in axial direction, means for actuating said revolving and said feeding means intermittently in one direction and at a constant speed in the opposite direction, and means for disabling said projecting means during the return movement of said holder.

1,624,732. MOTION-PICTURE PROJECTING MACHINE. Albert S. Howell, Chicago, Ill., assignor to The Bell & Howell Company, Chicago, Ill., a Corporation of Illinois. Filed Aug. 16, 1924. Serial No. 732,469. 14 Claims. (Cl. 88-17.)

In a motion picture projecting machine the combination with a driven film feeding mechanism, of means for reversing the direction of operation of the feeding mechanism, a pivoted member for operating said reversing means, a revoluble stop gear disposed coaxial with the pivoted member, a second revoluble stop gear carried by the pivoted member and meshing with the first mentioned stop gear and cooperating therewith, and means for driving said first mentioned stop gear with the film feeding mechanism whereby to operate said pivoted member to operate said reversing means to effect reversal of the direction of operation of the feeding mechanism at opposite ends of a predetermined travel of a film fed by said feeding mechanism.

In a motion picture projecting machine the combination with a driven film feeding mechanism, of a shutter movable into and out of position to interrupt the projecting light on a film fed by said feeding mechanism, an air impelling device driven with the feeding mechanism, means for automatically reversing the direction of operation of said feeding mechanism and said impelling device at opposite ends of a predetermined travel of a film fed by said feeding mechanism, and pneumatic means responsive to air affected by the operation of said impelling means for causing the shutter to be closed during reversal of the feeding means and to be open during operation of the feeding means between reversals thereof.

1,624,730. MOTION-PICTURE APPARATUS. Albert S. Howell, Chicago, Ill., assignor to Bell & Howell Company, Chicago, Ill., a Corporation of Illinois. Original application filed July 1, 1922, Serial No. 572,170. Divided and this application filed Apr. 24, 1924. Serial No. 708,707. 4 Claims. (Cl. 88-18.)

A motion picture machine including a film sprocket, a support member mounted for sliding movement normal to the axis of the sprocket, a film retaining member mounted on said support for movement therewith into and out of film retaining relation with the sprocket, a cam formation in the support member extending transversely of the movement thereof, and an actuating member engaged in said formation and movable transversely of the movement of the support member for effecting movement of the support member.

Sharp Price Reductions On Many Supply Items

Prices on staple supply items and many accessories used in and about the theatre are now lower than at any time since before the war.

According to an officer of the National Theatre Supply Company, a leading equipment and supply dealer, the downward trend of supply prices is due principally to quantity buying and a more stable condition in manufacturing circles.

He further states that it is the policy of his company to pass such economies along to the users just as rapidly as they are effected and that the readjustment in prices on many staple supply articles has already become apparent.

KEWANEE, ILL.—Peerless Theatre Company, J. Pierce, 109 North Chestnut street, has plans by Hewitt & Emerson, Peoria Life Building, Peoria, Ill., for remodeling interior Peerless Theatre.

MARYSVILLE, KANS.—Turner Theatre Company is preparing plans to repair and redecorate Liberty Theatre, recently damaged by fire. M. J. Boyle holds lease on theatre.

HOUSTON, TEXAS.—American Construction Company, Gulf Building, has contract to remodel lobby and office of Majestic Theatre. Estimated cost, \$20,000.

MOUNDSVILLE, W. VA.—M. A. Seybert has awarded contract to Thomas Shimp & Son to remodel Park Theatre on Jefferson avenue, including new front. New equipment, etc., will be installed. Estimated cost, \$10,000.

AUBURN, WIS.—Mission Theatre, Frank A. Graham, owner and manager, will be remodeled and seating capacity increased from 500 to 700.

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Theatre Owners Busy Building and Renewing

Arcata, Calif.

George Mann has arranged to take over the Minor Theatre, an old-established moving picture house, and add it to his north coast chain.

Tulare

The opening of the new Theatre Tulare proved one of the most successful events of the kind ever held in the San Joaquin Valley, with a large attendance of theatre and film exchange men from San Francisco. M. E. Cory, manager of the San Francisco branch of the Producers Distributing Corp., arranged for the personal appearance of Marie Prevost, star of "Getting Gertie's Garter," which was the screen attraction. The new theatre has a seating capacity of 1,430 and represents an investment of about \$250,000. Tulare has a population of 4,000, with a good country from which to draw. Robert Hazel is house manager.

Fairmont, Minn.

The State Theatre, which is being constructed at Fairmont, Minn., by H. E. Gilbert, is to have a Page theatre organ installed, according to L. E. Zweig, Northwest representative of the Page Organ Company.

Ashtabula

The Palace Theatre of which Paul Mueller is manager, is planning a new house at Ashtabula, Ohio.

Nebraska

The Hostettler Amusement Co. recently opened two new houses in Nebraska—the new Capitol at Grand Island, and the Rivoli at Hastings.

C. J. Lexley has built a new theatre at Carroll, Neb. The Owl Theatre at Hornick, Ia., is reported temporarily closed. W. D. Kale has bought the Crown Theatre at Truro, Ia. The Strand Theatre Boone, Ia., has been closed recently.

M. Biemond, Loup City, Neb., is placing new seats throughout his theatre. The Paramount Theatre at Harrisburg, S. D., has closed its doors for the time being. The Scenic Theatre at Correctionville, Ia., has been damaged by fire recently, and has been closed for repairs.

Nate Dax, who had been in partnership with I. Miller at Sioux City, Ia., in running the World Theatre there, has bought out the Miller interest. The Elm is to be the name of a new theatre now being constructed at Elm Creek, Neb., by Mrs. Ross.

Erie, Pa.

H. E. Hammond, who recently sold his Star theatre, Union City, has built a new theatre in Erie to be known as the Lyric and plans to open the house on April 18th. The Lyric is situated at 548 W. 18th street, and is a two story brick structure, with apartments over the theatre proper. The house seats 450 persons, and is a model one of its size, thoroughly modern in every respect.

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By JOHN GRIFFITHS

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A TYPHOON COOLING equipment of the right size to change the air about once a minute will positively make your theatre delightfully cool and comfortable.

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That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 “A Million and One Nights, the History of the Motion Picture”—by Terry Ramsaye.

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ROCHESTER, N. Y.

"WELL, WE SELL OUR MOVIES TO THE WORLD AND WHAT THE MOVIES WITHOUT THE PROJECTORS"

The only newspaper in Washington with the Associated Press news service meeting to the post.

The Washington Post.

WASHINGTON: FRIDAY, APRIL 15, 1927.

NO. 18,565. ESTABLISHED BY GEORGE WASHINGTON POST OFFICE, WASHINGTON, D. C.

THURSTON Baffles Boston, Nats Win, 5-2; SEAPLANE FLIER SETS NEW RECORD HERE

WASHINGTON, April 15.—(AP)—The Boston Red Sox today won their first game since the season began, defeating the Washington Senators 5-2 in a 10-inning contest at Fenway park.

THURSTON'S MAGIC

Player	AB	R	H	RBI	PO	Ass	Err
Thurston	4	1	3	1	0	0	0
Wright	4	1	1	0	0	0	0
Wells	4	0	1	0	0	0	0
Wagner	4	0	1	0	0	0	0
Ward	4	0	1	0	0	0	0
Wright	4	0	1	0	0	0	0
Wells	4	0	1	0	0	0	0
Wagner	4	0	1	0	0	0	0
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Wright	4	0	1	0	0	0	0
Wells	4	0	1	0	0	0	0
Wagner	4	0	1	0	0	0	0
Ward	4	0	1	0	0	0	0
Wright	4	0	1	0	0	0	0

THURSTON Baffles Boston, Nats Win, 5-2; SEAPLANE FLIER SETS NEW RECORD HERE

NAVY AIRMAN SOARS 22,200 FEET TO SET HIGH-ALTITUDE MARK

Lieut. G. R. Henderson, in Corsair ship, Rises Above the Clouds.

DONS OXYGEN HELMET IN RARE ATMOSPHERE

Takes Off From Anacostia Station in the Air Hour and 20 Minutes.

Lieut. George R. Henderson of the Navy today set a new world record by flying to an altitude of 22,200 feet in a single flight. The flight was made in a single engine biplane, a Corsair, which was modified for the purpose. Henderson wore an oxygen helmet and a special suit during the flight. The flight was made in the presence of a large crowd of spectators who gathered on the Anacostia station. Henderson's flight was the first of its kind in the world. He was the first man to fly to an altitude of 22,200 feet. The flight was made in a single engine biplane, a Corsair, which was modified for the purpose. Henderson wore an oxygen helmet and a special suit during the flight. The flight was made in the presence of a large crowd of spectators who gathered on the Anacostia station. Henderson's flight was the first of its kind in the world. He was the first man to fly to an altitude of 22,200 feet.

U.S. Fliers Wildly Cheered For New Endurance Mark

Acosta and Chamberlain Land at Roosevelt Field After 51 Hours and 11 Minutes in Air—Frenchmen's Record Beaten by 6 Hours.

New York, April 15.—(AP)—The U.S. fliers, Acosta and Chamberlain, today landed at Roosevelt field after a flight of 51 hours and 11 minutes in the air. The flight was made in a single engine biplane, a Corsair, which was modified for the purpose. Henderson wore an oxygen helmet and a special suit during the flight. The flight was made in the presence of a large crowd of spectators who gathered on the Anacostia station. Henderson's flight was the first of its kind in the world. He was the first man to fly to an altitude of 22,200 feet.

CONFUSION IN CHINA OVER RIVAL CLAIMS IS REFLECTED HERE

Officials in Dark as to the Status of Radicals and Moderates

CHINKING ATTACK BY NORTH FORESEEN

Cantonese Reported to Have

Washington, April 15.—(AP)—The confusion in China over rival claims is reflected here. Officials in dark as to the status of radicals and moderates. Chinking attack by north foreseen. Cantonese reported to have.

FALL AND SINCLAIR CONSPIRACY CHARGE TO BE TRIED MAY 23

Hitz Compromises Date When Defense Insists on April 25

POSTPONEMENT TILL FALL ASKED BY U. S. Government Says It Needs

Washington, April 15.—(AP)—The fall and Sinclair conspiracy charge to be tried May 23. Hitz compromises date when defense insists on April 25. Postponement till fall asked by U. S. government says it needs.

WASHINGTON AIDED BY INFELD ERRORS; SDX HELD TO 4 HITS

Chicago Cast-Off Hurls Impressively in His Debut Here.

REGAN'S 3 MISPLAYS AT CRITICAL MOMENTS

Judge's Double Drive in Two Runs; Blue Turns In Rare Play.

Washington, April 15.—(AP)—Washington aided by infeld errors; SDX held to 4 hits. Chicago cast-off hurls impressively in his debut here. Regan's 3 misplays at critical moments. Judge's double drive in two runs; blue turns in rare play.

A report reads: "Exports of motion picture projectors from the United States during 1926 totaled 1,943, valued at \$510, 207, all of which represents an enormous increase over the previous year.

Well, we sell our movies to the world, and what are movies without the projectors?

GROWING RECOGNITION OF THE IMPORTANCE OF PROJECTION

International Projector Corporation

90 GOLD STREET

NEW YORK, N. Y.

FOR BETTER PROJECTION

FOR BETTER PROJECTION

HAL ROACH

presents

OUR GANG COMEDIES



Wouldn't you be lucky

if only one half of the features you
show had *half* of the box office value
of the "Gangs?"



Directed by Robert McGowan

F. Richard Jones, Supervising Director

Pathécomedy

TRADE



MARK

Universal's Big Announcement In This Issue

MOVING PICTURE WORLD

VOL. 85, No. 9

MAY 2nd, 1927

PRICE 25 CENTS

KNOCKOUTS OF 1926-7

It

We're in
the Navy
Now

Quarter-
back

Campus
Flirt

Children
of
Divorce

Tin
Gods

Special
Delivery

Man-
trap

Cabaret

Variety

Rough
House
Rosie

Pad-
locked

Senorita

Aloma

Kid
Boots

.. and now

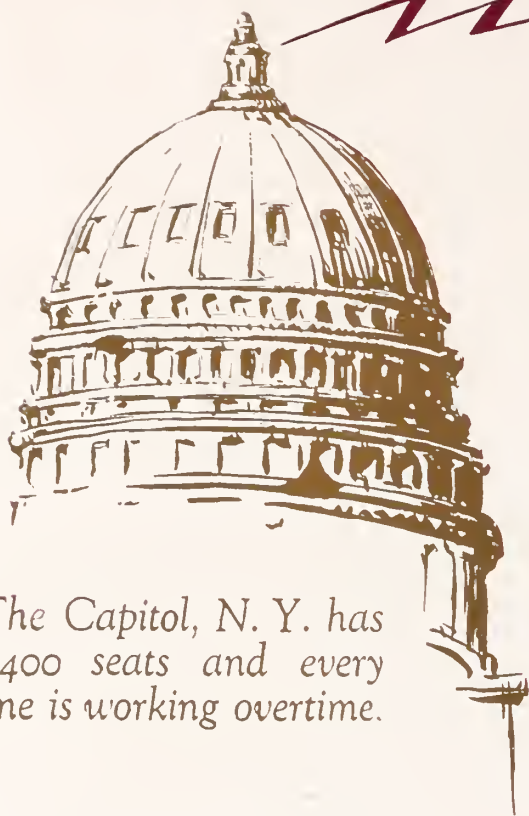


**THE CHAMP
COMPANY**

Paramount

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY



The Capitol, N. Y. has
5400 seats and every
one is working overtime.

WATCH CAPITOL (N. Y.) !

*The sedate
N. Y. Times says:*
"THE THRONG
SHRIEKED AND
HOWLED"

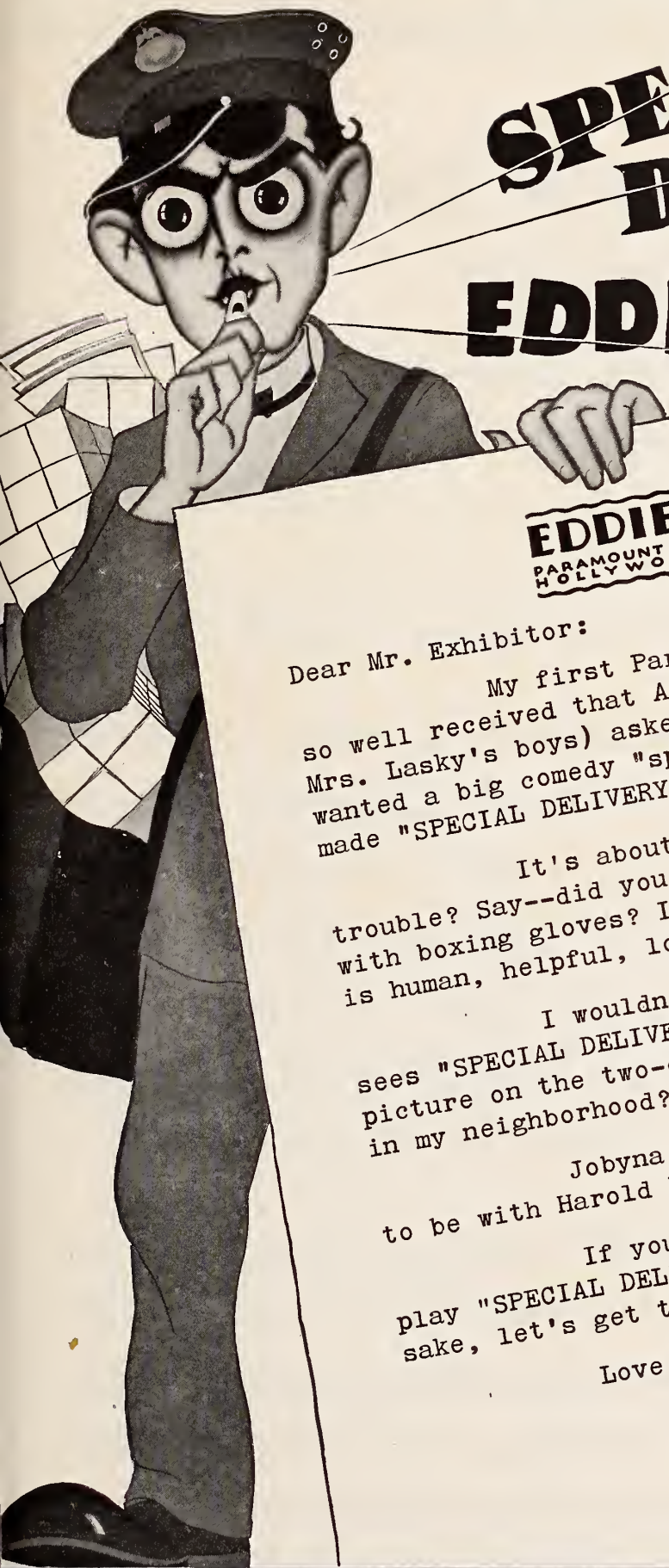
*The World
reports:*
"EAGER AUDIENCE
GREETED THEM
WITH WHOOPS
OF LAUGHTER."

*The Telegraph
advises:*
"SHOWMEN WILL
WELCOME 'ROOKIES'
AS A GOOD PROVIDER."

*The Eve. World
says:*
"THE GOLDEN DOME
OF THE CAPITOL FAIR-
LY REVERBERATED
WITH THE LAUGHTER
OF A PACKED HOUSE."

THIS WEEK
NEW York
IS screaming with delight
OVER Karl Dane
AND Geo. K. Arthur in
ROOKIES
WHAT crowds!
WHAT fun! Take a tip now—
EVERY exhibitor in America
GET ready for
THE Big Money!

This Spring Everybody says "Rookies"
METRO-GOLDWYN-MAYER—the happiness boys!



SPECIAL DELIVERY

LETTER FROM

EDDIE CANTOR

EDDIE CANTOR
PARAMOUNT FAMOUS LASKY STUDIOS
HOLLYWOOD CALIFORNIA

Dear Mr. Exhibitor:

My first Paramount Picture, "Kid Boots," was so well received that Adolph and Jesse (Mrs. Zukor's and Mrs. Lasky's boys) asked me to make another one. They wanted a big comedy "special" to deliver to you, so I made "SPECIAL DELIVERY."

It's about a mailman, and does he have trouble? Say--did you ever try removing a porous plaster with boxing gloves? I picked this character because he is human, helpful, lovable, and has a whistle.

I wouldn't be a bit surprised if after he sees "SPECIAL DELIVERY," the Postmaster General puts my picture on the two-cent stamps. Can you imagine the sale in my neighborhood?

Jobyna Ralston is my leading lady. She used to be with Harold Lloyd. He is a good comedian, too.

If you played "Kid Boots," of course you'll play "SPECIAL DELIVERY." If you did not--for goodness' sake, let's get together. Look--I'm willing!

Love and kisses, and lots of stamps.

Eddie Cantor

EDDIE CANTOR

"SPECIAL DELIVERY"

WITH WILLIAM POWELL, JOBYNA RALSTON, DONALD KEITH --- DIRECTED BY WILLIAM GOODRICH --- ORIGINAL IDEA CONCEIVED BY EDDIE CANTOR --- CONTINUITY BY JOHN GOODRICH --- B.P. SCHULBERG, Associate Producer

a Paramount Picture

The Trade Mark That the Public Knows

A film salesman *may* be able to sell you another news reel—

BUT

Will he be able to sell your public?

Why is it that Colgate's toilet preparations, Shredded Wheat, Gillette safety razors, Ivory Soap and a multitude of other commodities continue to increase their sales year after year, in the face of greater and greater competition, in spite of extravagant claims by competitors?

Because the public knows them, knows they are good, knows their quality is backed up by powerful organizations with reputations to sustain, and knows the fallacy of the competing salesmen's argument, "something just as good."

The public knows the Pathe News, wants

it, *loves* it. We know of a number of instances where an exhibitor has attempted to substitute "something just as good," and has received public protests of a number and vehemence that have amazed him.

The staunchest customers that Pathe News has are the exhibitors who have taken the trouble to find out what the public thinks of the world's first news reel. Pathe News has always been just as good as money and the best brains could make it. It will continue to be the best.

The public will continue to want to see the reel that they know.

It will continue to be the standby of the exhibitor who wants the best.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.



THEY'RE OFF!

M-G-M News Cameramen En Route to Europe

WHILE others talk

METRO-Goldwyn-Mayer speeds on!

THE mammoth plans for M-G-M News

TAKE shape day by day....

EXHIBITORS are quick to realize (*with contracts*)

THE importance of M-G-M's entry

INTO the newsreel field....

BRINGING brand new, up-to-the-minute ideas!

THE staff of news cameramen organized

BY the globe-girdling Hearst organization

IS amazing the entire news field

IF it's in the news, you'll find it first

IN the M-G-M News!

NEWS coverage first and foremost, but—

DEPEND on Young Blood's daring for

SOMETHING *different, too!*

Give your patrons the NEW not the OLD

METRO-GOLDWYN-MAYER—*the live ones!*

The Perfect Thirty

COLUMBIA PICTURES presents,
for the Season 1927-28, one
of the finest groups of *Highly
Diversified Box-Office Attractions*
ever offered to discriminating exhib-
itors by any producing company
☞ Stars with demonstrated draw-
ing power ☞ Stories specially
selected from the works of pop-
ular, successful authors and
playwrights ☞ Produced
by an enthusiastic and
experienced organiza-
tion with an estab-
lished reputation
for delivering a
consistently
High Quality
Product



LYTELL in "ALIAS THE LONE WOLF"

HERBERT BASHAW in "THE BLYTHE SHIP"

Stars!



BERT LYTELL



MAE BUSCH



SHIRLEY MASON



BILLIE DOVE



PRISCILLA DEAN



JOHNNIE WALKER



ALBERTA VAUGHN



EUGENE O'BRIEN



BETTY COMPSON



HEDDA HOPPER



RALPH INCE



L. COLM MCGREGOR

Titles!

and Pictures with Money-Pulling Power THE PERFECT THIRTY

***THE BLOOD SHIP**
By Norman Springer. With Hobart Bosworth in the greatest role of his career.

VIRGIN LIPS
A sparkling story of the younger generation, by Jack Lait, noted writer of plays and stories with a present-day background.

MODERN MOTHERS
By Rachel Crothers, author of "A Little Journey," "Old Lady 31," and other stage hits.

LADY RAFFLES
By Alfred Henry Lewis. With Priscilla Dean in a gripping role of dramatic intensity.

BEWARE OF BLONDES
By Pierre Dumond, who knows his blondes—and proves it—interestingly.

***ALIAS THE LONE WOLF**
By Louis Joseph Vance. With Bert Lytell in his most thrilling "Lone Wolf" characterization.

SPORTING AGE
A fast-moving romance of those who take life in high gear, by Charles K. Tennant.

STAGE KISSES
By George Bronson Howard. A sophisticated tale of the love fakers of both sexes.

SO THIS IS LOVE
A vivid story by Gertrude Atherton, author of "Black Oxen," "The Tower of Ivory," and other best sellers.

SALLY IN OUR ALLEY
Shirley Mason in a story and picture bigger than "Sweet Rosie O'Grady."

THE COLLEGE HERO
Adapted from a dramatic story by Willard Mack, author of "Tiger Rose," "The Noose" and other noted plays.

***FORGOTTEN WOMEN**
By Louella Parsons, well known syndicate writer for the Hearst newspapers.

***SAY IT WITH SABLES**
By Dorothy Howell. A story that will keep audiences on the qui vive with suspense and excitement.

***SAN FRANCISCO**
Featuring Betty Compson in a production that is the last word in a stupendous society-underworld spectacle.

BY WHOSE HAND?
A tense drama by Channing Pollock, author of "The Fool," "The Enemy" and other stage successes.

FASHION MADNESS
An up-to-the-minute story with a startling climax.

BRIDGE
Timely in theme and treatment. A nationwide contest will be run to get a popular title.

GOLF WIDOWS
A strikingly different story of golfers—and golfers' wives, by Henry Clayton Cooper.

THE SIREN
Priscilla Dean in a penetrating drama of bewitching fascination.

AFTER THE STORM
A story that opens wide the floodgates of all human emotions.

***THE ADVENTRESS**
By Frances Marion, who wrote the screen versions of "Stella Dallas," "Zander the Great," "The Dark Angel," and other motion picture successes.

MY WIFE'S RELATIONS
A peppy drama of marital complications that clicks to a laugh a minute.

BROADWAY DADDIES
By Grace Atkinson. A dynamic drama of modern maids, modern men, and modern morals.

THE WAY OF THE STRONG
By Octavus Roy Cohen, known the world over for his inimitable stories in the Saturday Evening Post.

THAT CERTAIN THING
An entertaining story about those who have and those who haven't "IT."

***THE OPENING NIGHT**
By Owen Davis, author of "The Nervous Wreck," "Icebound," "The Donovan Affair," and other stage hits.

THE WARNING
Gripping mystery drama by Edgar Rice Burroughs, who needs no introduction to screen audiences.

COME BACK TO AARON
An inter-racial drama replete with humor, romance and throbbing heart interest.

THE TIGRESS
Priscilla Dean in another Alfred Henry Lewis role that fits her like a glove.

A WOMAN'S WAY
Thompson Buchanan's celebrated stage success made into a smashing screen play.

* Columbia De Luxe Productions



JACQUELINE LOGAN



PHYLLIS HAVER



ZENIE GILBERT



HERBERT RAWLINSON



RALPH GRAVES



HELEN CHADWICK



DOROTHY PHILLIPS



GEORGE FAWCETT



MAX DAVIDSON



VIRGINIA B. FAIRE



Authors!

NEITHER effort nor expense has been spared by Columbia to secure stories and plays by authors who are known to the millions. Among those who contribute their genius to THE PERFECT THIRTY are the following celebrated writers ~

NORMAN SPRINGER
RACHEL CROTHERS
ALFRED HENRY LEWIS
LOUIS JOSEPH VANCE
GEORGE BRONSON HOWARD
GERTRUDE ATHERTON
WILLARD MACK
LOUELLA PARSONS
CHANNING POLLOCK
FRANCES MARION
OCTAVUS ROY COHEN
OWEN DAVIS
THOMPSON BUCHANAN

Columbia's Past Record Is a Guarantee of Future Performance

BOX-OFFICE records of the past year testify to the fact that Columbia delivered pictures upon which exhibitors of all ranks could depend for Quality and Profit. The "Big Twenty-Four" were acclaimed internationally as the most consistent program of the year. They were booked by leading circuits and first-run theatres from coast to coast. Encouraged by increased exhibitor support and confidence, Columbia plans to go further than ever before with THE PERFECT THIRTY, which are to be produced on an elaborate

scale with prominent stars and worthwhile casts.

Columbia's pledge to the exhibitor is to continue to make the kind of pictures the public want to see, and that the theatre can play with profit, prestige and satisfaction.

The best production brains in the industry plus an experienced and well seasoned producing organization guarantee that THE PERFECT THIRTY will be a series of attractions worthy of a prominent place on the booking sheets of every theatre.

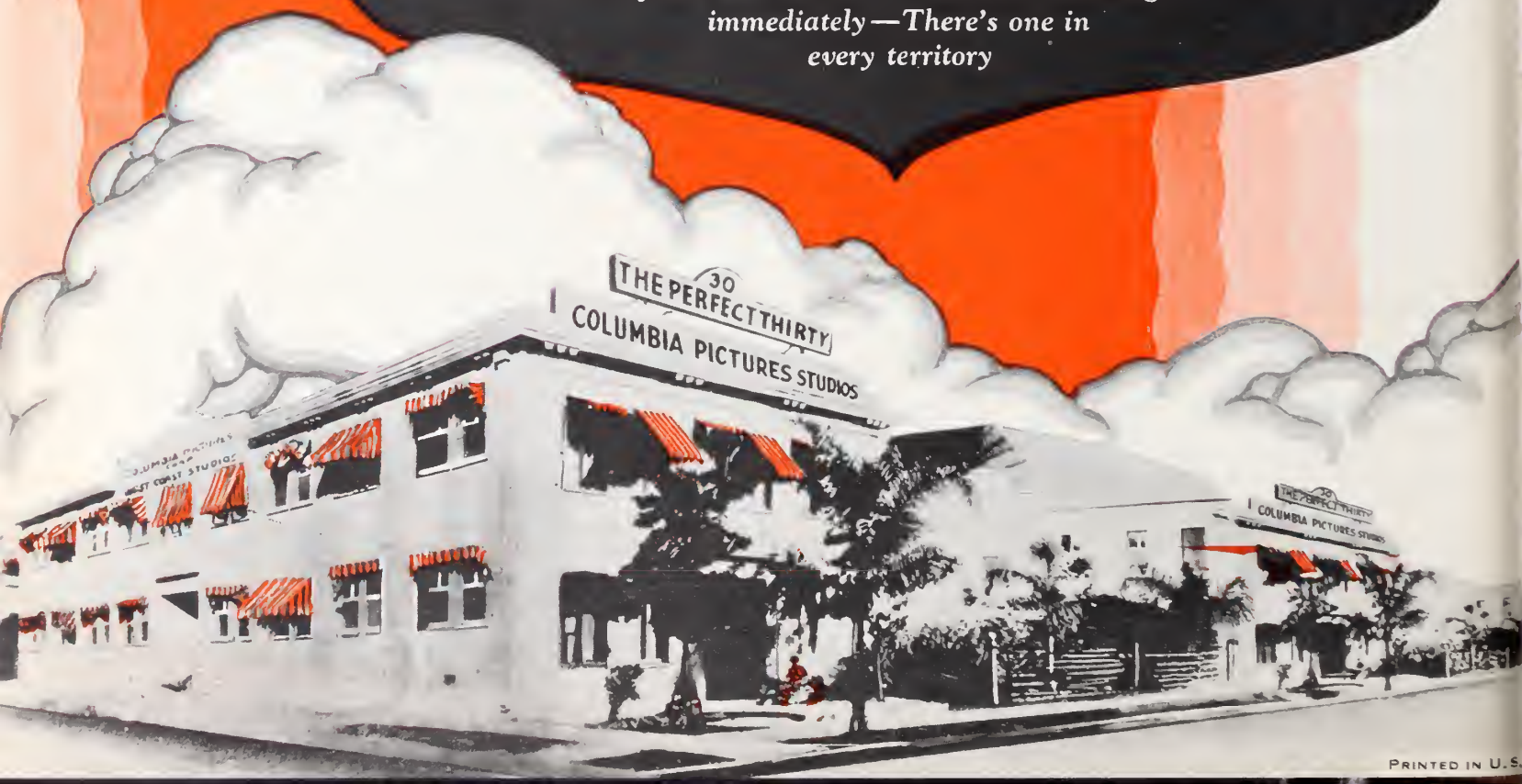
Columbia Offers 100 Per Cent Showmanship Service to Exhibitors

COLUMBIA PICTURES CORPORATION, in announcing THE PERFECT THIRTY for the Season 1927-1928, earnestly desires to impress on the mind of every exhibitor its ability to make pictures on a par with any producer in the industry. It prides itself on having as complete a production studio and as efficient an executive and sales organization as any company in the business.

During the past year, Columbia has succeeded in establishing a closer contact with exhibitors than ever before, both through its personally owned exchanges and through specially selected franchise holders who are pledged to give exhibitors 100 per cent service in each of their respective territories. Theatre owners are therefore guaranteed not only a high standard of production, but efficient distribution as well.

Columbia Pictures is solely a producing organization. It owns no theatres and is not in direct competition with any theatre owner. It has no interests apart from producing the best pictures it knows how to make, and is amply financed. Thus exhibitors are assured beyond question that THE PERFECT THIRTY for the Season 1927-1928 will be a high class, dependable product, with the utmost in box-office value.

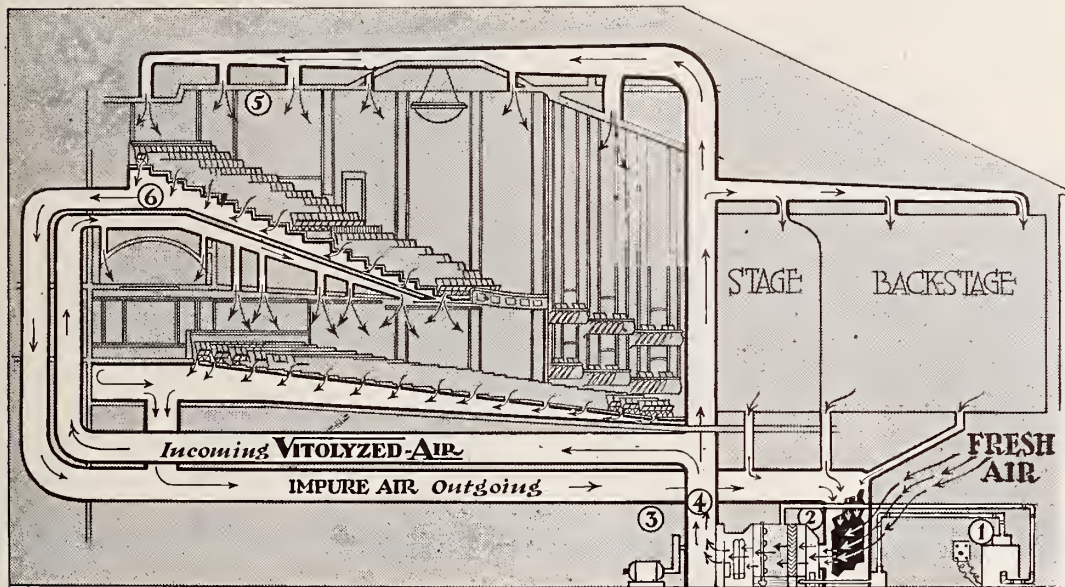
*Get in touch with the Columbia Exchange
immediately—There's one in
every territory*



The One Big Feature That Always Pulls

The public has put the stamp of its approval upon the theatre which by means of air conditioning and cooling apparatus delivers to its patrons a never ceasing flow of fresh, purified, invigorating and mechanically tempered air—cool in summer—warm in winter—comfortable always.

In the field of air purification and refrigeration Wittenmeier-Vitolyzed-Air installations are pre-eminent. From coast to coast, in hundreds of theatres and other public buildings, Wittenmeier-Vitolyzed Air equipment operates smoothly, quietly, efficiently — economically delivering a steady flow of comfort to patrons and profits to proprietors.



No installation too large, none too small to receive our utmost care and consideration.

Entirely at your disposal is our great organization backed by our nationwide experience, our specialized knowledge, our skilled engineering service. Please feel free to call upon us at any time for any information you may desire in connection with your problems of ventilation. It will be furnished gladly and without cost to you.

Representative Installations

Capitol Theatre, New York, N. Y.
 Warner Bros. Theatre, New York, N. Y.
 Fox Academy of Music, New York, N. Y.
 Keith's Fordham, New York, N. Y.
 Keith's Embassy, Easton, Pa.
 Keith's Norva, Norfolk, Va.
 Keith's Allentown, Allentown, Pa.
 Loew's State, Memphis, Tenn.
 Loew's Palace, Washington, D. C.
 Loew's Palace, Memphis, Tenn.
 Famous Players-Lasky Corp., Long Island, N. Y.
 United Artists Theatre, Kansas City, Mo.
 Capitol Theatre, Portchester, N. Y.
 Loew's New Rochelle, New Rochelle, N. Y.
 Metropolitan Theatre, Boston, Mass.
 Riviera Theatre, Chicago, Ill.
 Central Park Theatre, Chicago, Ill.
 Davis Theatre, Pittsburg, Pa.
 Wichita Theatre, Wichita, Kan.
 Ritz Theatre, Birmingham, Ala.
 Loew's State, Los Angeles, Cal.



CAPITOL THEATRE
NEW YORK

MAJOR EDWARD BONES
Managing Director

September 24, 1925.

Wittenmeier Machinery Co.,
30 Church Street,
New York City.

Gentlemen:-

I want to take this occasion to thank you and compliment you on the refrigerating machinery installed by you in the Capitol Theatre -- not only for the superior results obtained, but the admirable spirit shown by your organization in the entire handling of the matter.

It was never a question of expense to you but solely a desire on your part to accomplish the most perfect result.

Furthermore, it will interest you to know that the increased receipts as a result of the excellent cooling system has far exceeded our most optimistic anticipations.

With thanks, and kind regards,

I remain,

Very truly yours,
Edward Bones

WITTENMEIER-VITOLYZED-AIR

1926 Broadway, New York

AIR CONDITIONING, VENTILATING AND REFRIGERATING INSTALLATIONS

NOW— Answer This One

If any other paper in this field *really* has a higher percentage of exhibitor subscription renewals (the highest evidence of reader interest) and also a higher exhibitor circulation than has MOVING PICTURE WORLD, then why don't they come clean and let the Audit Bureau of Circulations prove it? ☆

Every paper in this field is prejudiced in favor of itself—*including ourselves.*

The enlightening difference is, that of the many papers soliciting business, *only* MOVING PICTURE WORLD and one other weekly possess enough *advertising value, reader interest, exhibitor circulation, and publishing pride* to give their advertisers the *even break* and *co-operation* of having the National Circulation Authority—the A. B. C.—*substantiate their claims.*



Answer: No other paper has it.

Rock-a-bye Baby

WILLIAM FOX
presents

CRADLE SNATCHERS

Rock-a-bye baby,
On the tree top,
Take this hot tip,
Here is one to cop;
When you play this,
They'll laugh till they bawl,
Down will come box office
Records and all.

A Riotous Comedy of
Women with Young Ideas
featuring

LOUISE FAZENDA

DOROTHY PHILLIPS
J. FARRELL MacDONALD
SAMMY COHEN
ETHEL WALES

Based on the stage hit by
Russell Medcraft and Norma Mitchell
Scenario by Sarah Y. Mason

How young is a
man safe ?
Does the modern
matron ever get
old ?

HOWARD
HAWKS
PRODUCTION

HERE IS A LAUGH PICTURE!

WESLEY
HAECH
WY

FOX

**PROFIT
PICTURE**

again **FOX**
delivers!
**KEEP YOUR
EYE ON
FOX**



COMING!
*The greatest drama
of the year*

7th HEAVEN

As a stage play -- it
filled the cash drawer
for 2 years and set a
new pace for **LAUGHS**

AS A MOTION PICTURE

CRADLE SNATCHERS

*will make the
Box Office Baby
Rock with*

The Cast

LOUISE FAZENDA

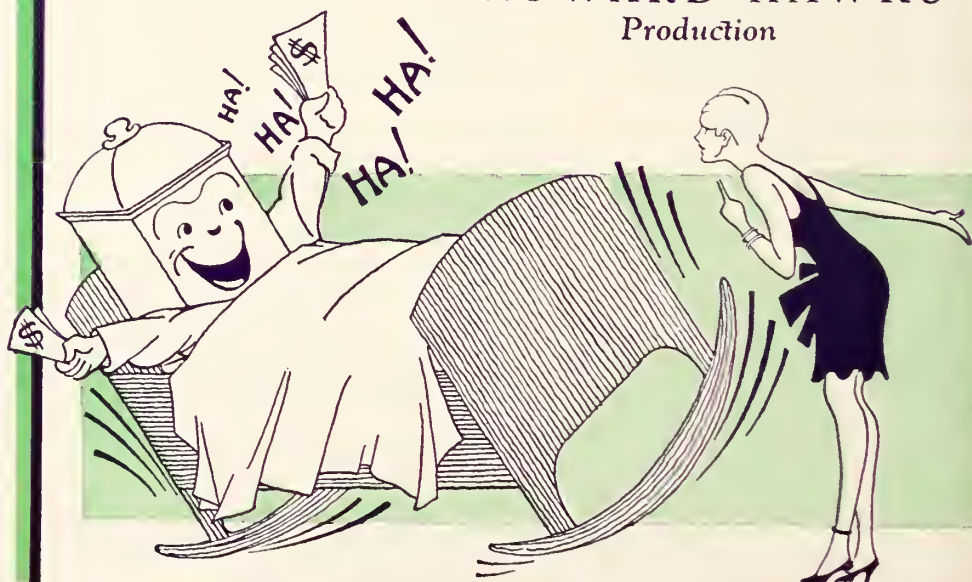
J. Farrell Macdonald

Dorothy Phillips

Sammy Cohen

Ethel Wales

HOWARD HAWKS
Production



CONFESSIONS OF A WIFE

From the A. H. Woods' production by Owen Davis.

SATAN AND THE WOMAN

From the famous novel by Allan K. Franklin.

YOUR WIFE AND MINE

Comedy-drama with Phyllis Haver, Stuart Holmes, Wallace MacDonald and Barbara Tennant.

YOU'RE IN THE ARMY NOW

Rollicking tale of soldier-life.

BROADWAY MADNESS

Sumptuous production of the Gay White Way.

THE SPEED CLASSIC

Romance built on speed. By Arthur Hoerl.

POWER OF THE PRESS

Newspaper drama by W. H. Saunders, Jr.

A BIT OF HEAVEN

Drama of faith by Roland Kingston.

LIFE'S CROSSROADS

Edgar Lewis' story. Played by Gladys Hulette, Mahlon Hamilton and William Conklin.

PAULINE FREDERICK IN THE NEST

From the famous stage success of Paris and New York by Paul Gerald. Directed by Will Nigh. With cast including Holmes Herbert, Jean Acker, Reginald Sheffield, Ruth Dwyer, Thomas Holding, Wilfred Lucas.

WOMEN WHO DARE

By Langdon McCormick, author of "The Storm."

BACK TO LIBERTY

Exciting thriller by Arthur Hoerl. With George Walsh, Dorothy Hall, Edmund Breese, Gene del Val, De Sasia Moores.

BOWERY ROSE

Drama of poignant appeal, humor, pathos.

THE STRONGER WILL

The story of a Master. With George Walsh, Gladys Frasin and splendid cast.

THE DREAM MELODY

Musical tale by Leonore Gray.

MAKING THE VARSITY

Campus life in its most alluring aspect. By Eugene Spencer.

MANHATTAN KNIGHTS

New York and its Knights of Chivalry. By Arthur Hoerl.

INSPIRATION

A tale of artist life; the story of a portrait painter's great inspiration.

**By EPES WINTHROP SARGENT**

Editor, Moving Picture World

Everyone in the industry knows Samuel Zierler. He has a remarkable record over a period of many years. A year ago he added to his many motion picture activities the guidance of Excellent Pictures Corporation; and already has brought it to a commanding position among the leaders in the Independent field.

Mr. Zierler is an executive who knows his stuff; he has a record of past performances that inspires confidence. Louis Baum, who recently joined Excellent Pictures as Vice President, should prove a tower of strength to the organization. Watch Excellent, not only this year, but right along, because its three year franchise plan brings a new note in Independent distribution.

There is every reason for watching Excellent's forthcoming 18 pictures.

Excellent PICTURES CORPORATION
 SAMUEL ZIERLER pres. LOUIS BAUM vice pres.
 729 SEVENTH AVE. NEW YORK

In 1927-28, 18 pictures; in 1928-29, 24 pictures; in 1929-30, 30 pictures.
Perpetuate Your Business by Applying Now for the Excellent Franchise.

Every
hour

on
the

hour

The

TENDER
HOUR

means all the business
your house can hold!



JOHN McCORMICK Presents

A GEORGE FITZMAURICE Production
THE TENDER HOUR

By CAREY WILSON

With **BILLIE DOVE, BEN LYON**

ALEC B. FRANCIS and MONTAGUE LOVE

A FIRST NATIONAL PICTURE

MERITS STARRING

Somebody should sign up that dashing convict who slipped his handcuffs, forced a train window, leaped out and escaped on the way to prison.

MOVING PICTURE WORLD

"HAIL CAESAR!"

Cables announce that that C. C. Pettijohn has movietoned Mussolini, Italian premier, in speech and action. Film reviewers will need interpreters, if this keeps up.

Vol. 85

New York, May 2, 1927

No. 9

Northwest Hears Finkelstein and Ruben May Quit

Expect Reorganization Soon—Is Publix in?

Much interest is shown in Minneapolis and throughout the Northwest in reorganization announcements which are expected to be made by Finkelstein & Ruben following shortly after the return of I. H. Ruben, William Hamm, M. L. Finkelstein and Edmund Ruben from the annual convention of First National franchise holders at Atlantic City.

It was announced that the future of the company would be decided after the convention and there have been rumors that a complete reorganization of the firm is to be made, involving the retirement of I. H. Ruben and M. L. Finkelstein.

The Finkelstein & Ruben holdings include 129 houses in Minnesota, North and South Dakota and Wisconsin. According to the most recent rumor, Publix has bought a 25 per cent. interest in these holdings and F. & R. is to take over and complete the construction of the new \$2,000,000 Publix Theatre which was started in Minneapolis several weeks ago.

F. & R. officials have failed to confirm this report, however, and said that announcements concerning the company would be made in the near future.

Vita. Signs Weber-Fields

Vitaphone has signed the famous team of Weber and Fields for one number.

Tax Comes to Life

Thought dead, the 10 per cent amusement tax has bobbed up again in the County Affairs Committee, Cleveland reports. Latest belief is that it will come up for discussion early in May and that the industry is seriously threatened by its possible passage.

Late Chicago News

James Williams will build a 1,000-seat theatre at Seventy-ninth and Exchange avenue. The house is leased for ten years to Frank Seims. A \$5,000,000 theatre and office building is planned for the northwest corner of State and Lake streets. The Willoughby Company is handling the project and Samuel Crown is drawing the plans. Another theatre is projected for Wacker drive near State. William Waller and Washington Porter are handling the project, which will be one of the largest Loop houses. Explosion of films in a brick vault of the Bland Brothers exchange on South Wabash avenue resulted in nine being injured.

Balaban and Katz report for the first three months of the year shows the best receipts in the history of the company. Garfield Sullivan has been arrested as head of a ring robbing theatres here. Floods close theatres at Beardstown, Ill. Picadilly Theatre is robbed of \$7,800. The two robbers escaped in the crowds. The Tower Theatre of the Orpheum Circuit was robbed of Sunday night receipts.

Movietone at Roxy

Fox's Movietone will first be seen by the public this Saturday at the Roxy Theatre, New York, when it will show a West Point parade. As Roxy has Vitaphone, this gives his house two talking devices.

Warner Bros. Divide Country Into Two Great Sales Zones

THAT WARNER BROS. sales organization will hereafter be divided into an eastern and a western territory, Sam E. Morris, general manager of distribution, announced at the opening of the company's annual convention at the Hotel Pennsylvania in New York, this week.

Fifty members of the Warner selling force, comprising division and branch managers from all over the country, are assembled on the roof of the hotel for a three days' meeting which will last until Sunday evening, May 1.

Mr. Morris, who is presiding,

Picture Industry Rises to Aid Flood Victims of Mississippi

Benefit Shows Begin All Over Country As Hays and Woodhull Issue Appeals— Quick Action Imperative

By Merritt Crawford

MOBILIZED and fully functioning already, although the first calls for aid are barely a week old, the motion picture industry is today co-operating almost as a single unit with the American Red Cross in the relief work for the flood sufferers in the Mississippi Valley. From all sections of the country come reports of benefits and special performances and appeals for funds through the news reels and other sources organized almost overnight and made possible only through the medium of the screen.

Producers, distributors and theatre owners, alike, are bending all their energies to bring aid swiftly and in increasing volume to the devastated areas through the agencies of government and Red Cross officials now on the ground or on their way to the danger zones.

Montreal Bans Heralds, One Exhibitor Arrested

Recorder Semple of the Montreal Police Court has ruled against the distribution of heralds or handbills which might be thrown around in the street after they have been given out. In the Recorder's Court on April 23 he fined James Alvinson \$10 and costs when the latter pleaded guilty to distributing handbills in front of a local theatre.

Money is what is needed and needed more urgently with every passing hour, and money is what the motion picture industry has pledged itself to get and get quickly in ample amounts for the supplies which must be had immediately, if this national calamity is not to become such a catastrophe as has never been known in the nation's history.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, following meetings on Wednesday of the directors and of the general sales managers of the national distrib-

(Continued on page 782)

London Cable

(From London Bureau of Moving Picture World, April 27)

The Films Bill questionnaire distributed to all exhibitors throughout Britain has for its purpose the strengthening opposition. A proposed amendment would limit the quota to five years. The public is unresponsive to the Gaumont issue. Strauss sees the presentation of "Romany Princess" today a success. A projection invention is reported as decreasing speed and reducing footage 50 per cent. The new concealed camera method was successfully used aboard a public Pullman. Stars' inflated salaries provoke the criticism of the trade.

(Continued on next page)

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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NO. 9

Americans to Help Make Russian Revolt Picture

American writers and film experts are asked by the Soviet Government to assist in making a spectacular motion picture of the Bolshevik revolution in 1917, according to an Associated Press dispatch.

Chief among them is Albert Rhys Williams of Boston, now living in Moscow. Sergius M. Eisenstein, director of "Potemkin," will direct the spectacle. Eight thousand people will be employed and the film will require nine months to make. The actual murder of Emperor Nicholas and his family will not be reproduced.

Williams was in Petrograd during the revolution and has written several books on his experiences.

Two Warner Zones

(Continued from preceding page)

will make their headquarters at Warner Bros.' home office.

Other important announcements concerning the distribution and production policies of the company will result during the convention.

Cameramen Drown

T. G. Randolph, International Newsreel cameraman; F. H. Randolph of Seattle, his brother, and Arthur Bassett, an amateur photographer, were drowned on April 22 in the Columbia River, Stella, Wash., when waves from a huge blast of rock swept them off the ledge on which they had set up their camera.

"U" Product Described At Chicago Convention

Universal's twenty-first year started in Chicago this week. Three hundred salesmen from all of Universal's thirty-seven domestic exchanges, its six Canadian exchanges, and from London, Paris, Berlin, Tokyo and Argentine offices are meeting, under the direction of L. B. Metzger, general sales manager, in the first executive session of Universal's four-day convention at the Drake Hotel, to be officially welcomed by Mayor Thompson.

During the four days, announcement will be made to the salesmen of the product Universal has to offer for the photoplay year 1927-1928, starting on September 1.

The product discussed is estimated to be valued at \$10,500,000.

New Chicago Theatre Co.

H. J. Marlowe, Arthur R. Hall and Thomas G. Gilmore have organized the Greater Pullman Theatre Corp., with a capital of \$400,000, to equip and build picture theatres in Chicago. The offices are at 10 South LaSalle street.

Roxy Grosses High

The Roxy Theatre, New York, reports an attendance of 58,580 and a gross of \$129,524 for the week ending April 22.

Looking for a Lorelei

Jesse L. Lasky is looking for an actress to play Lorelei in "Gentlemen Prefer Blondes."

Harry S. Marion

Harry S. Marion, traveling circulation man for *Moving Picture World* for several years past, died suddenly, Saturday, April 23, at his home in Brooklyn. Taken suddenly ill with an attack of acute indigestion, he sought a home remedy, thinking it but a momentary attack. He died within a few minutes.

Mr. Marion was born in New York City in 1872, and was the son of a well-known lawyer. He early took to a stage career and, as he told in the Anniversary Issue of this paper, he was one of the first to stage an act of illustrated songs. For many years he was a stage favorite, and filled many important engagements. For several years he was stage manager of a series of Sunday night concerts given at the American Theatre.

Of late he has been with this publication and has covered practically the entire United States, making a host of friends for himself and the paper.

Funeral services were held on Tuesday evening, and the body was privately interred Wednesday.

News of the English Film Trade

(By Special Correspondent)

NO one in the trade was surprised by Mr. Bundy's purchase of British Instructional Films, Ltd. Negotiations were running for some time, and it is pleasing to learn that the purchase does not imply any substantial change in policy. So far the company has been remarkably successful. Production on the now famous "Secrets of Nature" series began so far back as 1919, while "The Battle of Jutland" later laid the foundation for even better-known pictures, such as "Armageddon," "Zeebrugge," "Ypres" and "Mons." The company intends to build large studios on the site at Surbiton.

* * *

Four of London's best-known halls have been acquired by the Gaumont-British Picture Corporation, Ltd., at a price that is mentioned as £550,000. The halls concerned are the Marble Arch Pavilion, Shepherd's Bush Pavilion, Lavender Hill Pavilion and the Avenue Pavilion, Shaftesbury avenue.

The corporation already owned eighteen cinemas in London and the provinces. In addition to the ownership of these halls the merger includes Gaumont, Ideal and W. and F. The companies concerned will continue to act separately and independently, but it is hoped to save a great deal of expense and to attain a greater degree of efficiency by means of the merger.

* * *

The largest of the share issues appearing this week-end is the Gaumont-British Picture Corporation. This is for 1,000,000 7½ per cent. Cumulative preference shares at 20s and 100,000 ordinary shares at 10s. each.

The advertised particulars show that the dividend on the 7½ per cent. preference shares, after meeting full debenture charges, is covered three times over, and in the opinion of the technical directors, the profits for the current year should exceed those of 1926.

* * *

Arrangements have been completed for the presentation of the latest Maurice Elvey picture, "Roses of Picardy," at the New Gallery, London, in about a fortnight's time.

* * *

Fascinating Evelyn Laye, queen of musical comedy, has undergone a film test which may be responsible for her making a big British film at Elstree. Film producers have had their eyes on Evelyn for a long time, but her stage engagements have prevented her from attending the studios. Now, however, a company has been bold enough to capture her.

There seems every prospect that Charles B. Cochran will again run a film show. This time it is likely to be "The Miracle," which I hear may be put on at the Royal Albert Hall. I must comment upon so obvious a box-office proposition as this coming film, for it is a title which is known throughout England and America, particularly in its association with Lady Diana Manners.

* * *

Who is the most-telephoned man in London? I fancy that Ralph Pugh, the man who is responsible for managing the great £1,000,000 British film scheme, for which big new studios are being constructed at Wembley, must come very near to possessing that distinction. Nowadays, he answers the 'phone in a tone suggestive of fatalistic resignation.

* * *

The most interesting British picture now being made is "The Ghost Train," in which Guy Newall is the star and for which the Southern Railway have provided a completely white-washed train.

* * *

The production of this film is due to the enterprise of C. M. Woolf of the W. and F. Film Service, who in the past few years has been responsible for many of the best pictures made in this country.

* * *

The Cinematograph Film Bill is still being considered by a Parliamentary committee, who are altering clauses here and there, as is the way of Parliamentary committees, so that nobody, certainly not the promoters, can know exactly what will be the final form of the Bill.

Exhibitors are still holding meetings in London and to provinces to consider the measure. The reports of these meetings make monotonous reading, for, at all of them, the majority of the speakers express uneasiness that the Bill is concerned solely with the quantity and ignores altogether the quality of British films.

And at all, or nearly all of the meetings, there is the odd individual or two who is in favor of the whole Bill.

* * *

That public interest in the picture industry as a medium of investment is spreading is proved—if proof is needed—by the serious manner in which the finance of the trade is treated by city journalists. It is generally agreed that the passing of the Government Bill will be followed by the flotation of a number of companies for the production of British films.

Denny in Drama?

Carl Laemmle is said to be seriously considering using Reginald Denny, Universal comedy star, in dramatic roles. Several Universal executives and players, including Denny himself, have broached the proposition to the president, and though said at first to be loath to even consider the experiment, Laemmle at last decided to give it a thorough examination as to merits. One trial picture may be made, with some comedy relief in it for the star.

E. B. Hatrick Sails to Perfect Newsreel

Edgar B. Hatrick, who has charge of all of the motion picture interests of William Randolph Hearst, sailed for Europe Wednesday morning, accompanied by Mrs. Hatrick.

The primary object of the trip is to complete the elaborate plans that have been in progress for blanketing Europe with representatives of M-G-M News, the new newsreel to be produced by Hearst News Service, Inc., and distributed by Metro-Goldwyn-Mayer.

Mr. Hatrick emphasized that the staffs of M-G-M News and International Newsreel will be entirely separate and complete units, just as each of the twenty-six newspapers and nine magazines of the Hearst organization are separate, yet each an integral part of the great whole. He will be away about six weeks. Mr. Hatrick also expects, during his absence, to secure some material for Cosmopolitan Productions.

Raives Heads T. O. C. C.

The eighth annual meeting of the Theatre Owners Chamber of Commerce was held at the Astor Hotel, April 26. Charles L. O'Reilly, who has presided over this body for five years, declined the nomination of the presidency and the following officers were elected:

President, Sol Raives; vice-president, J. Louis Geller; treasurer, Max Barr; secretary, James Matthews. Board of Directors: Hy Gainsboro, J. Arthur Hirsch, Hyman Rachmil, Rudolph Sanders, Harry Suchman.

Fox Scouts Northwest

It is rumored that Fox Film is scouting the Northwest for theatre locations. If one of the big producer-theatre chains should obtain possession of F & R's 129 theatres in Minnesota, North and South Dakota and Wisconsin, Fox would of course find itself without proper representation in the territory. A Fox theatre is already planned in Milwaukee and it is thought likely that more may be decided upon in this district.

Kleine Asks \$20,300 Of Ritz-Carlton Co.

Application has been made to Justice Levy of the New York Supreme Court on behalf of the Ritz-Carlton Pictures, Inc., and J. D. Williams, for an order requiring George Kleine to furnish them with a bill of particulars giving the facts regarding an alleged agreement made on August 25, 1923, concerning the employment of Kleine as vice-president and treasurer of Ritz-Carlton, and showing whether the alleged agreement was oral or in writing.

Defendants say that Kleine alleges in his complaint that they agreed to pay him for his services a sum equal to that paid by them to Williams, the corporation's president. They say that Kleine claims to have served the corporation from September, 1923, to June, 1924, and claims there is due him \$20,300, based on the services rendered by Williams. The corporation and Williams, in their answer to the complaint, makes a general denial.

Fox Wants Albany Site

It now looks as though Fox would erect a large theatre in Albany, N. Y., as attorneys who are conducting negotiations for the acquisition of a site in the business center of the city, admit that a deal has practically been closed. It is said that the property will cost the Fox people more than \$500,000.

Alla Seeks Citizenship

Alla Nazimova has applied for final citizenship papers. Ninety days must elapse before she can take the oath. Her application said that she was born in Crimea in 1879 and that she came to this country in 1905, taking out first papers two years ago.



Lupino Lane, Educational comedy star, signs a new contract with E. H. Allen, general manager of the studios, presiding. Eight more Lane two-reelers will be released in 1927-28.

IN FULL CHARGE



H. H. Thomas takes new responsibilities.

Griffith Visits Trial

For Picture "Copy"



Not only David Belasco attended the Snyder murder trial on Monday, making copious notes, but our own D. W. Griffith sat at his right elbow doing the same. Neither commented on the reason for their presence, but that it was in the interest of "copy" cannot be doubted.

Griffith leaves this week for the West Coast, taking members of his New York staff.

H. H. Thomas Head of Division, Inc., Succeeding Merit

To Handle All Chadwick, Gotham, Rayart Films

Harry H. Thomas, for many years associated with I. E. Chadwick in the capacity of vice-president and general manager of Merit Film Corporation, now heads First Division Pictures, Inc., a new organization which has been formed to take over the business and goodwill of Merit Film Corporation.

According to Mr. Thomas, the new company will retain the entire Merit personnel and has the wholehearted support of Mr. Chadwick, whose only reason for withdrawing from exchange operation in the New York territory is to permit himself more time for production and national distribution.

Mr. Thomas' new company will continue to release the Chadwick product, which this year will consist of twelve special features. It also has acquired the Gotham franchise for New York and Northern New Jersey, which comprises twelve special productions and two super-specials starring Mrs. Wallace Reid.

A deal also has been consummated between Mr. Thomas and W. Ray Johnston, president of Rayart, under the terms of which First Division Pictures, Inc., will release, as heretofore, the eighteen specials—six Superior Melodramas, six "Famous Authors" and six Imperial Photoplays—on the Rayart franchise.

Swedes Plan 6 Films

Svensk Filmindustri of Sweden, with the assistance of UFA, will make six pictures in Sweden this year. Only interiors will be done there, exteriors to be made in other countries.

New Work For Savin

Edwin Savin has been made Vitaphone studio business manager and assistant to S. L. Warner. He was assistant comptroller.

Pick Sound View

The Spring Film Golf Tournament Committee has picked Sound View Golf Club, Great Neck, L. I., as the site. The date is Wednesday, May 11. The autumn event will be held at Winged Foot, which was the first choice, but which was not available for the spring affair.

Industry Rises To Aid Mississippi Flood Victims

(Continued from page 779)

uting companies forming that organization, issued an urgent appeal to all branches of the industry in the United States and Canada to aid the Red Cross in gathering funds.

R. F. Woodhull, president of the Motion Picture Theatre Owners of America, on Wednesday broadcasted a call to all the state organizations of the national body, urging them to form flood relief committees at once to co-operate with their local Red Cross chapters, to arrange special performances and set aside days for collecting relief funds directly at the theatres in their territories. Replies in many instances stated that the theatre men were already co-operating with the civic and charitable organizations in their localities for the emergency.

President Woodhull announced that at the convention of the Pennsylvania theatre owners in Pittsburgh on Tuesday, a resolution had been unanimously adopted to set aside a special day for all theatres in the state to collect funds for the flood sufferers and urged similar action by all other state units.

At the offices of the Hays organization it was stated that the Film Boards of Trade in the United States and Canada had been instructed to assist and aid movements to raise relief funds and to contribute pictures free to exhibitors giving benefit performances under the auspices of the Red Cross or other relief organizations, in instances where all the receipts were to be given to the cause.

Sam Katz, president of Publix Theatres, announced that he had received word from E. V. Richards, vice-president of the Saenger Amusement Company, that 95 theatres in this circuit throughout the South were arranging special performances for Saturday night or Sunday at advanced admission prices, giving the entire receipts to the Red Cross. The best local talent available will appear at these special performances.

General Hays, in commenting on

the seriousness of the situation, said: "We have suggested to motion picture theatres throughout the United States and Canada that they aid the American Red Cross promptly in gathering funds for the sufferers in this terrible emergency. The directors of our association have pledged the assistance of the motion picture producers and distributors for this relief work and their hundreds of theatres have been enlisted in the cause. Special performances will be given at many theatres.

"The news reels are carrying to every motion picture theatre patron in the country an appeal for funds for the Red Cross and through actual scenes of the disaster are bringing vividly to the public the urgent need for relief."

General Hays gave out the following telegram, received from Homer V. Guy, owner of the Apollo Theatre in Dayton, Ohio, a city that knows what flood suffering can mean:

"Have turned over entire theatre to Dayton Automobile Club, Thursday night, for benefit of flood sufferers. Mayor of city,

City Manager Chief of Police, Congressmen, Directors of Automobile Clubs will act as ticket sellers, doormen and ushers. Getting up special display in front of theatre, using old boats of Dayton's 1913 flood as an appeal and object-lesson."

In Los Angeles a special benefit performance will be held tonight (Saturday) at the Metropolitan Theatre to raise funds for the Red Cross, which has the enthusiastic support of the entire local industry. Arrangements for it were made upon briefest notice, acting on a suggestion wired by Harold B. Franklin from New York to Fred M. Beetson, representative of the Hays organization on the Coast.

These are but isolated examples of many that might be cited, showing how quickly and spontaneously the industry is responding to this latest demand upon it as a means of reaching the greatest possible number of people in the shortest possible time and with the strongest appeal to their hearts and pocketbooks.

That the industry generally is

doing its "bit," is evidenced by the responses received by General Hays to messages sent by him to Herbert Hoover, Henry M. Baker, Director of Disaster Relief of the American Red Cross, other Red Cross officials, and to the Governors of the states including the flooded area.

General Hays' telegram to the foregoing named and other Red Cross officials follows:

"In behalf of the Motion Picture Producers and Distributors of America we express deepest sympathy for the flood sufferers. Our news weeklies are carrying appeals to the public to subscribe to Red Cross at nearest Red Cross chapter. Can you suggest any other effective means for the motion picture industry to be of service in this emergency?"

It is sufficient to reprint a single reply to the above wire, that of George E. Scott, of the Central Committee of the Red Cross, which follows:

"We deeply appreciate quick and generous co-operation by motion picture industry and motion picture theatres throughout United States with Red Cross disaster relief fund campaign.

"In accordance your request, only additional suggestion we have would be possibly special collection in all motion picture theatres or special benefit performances behalf fund by motion picture theatres. This procedure now being done in many cities.

"Wish to assure you, however, greatest possible co-operation by motion picture industry is continued use in connection news weeklies flood pictures adequate Red Cross captions and appeal to public to subscribe to Red Cross at nearest Red Cross Chapter."

The following telegram was sent from the headquarters of the Film Boards of Trade, New York City, to the presidents of all Film Board of Trade in the United States and Canada:

"At meeting today of general sales managers of all national distributors represented in the membership of the Film Boards of Trade, it was resolved to assist and aid movements to raise funds for the relief of sufferers in the flooded area.

"Members representing national distributors are authorized to co-operate with exhibitors by contributing pictures in specific instances where exhibitors undertake benefit performances under auspices of Red Cross or other relief organizations, provided all receipts are contributed to the cause.

"Recommend that exhibitor arbitrators be asked to act upon the committee with your members in promoting this plan. Advise your local exhibitors' organization to this effect."

Text of M. P. T. O. A. Appeal

THE text of the appeal issued by the M. P. T. O. A., through President R. F. Woodhull, Joseph M. Seider, chairman of the Administrative Committee, and M. J. O'Toole, business manager, follows:

"The appalling loss of life and incalculable property damage caused by the terrible flood in the Middle West and South, with the attendant acute suffering and distress and the danger of disease always associated with these catastrophes, is such as to enlist the attention of every person in the United States.

"No other group can do more in any crisis than the Motion Picture Theatre Owners because of the community character of the theatres and their close daily contact with millions of people in all parts of our country.

"We therefore desire to call the attention of all motion picture theatre owners to this deplorable situation confronting so many thousands of men, women, and children in all of the cities and towns affected by this flood, and earnestly urge every theatre owner to do everything possible to help raise funds to alleviate this acute distress and help our afflicted fellow citizens to restore normal conditions in their home centers.

"To this end we suggest that the shortest possible cut be taken by all theatre owners to achieve immediate results, as the need is pressing and must be met at once.

"Let the state and regional organization officers act on this matter without delay, and individual theatre owners take upon themselves, either in direct co-operation with these officers or others, to put such plans into practice at once as will create funds for the flood sufferers.

"We suggest one of two ways to effect immediate results. One is to give a portion of a specified day's receipts. Another, to use the World War plan of four-minute speakers and take up a collection in the audience.

"Time is the most essential element. If your organization has not had the time to act officially in this matter and appoint a custodian of these Flood Funds, then take the money to the Mayor or other executive officer of your community and have him forward it with all possible speed to the flood sufferers.

"The big thing in this movement is SPEED. Act at once. Collect all the money you possibly can.

"Remember that a 'friend in need is a friend indeed,' and act with all possible haste."

Cameraman Drops Food For Flood Sufferers

Dropping food from an amphibian plane to refugees marooned on tiny high spots of land completely surrounded by miles of water, has been part of the work during the past few days of Norman Alley, chief of International Newsreel's Chicago bureau. When he is not succoring the unfortunate refugees, Alley has been making remarkable pictures from the air of the great flood that covers the entire Mississippi delta.

London Jobs Open?

A Broadway story this week was that Paramount will make two news reels. One of them would be a British edition specially edited. It is said a London office will be inaugurated and that shortly there will be several jobs open in the city where ice is scarce but liquor is good.

Strands Play Day and Date

The New York Mark Strand and the Brooklyn Mark Strand departed from their usual policy when they played Warner Bros., comedy special, "The Better 'Ole," day and date this week. As a rule the Brooklyn house follows the Broadway run by a week. The film was presented to the metropolitan public for the first time at popular prices, it having recently played an extended run of twenty-five weeks at the Colony Theatre at \$2 top.

Siegel Now Has Six

Henry Siegel, theatrical partner of Phillips-Jones & Co., the collar people, this week acquired three houses in Brooklyn from Katz & Rosenzweig. The houses are the Beverly on Church avenue, the Culver, at Culver and New Utrecht avenues, and the Leader. This makes four theatres which Siegel has acquired within a fortnight.

Burr Buys Stage Play

C. C. Burr has purchased the film rights of Edward Peple's stage play, "A Pair of Sixes," for Johnny Hines, and it will be the comedian's next vehicle under the First National Banner.

Coming Events

May 2-5—Paramount Eastern Sales Convention, New York City.

May 2-6—Annual convention, Educational Film Exchanges, Ambassador Hotel, Los Angeles.

May 4—First Annual Movie Frolic Exhibitors' Association of Chicago, Stevens Hotel, Chicago.

May 6—Paramount Middle West sales convention in Chicago.

May 11—Fox sales convention, Hotel Ambassador, Atlantic City, N. J.

May 19-24—Metro-Goldwyn-Mayer sales convention, Hotel Biltmore, Los Angeles.

May 19-23—First National sales convention, Burbank Studio, Burbank, Cal.

June 7-9—National convention, M. P. T. O. A., Columbus, Ohio.

Suburban House to Use the Vitaphone

Plans were completed last week for a theatre in a Minneapolis suburb that will be equipped not only for motion pictures, but also for Vitaphone, vaudeville and regular theatrical productions. The theatre will be in Richfield, the newest addition to Minneapolis, at Nicolet avenue and Fifty-fourth street, formerly Diamond Lake road.

The theatre, which will cost \$125,000 and seat 1,500, is to be built for Joseph W. Cohen, owner of the Lagoon Theatre Building at Hennepin and Lagoon, where the movies are operated by Finkelstein & Ruben.

Salesmen Set Ball Date

At a meeting this week of Motion Picture Salesmen, Inc., it was decided to hold their Second Death Benefit Fund Dinner and Ball at the Hotel Commodore, November 26. Meyer Solomon of P. D. C. was appointed chairman of the Committee of arrangements. The committee includes: Jack Goldstein, Saul Trauner, Sol Solomon, Sol Teitel, Sol Kravitz, Matty Kahn and Moe Sanders.

Weber Secretary of Lumas

Floyd Weber, auditor and controller of Lumas Films at a director's meeting last week was elected secretary. The new secretary is a brother of John Weber, general manager of Tiffany Productions. He is married and is the proud father of Floyd Weber, Jr., whose recent appearance was made public a short time ago.

The Babe Entertains

"Babe" Ruth, through the Christy Walsh Syndicate, entertained at a "moving picture party" at the Friars Club on Wednesday. First National showed "Babe Comes Home." The affair was widely attended by newspaper folk.

A Busy Executive



Jack Bellman, president, Hollywood Film Exchange, will distribute Columbia product in New York, Northern New Jersey and Westchester County.

Hollywood Adds Two

Jack Bellman, president of Hollywood Pictures, has signed Saul Trauner and Morris Markowitz to the sales force. Mr. Trauner will be managing supervisor of the Brooklyn territory. Mr. Markowitz will handle the New Jersey sales.

O. K. Classroom Films

Classroom pictures, being made by Eastman Kodak, were shown this week in Rochester, N. Y., to twelve well-known educators and won much praise. They will become part of school curricula in the autumn. Announcement of specific release dates is expected soon.



Louis B. Mayer welcomes Charles M. Schwab and Mrs. Schwab to the M.-G.-M. studios at Culver City.

World-Wide Cable Service Is Opened By United Artists

Simultaneous Release Of News Planned

Immediate inauguration of a world-wide cable service on all major news stories is announced for United Artists' Publicity Department. News cables are now being sent from United Artists' home office in New York City to London, Buenos Aires, Sydney and Tokio, one day before stories are released for simultaneous publication in Los Angeles and New York City.

By the decision reached last week at a conference between Arthur W. Kelly, vice-president and general manager of foreign distribution (who has left for England), and Victor M. Shapiro, advertising and publicity director (who has left for Los Angeles), it is now possible for film announcements of public interest to be read on the same morning in England, Argentina, Japan, Australia, Algeria and Singapore. The first announcement so cabled throughout the world was the story of D. W. Griffith's return to the United Artists' ranks of active independent producers.

The new cable sent to London will be relayed to United Artists' exchanges in key cities in England and continental Europe. Buenos Aires will relay to South America. Tokio will relay to the Orient. Sydney will relay to the Antipodes.

Color Photos By Wire

The American Telephone & Telegraph Co. may add color reproducing apparatus and send color photos over telephone wires. It claims ability to deliver finished color prints just as black and whites are now handled.

To Invade America

National Film Aktiengesellschaft will send twelve German films annually to the United States through Walter Kofeldt, Inc.

A Fine Victory

Such is the popularity of G. W. F. Griffin, Centralia, Ill., exhibitor, that 3,000 voters wrote in his name, not originally on the ballots, at the municipal election and defeated John McNeil, candidate for re-election for the four-year term under the commission form of government.

F. N. Sues M-G-M

First National, not M-G-M, owns screen rights to "The Miracle," according to complaint in a suit filed by the former this week, asking a preliminary injunction. The case will come up May 5. The plaintiffs are First National, Albert H. Woods and Rose B. Woods and the defendants are M-G-M, Joseph Menchen and Madge Menchen. The Woods say they are sole owners of the film rights and that on January 24 these were transferred to F. N., whose production plans are well under way.

Three Sales Meetings To Hear F. B. O. Plans

F. B. O.'s production program will be presented to the company's field forces at the annual sales convention which will be held this year in three cities, opening May 1 at Atlantic City, May 5 in Chicago and May 15 in Los Angeles.

Joseph P. Kennedy, president of Film Booking Offices, and Joseph I. Schnitzer, senior vice-president in charge of distribution, will attend the three meetings and will address the field forces at each. All meetings will be presided over by Lee Marcus, general sales manager.

Among the home office executives who will attend the three meetings are E. B. Derr, treasurer; C. E. Sullivan, assistant treasurer, and Hyatt Daab, director of advertising and publicity.

Fox to Supervise

Empire Pictures Corp., new comedy unit, announces the appointment of Charles Donald Fox as supervisor of production for a new series of juvenile comedies to feature well-known child players. Production will begin soon in Hollywood, it being planned to have the first series of thirteen two-reel subjects ready for fall.

New Field Representatives

The Lumas Film Corporation, on behalf of Gotham Productions, has added two special sales representatives. M. C. Howard will represent Gotham in the Middle West. J. W. ("Jimmy") Sper has been assigned to Washington, D. C. A new Gotham exchange has been opened in Cincinnati by Security Pictures Corporation of Cleveland. This will be managed by Victor L. Schramm.

Writer Now Acting

Virginia Bradford, writer, of Memphis, Tenn., has been signed by Cecil B. DeMille to a five-year contract and assigned to the featured feminine role in "The County Doctor."

M-G-M Asks Duell to Verify Facts in Suit

Application has been made to Justice Levy of the New York Supreme Court for an order directing Charles H. Duell, Inc., to serve a verified reply to certain portions of the defense, set up in the answer to a suit brought by it against Metro-Goldwyn, Robert M. Schenck, J. Robert Rubin and Louis B. Mayer.

The suit is similar to one brought in the U. S. District Court for damages, alleging Metro-Goldwyn and the other defendants were responsible for Lillian Gish breaching her contract with Duell. This suit was dismissed by Judge Mack of the Federal Court, who found Miss Gish was free to disregard the terms of the contract, on the ground that it was not her that breached the contract but Duell.

The defendants contend that if the Duell corporation is directed to file a verified reply to the portions of the defendant's answer, which refers to the facts adduced in the Federal Court case, "it will insure an adjudication of the whole matter under such circumstances that there will be no necessity for a trial."

DeMille Re-Signs Rod

Rod La Rocque will not leave the DeMille organization at the termination of his last year's contract. A statement from William Siström, general manager of the DeMille Studio, announces that he has been signed to a new agreement.

New Work For Savin

Ed Savin has been appointed studio business manager for the Vitaphone Corporation. Savin has been with the Vitaphone since its conception as assistant controller.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

will publish a complete, dispassionate, straight-from-the-shoulder summary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.

COMING AND GOING

CECIL B. DE MILLE, who has been watching the reactions of New York audiences to his "The King of Kings" at the Gaiety Theatre, left for Los Angeles on Thursday. The Hollywood premier of this production will be held within a few weeks in Grauman's new Chinese Theatre. Returning with Mr. De Mille and his family will be John C. Flinn, vice-president of P. D. C., Arthur Whyte, general sales manager; William Siström, general studio manager; Jeanie Macpherson, adapter of "The King of Kings," and her mother, and Mrs. E. K. Adams of the De Mille story department.

Cresson E. Smith, general sales manager, Middle West Division, United Artists, left New York City on April 21 for an extended trip in the Middle West.

Edgar B. Hatrick, supervisor of all Hearst film interests, and Mrs. Hatrick sailed for Europe this week.

"Doc" Shallenberger has returned from the Middle West.

Arthur W. Kelly, vice-president and general manager of foreign distribution of United Artists, sailed Tuesday on the first leg of a three months' tour of inspection of foreign exchanges in thirty-five countries. He is accompanied by Mrs. Kelly.

Clayton P. Sheehan, manager of the Fox Foreign Department, returned this week from an inspection tour of Cuba and Mexico. He made the trip to Havana by steamer from New York. After

conferring with S. S. Horen, the Fox Cuban manager, Mr. Sheehan sailed for New Orleans and traveled the remainder of the distance to Mexico City by train.

Sam Morross, head of United Artists' Department of Play Dates, returned to New York on April 19 and left on April 20 for Minneapolis.

Budd Rogers, vice-president of Lumas Film, started last week on the first leg of transcontinental trip during which he will visit nearly every exchange center from Coast to Coast in the interests of Gotham Productions.

Sol M. Wurtzel, general superintendent of Fox Films West Coast Studios, left for Hollywood Tuesday, April 26, to pick up the reins of production activity where he left them six weeks ago when he began the first vacation he has had in fifteen years.

William Le Baron, recently appointed vice-president of F. B. O. in charge of production, left New York for Hollywood on Thursday. He will work at the Coast in conjunction with Edwin King, vice-president in charge of the studios.

George H. Eaton of British National National Corporation has arrived here to remain until the end of next week.

Will H. Hayes is due on the West Coast on May 4 for a six weeks' trip.

E. B. Derr, treasurer of F. B. O., returned to New York this week after a three months' sojourn at the Hollywood studios of the company.

Fred A. Cruise is back to manage the Rivoli, New York, after opening the new Paramount at Palm Beach for Publix.

E. W. Hammons, president of Educational, visited Boston this week to address Harvard students on pictures.

B. P. Schulberg and Walter Wanger of Paramount are in New York from the West Coast.

William Randolph Hearst is due in New York from the West Coast this week-end.

Arthur Loew, M-G-M foreign manager, has returned from abroad. With him was Harry Portman, Paris man.

Theatre Burns

The Boulevard Theatre, Montreal, was destroyed by fire early in the morning of April 22 from an unknown cause. The loss is estimated at \$85,000. It was one of the eight Montreal theatres ordered closed because of alleged unsafe conditions. It has been closed for six weeks and extensive alterations had been practically finished. D. Berzan is the proprietor.

Gala Show For Patheites

The Pathe Clubs of New York and Philadelphia will have a gala entertainment at their joint dinner and dance at the Knickerbocker Hotel, New York, Saturday evening. The entertainment provided by Rutgers Neilson, chairman of the Entertainment Committee, will offer Naomi Winter of the Theo Creo dancers in Spanish and oriental numbers; Muriel Gibson of the Gibson and Swift Revue in Songs and dances; Jean Block of the Mansfield Dancers in eccentric and acrobatic numbers; the Helvetian Male Quartette and others. Music for dancing will be provided by the Pathe Club Orchestra under the direction of Ray Eckerson.

Canadian Heads Attend

All branch managers of the Film Booking Offices of Canada, Ltd., Toronto, will attend the large regional conventions of the F. B. O. in the United States during May, according to the official announcement of P. C. Taylor, Canadian general manager. Those in Eastern Canada, headed by Mr. Taylor and Manager Barney Murphy of the Toronto branch, have left for the eastern convention at Atlantic City on May 1 to 4, while those of the Canadian West will proceed to Chicago for the convention there.

Incorporations

The slump in the number of motion picture companies incorporating in New York State continued this week, when only four companies were chartered by the secretary of state. These companies included the Majestic Screen Productions, Inc., \$500,000, with J. C. DeBronville, Samuel M. Fink, and Helen Marsak, of New York City; Vocafilm Corporation of New York, capitalization not stated, Stefan K. dePomierski, Philip J. Philbin and James G. Crespo, New York City; Congress Operating Corporation, capitalization not specified, Freda Freeman, Jennie Kalish, Joseph Russakow, Brooklyn; Fredwalt Amusement Corporation, \$10,000, Esther Abend, Dorothy Gerber, Ralph Elmer, Brooklyn.

Meyers Adds Another To Chicago Circuit

The Meyers Circuit, which controls the Marquette and Highway theatres on the South Side, Chicago, has added the Teatro del Lago at Kenilworth on the north shore to their chain, George King, formerly of the Marquette, has been named house manager. The theatre seats 1,500. Henry Stern, formerly manager of the Highway Theatre of the Meyers Circuit, has succeeded King at the Marquette and in turn has been succeeded at the Highway by Marshall Dooley. Howard Struble has been named assistant manager of the Marquette and Joseph Stern will buy the films for the circuit, with headquarters at the Highway. Sam Meyers is managing director of the circuit and will give the new Teatro del Lago his personal attention.

Northwest Buys Rayart

The Northwest M. P. T. O. has gone further into the film exchange business through the purchase of part of the Rayart group of pictures for the coming season. The part purchased is said to include 18 features. This is said to be only half of the product which will be bought for the coming season, as the business has been much better than some expected and indications are that the exchange will prove a profitable venture.

To Teach Film Scoring

The Cleveland Institute of Music will give a course in motion picture scoring to be conducted by David Mendoza, conductor of the Capitol (New York) Grand Orchestra. The class is the first in the history of the conservatory curriculum.

Stanley Buys the U. S.

The Stanley-Fabian Co. has bought the United States Theatre, Hoboken, N. J., from Bernstein & Botjer. The house, which is the largest in Hoboken, seats 1,200.

Beauty Sails In



Senorita Maria Casajuana arrives to compete for world beauty title and a place in the Kleig sun. The latter seems assured her.

Sells 8 Films Abroad

Edwin Miles Fadman, president of the Red Star Pictures Corporation, 38 bis Avenue de la République, Paris, has sold the following pictures for Hungary, Yugoslavia and Rumania to Gomchi Films: "The Girl Who Wouldn't Work," "Parisian Love," "With This Ring," "The Other Woman's Story," "Lawful Cheater," "Free to Love," "The Plastic Age," and "The Charleston in Six Lessons."

New Dock For "Ironsides"

After twenty weeks and a half at the Rivoli Theatre, "Old Ironsides" on Wednesday night pulls up anchor and sails down Broadway to the Criterion, where Wallace Beery, the sea-going clown, will entertain summer visitors to Broadway, and Esther Ralston and Charles Farrell will continue their deep-sea romance.



Governor Alvin T. Fuller of Massachusetts welcomes Editor Ray Hall of Pathe News to the Bay State and promises him co-operation in coming news events.

"Miss Spain" Here For Beauty Trials And Fox Contract

Maria Casajuana Picked By Ed. Hill Abroad

Senorita Maria Casajuana, chosen from among 1,000 contestants as the most beautiful girl in Spain, arrived aboard the French Liner Suffren this week to enter the "International Pageant of Pulchritude" as "Miss Spain" and to start work in Fox pictures.

Senorita Casajuana's contract with Fox Films is the result of the ambition of William Fox to introduce fresh and attractive types of Latin beauty in Fox pictures. With this in mind, Mr. Fox sent Edwin C. Hill, now director of Fox Varieties, to Spain last year to conduct a countrywide beauty contest.

Miss Casajuana is 21 years old, and just 5 feet in height. She weighs 108 pounds and has a slim and graceful beauty. Her eyes are dark brown with true Spanish brilliance. Her hair is dark brown, almost black.

Pathe Aids Health Men

State officials, child welfare workers and committee chairmen of the American Child Health Association are expressing praise and appreciation to Pathe for its contribution of a special film trailer focusing the attention of the public to a nation-wide drive for the celebration of Child Health Day, or May Day.

Ask \$1,900 Commission

George Jessel this week appeared in the New York Supreme Court as defendant in a suit brought by Edward Davidow and Rufus Le Maire, theatrical agents, who are suing Jessel to recover \$1,900 commission.

Wanted: A President

When the Northwest M. P. T. O. holds its annual convention in St. Paul early in May it will be confronted with a novel situation. It will be necessary to choose a president with apparently no one willing to run for the office. W. A. Steffes has been president since the formation of the organization but has refused to consider another term. There has always been a group to support an opposition candidate to Steffes, but this year no one seems ready to accept the job.

Suit Does Not Affect Pathe Merger Future

The following statement was issued from the offices of the Pathe Exchange, Inc., concerning the \$1,500,000 suit brought by Zach M. Harris against the Cinema Corporation of America:

"The action which the newspapers announce has been brought by Zach M. Harris against the Cinema Corporation of America and Producers Distributors Corporation has nothing whatever to do with Pathe Exchange. Pathe is not a party to the suit and is in no way liable for any judgments or other indebtedness of Cinema Corporation of America or of Producers Distributing Corporation.

"Furthermore, this suit has no bearing or influence whatsoever on the proposed Pathe-Keith-De Mille recapitalization plan, and under this plan the enlarged Pathe Company will not assume any of the debts or liabilities of either of the defendant companies."

Last Minute News Flash

An Associated Press dispatch reports completion of a \$270,000,000 theatre merger, placing 300 Western theatres under the direction of West Coast Theatres, Inc. West Coast takes over direction of Publix houses on the Pacific Coast and the holdings of North American. This evidently means that the Publix New York home office is deemed too far distant to manage the western houses to the best advantage.

*From the Hollywood Bureau,
of Moving Picture World*

April 28, 1927.—Hollywood—Telegraphic advices received here today in the headquarters of West Coast Theatres from the corporation's vice-president, Abe Gore, now in New York, confirm the alliance which is described in the wire as including:

"West Coast Theatres, Inc., Marcus Loew, head of the country-wide Loew theatrical chain; Louis B. Mayer, executive head of the Metro-Goldwyn-Mayer Studio at Culver City; First National Studios; Adolph Zukor, head of the Famous Players and Publix Theatres; Joseph M. Schenck, president of United Artists; William Fox, head of the Fox chain of theatres and studios; John Dillon, of the Hayden Stone Banking Co. of New York; Harold B. Franklin, former vice-president of Famous Players-Lasky, as well as other prominent leaders of the film industry."

Sports Notes

In the past year there has been intensive activity in the field of motion picture sports, conducted under the auspices of the Motion Picture Athletic Association. The Pathe Club members have participated in every branch of this activity, emerging triumphantly with five trophies to their credit, two for bowling, two for tennis and one for basketball.

The spring has ushered in an elaborate program of sports for the coming months, and the motion picture baseball and tennis leagues will command considerable attention. In a practice baseball game played by the Pathe nine and the team of Warner Bros. at P. S. A. L. field in Brooklyn, Pathe defeated its opponent to the tune of 2 to 0. Pathe met First National on the diamond at Van Cortlandt Park, Saturday, April 23 in another practice contest and lost 5 to 2. The official "movie" baseball tournament embracing teams of the leading motion picture companies will open on May 14.

The men that will represent Pathe in the coming film tennis tournament will be Jack Level, P. A. Parsons, Merle Johnson and Martin McAndrews.

The Pathe bowlers in a playoff of a tie for third place in the bowling tournament at Dyer's alleys on Broadway, April 20, swamped Universal with a three straight-game victory and were awarded a cup and a plaque trophy.

As a follow-up to the inter-Pathe bowling contest, in which the bowlers of Pathe's Philadelphia exchange defeated the crack home office teams at Philly, the Quakertown folks will invade New York on Saturday, April 30, at which time the first and second men's teams of both offices and the girls' teams will hold bowling contests at Dyer's alleys. The Pathe Club has appointed a special committee of welcome to greet the Philadelphia crowd, and following the bowling, a dinner dance and entertainment will be held at the Knickerbocker Hotel Grill.

Wagner Tells A. M. P. A. He's Against Censorship

United States Senator Robert H. Wagner addressed the A. M. P. A. members at the regular Thursday luncheon at the Hofbrau House and among other things declared himself to be unqualifiedly opposed to censorship, Federal or otherwise, of motion pictures.

Senator Wagner, who attended the luncheon at the invitation of A. L. Selig of Tiffany, an old personal friend, was introduced by Arthur James, toastmaster.

Record Attendance At Picture Engineers Meet

By F. H. RICHARDSON

Norfolk, Va. (Special wire).—The meeting of the Society of Motion Picture Engineers here drew a record attendance and produced a wonderful program of exceedingly valuable papers. Vitaphone was much in evidence as a subject of discussion, both in the program of the papers and in the entertainment. The attendance at the sessions evidences an increased interest in the society. The papers covered every branch of activity in the industry. Exhibitors and projectionists of Norfolk are co-operating in every way to assist in making the meeting 100 per cent successful. My detailed report will appear in Moving Picture World next week.

Harry Cohen to Make Clare Briggs Cartoons

Clare Briggs, famous cartoonist, of the New York Herald-Tribune, has at last consented to put his favorite comic character into films. "When a Feller Needs a Friend" is to be photodramatized in two reel features, according to a contract signed this week.

Harry Cohen, foreign representative for Metro before its merger with Goldwyn, and S. George Ullman, manager and personal friend of the late Rudolph Valentino, will be the producers of the new series.

No distributing arrangement have yet been announced, it being planned to make at least three of the series on the Coast before definite releasing connections are completed.

The series will be two-reel dramatic comedies built around stories suggested by the famous Briggs cartoons, "When a Feller Needs a Friend," which have long been a feature of the New York Herald-Tribune and the newspapers included in its syndicate. Mr. Briggs will supervise the stories produced.

Seek Seattle Censors

*Moving Picture World Bureau,
Seattle, Wash.*

Seattle is slated for a new theatre censor board, to be known as the Board of Theatre Supervisors, if a new ordinance which has been drafted by Counsel T. J. L. Kennedy for Chairman W. T. Campbell of the Public Safety Committee passes. Mayor Bertha Landes is said to be responsible for the suggestion and the supervisory board would act in a supervisory capacity with her.

Murder Jury Sees Movie

A jury in a murder trial in Albany, N. Y., attended the Capitol Theatre one night last week as the guests of Oscar Perrin, manager.

Our Stock Market

By Ervin L. Hall

The Stock Market this week has had to withstand considerable pressure and the result has been a slight falling off in quotations. This condition is quite natural as the market has been moving steadily upward for three weeks. With business in general going along nicely and plenty of money in the country for every purpose, we can see no reason at the present time for what is called a major reaction. Money remains at 4% and as we have said before, the ease in the money market is the backbone of high security prices. Film stocks in general gave a good account of themselves, there being no decided break, even among the more speculative issues.

The Kodak Pathe merger probably means control of the raw stock film production of the world. The situation at present leaves 60% of the output credited to Kodak and 15% to Pathe. The only other competitor after the amalgamation is the Agfa in Germany, which supplies about 20% of raw film production. Full details are not thoroughly settled at this time, but it is known that Kodak of France and Pathe Cinéma will unite to form a new Pathe Kodak Company, and that Kodak will hold control. This has stimulated the shares of Pathe Cinema on the Paris Bourse.

Warner Brothers Class "A" common continued active this week but made no appreciable gain. This stock continues to be quite popular with the speculators. As there appears to be no immediate prospect for a dividend the price is largely governed by rumors and pool activity.

Fox Film "A," after dropping several points on account of the recent unfavorable statement, appears to be holding around 57. At this price it is close to the low for the year and yields about 7%. It still appears high in price and may be subject to further reaction.

Paramount has shown little activity lately but has refused to be depressed much below 106. The yield is around 7½% and although there is not much chance of an increase in the dividend rate, the present price holds on account of the ease of money. With money as cheap as it is, a stock yielding 7½% where the income is fairly safe is attractive.

Cannon With Metropolitan

Raymond Cannon, scenarist, has been signed to a long term contract by Metropolitan Pictures and has started work under the terms of his new contract.

UNIVERSAL'S Supreme Achievement

1927

1928



I HONESTLY believe, and state with all the sincerity and power in me, that this announcement covers the greatest array of outstanding motion picture entertainment ever offered by Universal—OR ANY COMPANY—in a single year!

I cannot state my faith any stronger. I CANNOT MAKE IT TOO STRONG!

Carl Laemmle

Universal has the **BIG**

CARL LAEMMLE ASKED PROMINENT EXHIBITORS, one after another, hundreds of them, "What do you want, above all things, in Universal Pictures to make them the outstanding money-making and entertainment-bringing productions on the market—BAR NONE!"

They said: "Give us the best-selling novels and magazine stories that millions are reading; give us the successful Broadway plays that everybody knows about. Give us 'Show Boat,' 'The Chinese Parrot,' 'Alias the Deacon,' 'We Americans,' 'The Small Bachelor,' — others like that—and then give us ANOTHER 'COHENS AND KELLYS!'"

CARL LAEMMLE DIDN'T REPLY BY OFFERING "SOMETHING just as good." He went into the market with hundreds of thousands of dollars—and BOUGHT!—BOUGHT!!—BOUGHT!!! Until it became common knowledge in higher film circles that for anything Universal felt the public wanted—UNIVERSAL OUTBID THE FIELD!

Then Carl Laemmle moved his home TO THE STUDIO. And built around the greatest production facilities and organization in the world an array of directorial talent that is amazing. On top of that, he added to famous plays, novels and stories—casts studded with STARS!

PICTURES *this year!!*

TODAY, CARL LAEMMLE CHALLENGES THE ATTENTION of every exhibitor in the world, no matter HOW BIG. Study the pictures—title by title—THERE HAS BEEN NOTHING LIKE IT IN THE HISTORY OF THE MOTION PICTURE! Universal is at its peak — Universal's place is at THE PEAK OF THE INDUSTRY!

Go to your nearest exchange. Say, "I want to see some of those NEW Universal Pictures." WE KNOW THE PRODUCT! No guesses—no mere hopes—we have SEEN the pictures that Universal City is turning out today. WE WANT YOU TO SEE THEM!

CARL LAEMMLE ENTERS HIS TWENTY-SECOND YEAR as a picture man with UNIVERSAL AT THE PEAK OF THE INDUSTRY! "Long Run Specials" of startling strength; thirty-three BIG GUN GROUP JEWELS crowded with pictures that in any other year and with any other company would be automatic super-specials; sensational THRILL pictures and action dramas; and a line-up of SUPER-SHORTS even out-distancing the terrific pace set by Universal this year in the short subject field.

The rumors started months ago—the word sped. With this first complete, amazing disclosure of the whole story, with the showings of the pictures—it will flame across the country like wild-fire: "Universal Has The BIG PICTURES This Year!"

The World's Greatest



Eliza crossing the ice!—
What a thrill
ON THE
SCREEN!

Carl Laemmle

TO

A HAR

*Millions Await It—Millions
Will See It Again and Again!*

st Road Show!!

The South-
land's warm
hospitality
and brilliant
society!

Uncle Tom
rescues Little
Eva! — One
thrill among
a thousand
and one!



le presents

UNCLE M'S CABIN

POLLARD PRODUCTION

*Year and a half in the Making -
At a Cost of Nearly Two Million!*

It's a **UNIVERSAL**—"Long Run Special"



The play that startled the world
becomes the greatest mystery special the screen
has ever seen!
A sensationally successful stage play surpassed
a screen masterpiece!
Spooks! Thrills! Shrieks! Laughs!

The Cat and the Canary

Universal's
Challenge
Cast!

The greatest cast ever assembled
in a single motion picture:
LAURALAPLANTE, Creighton
Hale, Forrest Stanley, Tully
Marshall, Gertrude Astor, Flora
Finch, Martha Mattox, Arthur
Edmund Carewe, etc.

Based on John Willard's play

A Paul Leni Production

It's a
Universal
"Long Run"
Special



UNIVERSAL
outbid them all

¶ The novel a nation
read — the novel
every BIG company
sought — the novel
for which Universal
paid a staggering price
—and then said:

¶ "We'll make it o
a STUPENDOU
scale that will amaz
the world!"

A
HARRY POLLARD
PRODUCTION

LES MISÉRABLES



VICTOR HUGO'S immortal
novel!—In a tremendous pic-
ture that the Montreal Star
declares "GREAT by any test!"
Nationally advertised until
THE WORLD AWAITS IT!

Successor to "The Hunchback
of Notre Dame"—A Universal
Film de France Triumph!

Presented by CARL LAEMMLE

*It's a Universal
"Long Run Special!"*

Backed by a Nation-Wide Scholarship Contest with \$9,000 in Prizes!

Laughs! Laughs! Laughs!
The most famous laugh-
getters in screen history—
Cohen and Kelly—back
again! More laughs, bigger
laughs; more records going
to smash! Get aboard the
band wagon early for this
Universal "Long Run
Special"



THE COHEN AND KELLYS IN PARIS

Love Me and the World is Mine



A **UNIVERSAL** *"Long Run Special"*

With the Famous "Merry-Go-Round" Stars—
MARY PHILBIN and **NORMAN KERRY**
and Cast including Betty Compson, George Siegmann,

The song a hundred million voices know; a hundred million memories cherish; a hundred million hearts thrill to.

Immortalized in the only American production of E. A. Dupont, master creator of



A Gigantic Epic of the Navy!

Spectacular in effect!—Tremendous in size!—As human as
the Smile of every Gob and the Heart of every Sweetheart!
THE NAVY PICTURE YOU'VE BEEN WAITING FOR!

An Irvin Willat Production

IT'S A UNIVERSAL "LONG RUN SPECIAL"

Victor Hugo's

Mary Philbin
and Conrad Veidt
in another
Sensational Universal
"Long Run Special!!"

The Man Who Laughs



H.M. FROEHLICH



4 big DENNY Super Comedies

Clear the tracks for Reginald Denny's BIGGEST YEAR! Universal is backing Denny with the utmost in money to still further enhance his undisputed position with the BIG MONEY STARS! Look the titles over, and remember that the directors will include WILLIAM A. SEITER—you know what Denny-Seiter means—and FRED NEWMAYER, famous director for Harold Lloyd.

The One and Only Denny in—

"Out All Night"

"Ask Me Another!"

"Watch My Speed!"

"Good Morning Judge!"

Denny as you want him—fast-moving, two-fisted speed marvels of laughs and chuckles! Starting the season with a 24 sheet tie-up blanketing America, that will blazon Denny's fame on every Main Street and highway in the country!



Carl Laemmle *presents*
Universal's

BIG GUN GROUP

A Broadside of Hits!

☛ Hundreds of thousands of dollars for PLAY, NOVEL, and STORY RIGHTS alone are represented in Universal's BIG GUN GROUP. Vehicles costing so much that from the moment of their purchase they would be considered SUPER-SPECIALS at any other time in screen history!

☛ Millions of dollars in production values! Star after star whose names have only been associated with SUPER-SPECIALS! Director after director whose records bristle with the names of well-remembered SUPER-SPECIALS!

☛ If Universal did not have a single one of its epoch-making roster of "LONG RUN SPECIALS" this year—Universal would still be AT THE PEAK OF THE INDUSTRY on the strength of the "BIG GUN GROUP" alone! Study the list from every angle and marvel at the BOX OFFICE strength that has been crowded into every possible item.

☛ Thirty-three BIG GUN GROUP JEWELS—every one as carefully planned from the moment of story purchase to the final editing as any SUPER-SPECIAL—no wonder every exhibitor tongue is buzzing with it:

☛ "UNIVERSAL HAS THE BIG PICTURES THIS YEAR!"





The Chinese Parrot

Earl Derr Biggers'

The most popular Saturday Evening Post serial in years, now a record seller as a \$2 novel—Directed by Paul Leni who made the mystery sensation "The Cat and the Canary"—with Marian Nixon and Hobart Bosworth heading an all star cast.



The Sensational
Broadway Hit!

WE AMERICANS

Universal plays CERTAINTIES!—Here is the Broadway stage hit that critics proclaimed: "'COHENS AND KELLYS' AND 'HIS PEOPLE' rolled into one!"—An All-Star Cast presents the play by Milton Gropper and Max Siegel.



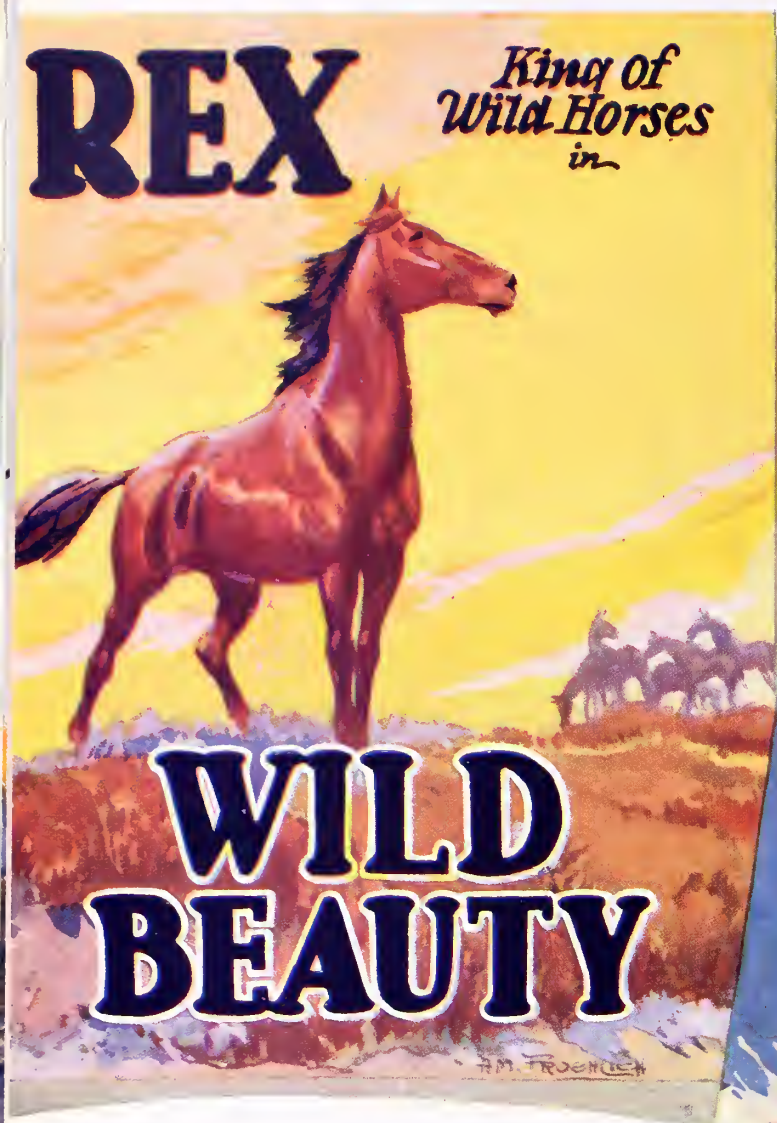
BIG Plays! BIG Novels! BIG Stars! BIG Directors!

War Eagles

The Big One you've been waiting for!
—A sweeping epic of the American flying forces in the war, with Raymond Keane and Barbara Kent heading an all star cast in an Emory Johnson Production.

Wild Beauty

A new Rex! The sure-fire box office puller backed by Universal's vast resources! — A Henry McRae Production from Sylvia Seid's well known story.



Cheating Cheaters

Another Broadway stage hit! Max Marcin's famous play in an Edward Laemmle Production with Betty Compson, Kenneth Harlan, Eddie Gribbon, etc., etc.



Max Marcin's
stage success!

**CHEATING
CHEATERS**

Universal's Mighty **BIG** Gun Group!

WANTED!

"That Beloved Crook" and super-human card shark last seen on Broadway thrilling thousands in the sensational stage success.



The **STAGE**
HIT OF the
YEAR!

MISSING!

The Girl Who Ran Away From Home! Last seen on freight train in company of dangerous crooks but known to have protection of character known as "Alias the Deacon" and two fistfuls, youthful hero resembling Ralph Graves



ALIAS THE DEACON

An Edward Sloman Production from the play by John B. Hymer and Leroy Clements.—And what a cast!—Jean Hersholt, June Marlowe, Ralph Graves, Myrtle Stedman, Ned Sparks, Tom Kennedy, Lincoln Plummer, etc.

Renee Adoree
in James Oliver Curwood's

BACK TO GOD'S COUNTRY

RENEE ADOREE, hit of "The Big Parade!" —James Oliver Curwood's name!—His greatest story!—and production on a truly super scale!—There's box office! An Irvin Willat Production with Walter Long, Robert Frazer, Michel Lewis, etc.



BIG Plays! **BIG** Novels! **BIG** Stars! **BIG** Directors!

Wm. McLeod Raine's
best seller novel---

The Eternal Silence

A famous novelist—Wm. McLeod Raine; a famous cast—Neil Hamilton, Francis X. Bushman, June Marlowe, Otis Harlan, etc.—and an Ernst Laemmle Production.

Laura La PLANTE in SILK STOCKINGS

From Cyril Harcourt's
Broadway Stage Hit!

Silk Stockings

Still another Broadway play!—Delightful Laura in a Wesley Ruggles Production based on Cyril Harcourt's "A Pair of Silk Stockings."

13 Washington Square

Successful as a play and as a novel! A two-time winner brought to the screen in a fast-moving Mel Brown Production, with an All-Star Cast.

Leroy Scott's Famous Novel

13 WASHINGTON SQUARE

Universal's Mighty **BIG** Gun Group!

Liberty
A Weekly for Everybody

An all-star cast including Andre Berenger, Barbara Kent—remember her startling work in "Flesh and the Devil"—Ned Sparks, Otis Harlan, Carmelita Geraghty, etc., interprets the story that Liberty Magazine's more than a million readers proclaimed the funniest ever written by

PG. WODEHOUSE
Ace of Humorists

A WILLIAM SEITER
PRODUCTION
Produced on all star scale

The SMALL BACHELOR



MARY PHILBIN and
IVAN MOSKINE in
AN EDWARD SLOMAN PRODUCTION

SURRENDER!

There's a star combination! Wistful Mary Philbin and the sensation of "Michael Strögoft" in a spectacular production based on "Lea Lyon", the play that is to Europe what "Uncle Tom's Cabin" is to America! It's powerful!

BIG Plays! BIG Novels! BIG Stars! BIG Directors!

*Life Where the World
is a Whirligig.*

The GIRL SHOW

The Girl Show

Life with the Follies of the Tank Towns!—A wrestler who meets all comers!—Atmosphere, jazz, heart beats, and laughs in a sure-fire for entertainment. A William Wyler Production with All-Star Cast.

He Knew Women

Ivan Moskine and Lya de Putti!—A Paul Leni Production!—A million dollar title and a story based on the Morris Gest musical comedy success, "The Peasant Girl!"—Money value from every possible angle!

Honor and the Woman

Henry Irving Dodge's Broadway play in an Edward Laemmle Production becomes a mystery melodrama with new and startling twists. Remember this director's work with "Held by the Law?"

An Edward Laemmle Production

*still another Broadway
stage success!*

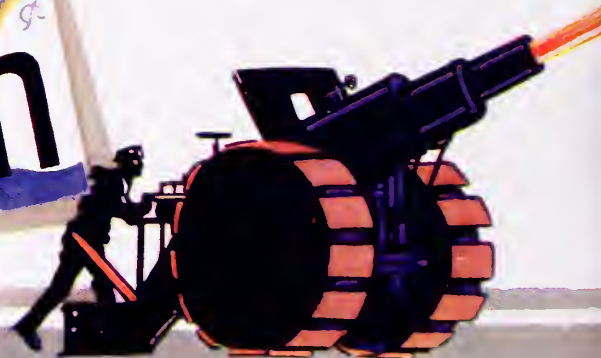


**IVAN
MOSKINE**
Europe's Barrymore
with
LYA DI PUTTI

He Knew Women



Honor and the Woman



Universal's Mighty **"BIG"** Gun Group!



Laura La
PLANTE

*In one of the best
novels ever written by*

MARY ROBERTS

RINEHART

A Wesley Ruggles Production

"FINDERS KEEPERS"

AM. FROENICH

A comedy riot around the Army of Occupation —
a Mel Brown Production from Stuart Lake's story.

"BUCK PRIVATES"



AM. FROENICH

Universal's Mighty **"BIG"** Gun Group!

Norman Kerry
and
Lois Moran

The Irresistible Lover

A WILLIAM
BEAUDINE
PRODUCTION

The Irresistible Lover

The perfect title for a great team — Norman Kerry and Lois Moran! — The perfect story! — and a William Beaudine Production! — the director who made Mary Pickford's "Little Annie Rooney," etc.

The Shield of Honor

An Emory Johnson Production! — A police tie-up melodrama staged on the sweeping Universal scale for BIG ONES — Story by Emilie Johnson — and a rip-snorting exploitation campaign behind it that will pour an avalanche of dollars into box-offices.

The Fourflusher

GEORGE LEWIS, sensational discovery of the year, in a Mel Brown Production based on Caesar Dunn's famous Broadway play.



Universal's Mighty "BIG" Gun Group!

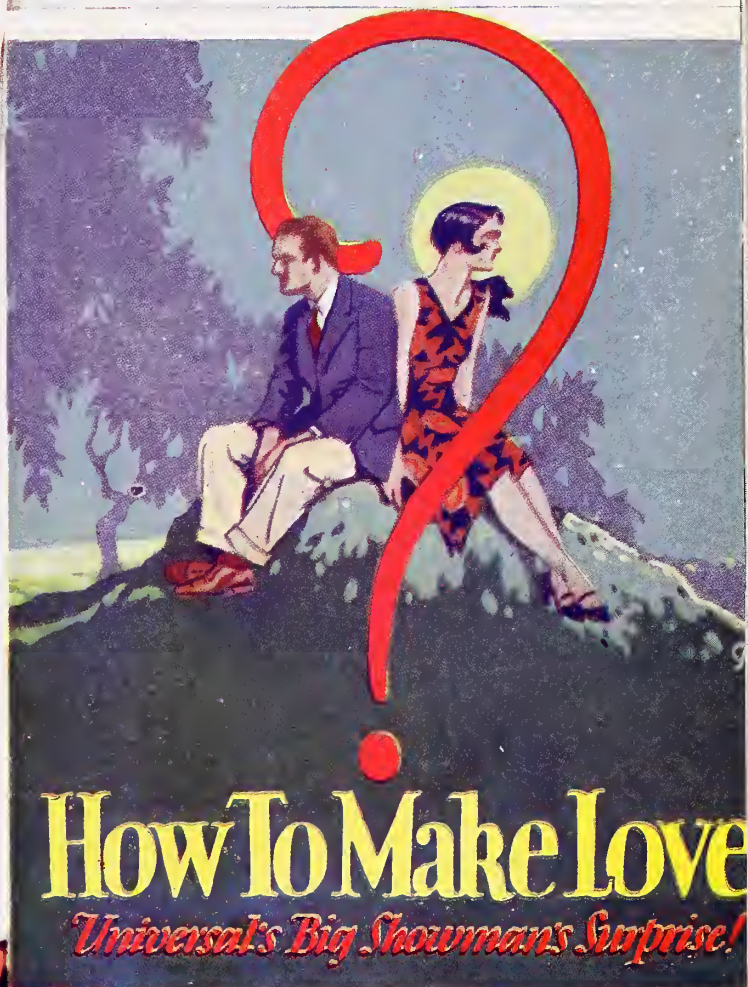
Hot Heels

The picture's twice as speedy as the title! Watch for this one!



Hot Heels

Based on Harry Hoyt's well-known story "Patents Pending" this one is built for audiences of today—from title clear through every speedy moment of laugh-getting action.



How To Make Love

Universal's Big Showman's Surprise!

How to Make Love

Look at the title!—And you'll know that Universal has a real SHOW-MAN'S SURPRISE up its sleeve!—When the news breaks on this one, SHOWMEN will gasp and GRAB!



CONRAD VEIDT

"A MAN'S PAST"

A Man's Past

Carl Laemmle is determined that Universal City will give exhibitors a production of spectacular quality in this powerful drama with Conrad Veidt, the actor who LIVES a thousand parts!

BIG Plays! **BIG** Novels! **BIG** Stars! **BIG** Directors!

Laura La Plante in Byron Morgan's Speed Romance

Thanks for the Buggy Ride

Oo-la-la! There's a money title, a box office theme, and the star whom it fits like a glove! Byron Morgan, sure-fire author, wrote the story—and it will be a Wesley Ruggles Production! Enough said!



Thanks for the Buggy Ride!

Midnight Rose

Another Universal certainty!—A sure-fire title and a production by James Young, who made "Ponjola", "The Devil," and a score of box office winners! Story by J. Grubb Alexander.

My Wonderful One

The star of "Merry Go Round," "Phantom of the Opera," "Love Me and the World is Mine"—all long run specials, in a specially written story that fits her winsome personality in a manner that will bring new laurels to this star.



Mary Phillis

in a sumptuous production

MY WONDERFUL ONE



The story of colors and shadows

MIDNIGHT ROSE



Universal's Mighty "BIG" Gun Group!

Exhibitors' Box Office Reports tell the whole story about Hoot Gibson!—Sure-fire, year in and year out, bigger, bigger, BIGGER! Hoot Gibson is no experiment!

But you don't know the half of it—until you see the new Hoot Gibsons. Every story by a prominent author—such names as Peter B. Kyne—productions enlisting all of Universal's wonderful resources.

Look 'em over—grab the date book—

"THE WILD WEST SHOW"

"GALLOPING FURY"

"THE RAWHIDE KID"

"A TRICK OF HEARTS"

"RIDING FOR FAME"

"PAINTED PONIES"

"A SOCIETY COWBOY"



Hoot Gibson

in

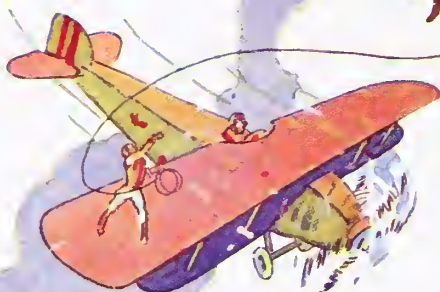
7 BIG GUN JEWELS!



UNIVERSAL'S THRILL SERIES

10

Built to make your hair stand on end!—Your breath come in gasps!—Your heart go lickety-spit and your muscles tingle with excitement.



Al Wilson! The Man Without Fear

Five pictures so sensationally planned that the best we can say is—"Go to your exchange now and SEE them!"—Thrills wilder than the wildest imagination; stories of merit; and production on a scale of class.—Al Wilson comes into his own!

Sky High Saunders
The Phantom Flyer

The Air Patrol
Three Miles Up

The Fight in the Clouds

Dynamite The Devil Dog!

What an animal!—What a star! Universal searched for years because Universal wanted only THE BEST! And then a miracle—the dog star pre-eminent, the dog star worthy of the best in stories, of all that the vast Universal City could put behind him. Five in the series—and they'll yell for more!

The Wolf's Trail

The Call of the Heart

The Hound of Silver Creek

Fangs of Destiny

The Four Footed Ranger

(Louis Vokali is "Dynamite's" Trainer)



Sensations!

Ted Wells

The "FIND" of the year in six rip-snorting action dramas of the West!—Magnetic in personality, sensational as a horseman, a dare-devil in the flesh!—Each picture featuring the famous **UNIVERSAL RANCH RIDERS!**

Action in the titles!

A Made to Order Hero
Thunder Riders

Desert Dust

The Clean up Man
Straight Shootin'

Greased Lightning

12

RANCH RIDER FEATURES

Fred Humes

The cowboy whom screen cowboy stars declare, "The greatest rider in the field!"—Backed by six real stories of the true West, and the reckless breath-taking stunts of the famous **UNIVERSAL RANCH RIDERS!**

Pulling titles, too!

Quick Triggers

Arizona Cyclone

The Fearless Rider

One Glorious Scrap

The Border Cavalier

Put 'Em Up





The Man Who **ORIGINATED** *Complete* *Service*



The
Original and
Only Real
Complete Service
Contract

§ —KNOWS what it means; knows the variety of product that is demanded to make it profitable to EACH of you; knows the method of straight from the shoulder dealing that is necessary to make it worth while for EACH of you; knows that twenty-one years of picture-making experience have not been in vain when he reads the thousands of letters resulting from SEVEN THOUSAND SIGNATURES ON UNIVERSAL COMPLETE SERVICE CONTRACTS.

§ The FOURTH Universal Complete Service Contract is ready for you!

§ Tried, tested, proved—and now you can climb aboard with Universal at the peak of the industry—for Universal Has The BIG PICTURES This Year!

Due to the complexities of picture production, changes dictated by best production policy, and causes or conditions which we deem sufficient, Universal reserves the right, without notice, to change the cast, director, or the title of any of the photoplays described in this announcement.

Announcing

Universal Super Shorts

Carl Laemmle's unceasing attention to the constant improvement of Universal short product received sensational rewards last season when you heard in every corner of the industry:

"Universal is ON TOP NOW in short feature class!"

But last season was only a STARTING POINT!

Throwing all precedent aside, disregarding accepted routine methods of short subject production, Universal now announces:

SUPER-SHORTS! **UNIVERSAL SUPER-SHORTS!

Short subjects that in every single element of production are truly SUPER-SHORTS—famous authors, advertised themes and stories, elaborate settings and staging, selected players, feature directors!

This is the year for SUPER-SHORTS!

No others will do!

And Universal shorts are the Super-Shorts!

By Popular Demand

Carl
Laemmle
Jr.'s

The



COLOW

Dorothy
Gulliver

GEORGE
LEWIS

10 in the Series
2 Reels Each

JOSEPH
ROCHE

The Series That Made

d! 2nd Series!

Collegians

starring
George Lewis—*Young America's Idol* and the same cast of popular favorites—including Dorothy Gulliver, Hayden Stevenson, Churchill Ross.

Directed by Nat Ross.

**UNIVERSAL
JUNIOR JEWELS**

—and BIGGER THAN EVER! Exhibitors opened their eyes wide at the super-feature class in story, production, cast, and direction that Universal put into this Challenge Two Reel Series. For once, every PROMISE of a company was sensationally eclipsed by the PERFORMANCE! For once a two reel series delivered hundred horse power exploitation value and the drawing power that BRINGS THEM BACK WEEK AFTER WEEK! But you don't know the half of it until you see the NEW "Collegians"—costing EVEN MORE for production, EVEN FASTER in laughs and action, and with the same MIRACLE CAST that has established a nation-wide following. * * * Exhibitors who played the first "Collegians" need no urging to GRAB this second series; exhibitors who don't know "Collegians" profits are advised to arrange for the First Series when making reservations for the Popular Demand Super-Series!

de Short Feature History!

- and now

SN
in



**STERN
BROTHERS
PRODUCTIONS**

12 of Them **2** Reels Each

Universal Shorts

SNOOKUMS

Junior Jewels

SNOOKUMS—the delightful little devil—placed in a class by himself by exhibitors and public—and now elevated by Carl Laemmle to the rank of *Junior Jewels*.
***Which, as every exhibitor knows, means the last word in production quality.

SNOOKUMS—laugh-center of George McManus' famous cartoons, "THE NEWLYWEDS AND THEIR BABY"—was the outstanding discovery of 1926 and now, in "Junior Jewels," will sit on a throne and Laugh with the world!

Twelve of them this year—two reels each—Twelve dates that will be in thousands of exhibitors books before they even think of feature booking. *They Know!*

are Super Shorts

The Famous Fifty



13 IKE AND MIKE Comedies adapted from Rube Goldberg's famous comedy team syndicated in newspapers thruout the country. They're good for a barrel full of the kind of laughs that click at the box office every time you show them. Ike and Mike—they look alike—and what a great pair of laugh makers they are!



13 KEEPING UP WITH THE JONES' Comedies—Pop Momand's inimitable cartoon strip brought to life by Stern Brothers to rock your house with mirth and merriment. Millions have been entertained for years thru the newspapers. Now watch them when actual flesh-and-blood actors put them on the screen for you! Did you say **CLEAN-UP?** You'll say so when you see these comedies. 2 Reelers.



13 LET GEORGE DO IT Comedies Any time you say "George McManus" to anybody anywhere it's a signal for that smile that won't come off. He's been making life worth living for years and years and he's at his very very funniest in the new "Let George Do It" series. 2 Reelers too and made by Stern Brothers.

STERN

UNIVERSAL SHORTS

Two!



13 BUSTER BROWN Comedies but everybody knows Buster and everybody gets a grand and glorious giggle at the hilarious antics of this mischievous kid, — Mary Jane and the funniest dog in the world — Tige. 2 Reels each with the genius of R. F. Outcault. Buster's creator stamped on every reel.

ROTHERS

2 Reel COMEDIES

UNIVERSAL!—Always first to give you something new and timely, announces "The Famous Fifty Two" Stern Brothers 2-Reel comedies all adapted from newspaper cartoon strips by cartoonists whose FAME is WORLD-WIDE; whose names are household Gods thruout the length and breadth of this broad land—in every city, town or hamlet where newspapers circulate!

"RUBE" GOLDBERG, R. F. OUTCAULT, GEORGE McMANUS, POP MOMAND! Men whose human interest comic drawings make daily laughter for millions! And whose syndicated cartoon strips in hundreds of newspapers everywhere give you the most effective sure-fire money getting tie-ups you can find anywhere! Make no mistake! Universal has PROVEN to you over the years that it knows its box office and Universal gives you box office PLUS in Stern Brothers' Famous Fifty Two!

ARE SUPER SHORTS

INTERNATIONAL NEWSREEL

Yesterday! Today! Tomorrow!

FIRST RUN!

**Twice Each Week
Year in—Year Out
104 A Year
Released Thru
UNIVERSAL**

*Play safe
with* **UNIVERSAL**

When the BIG FIRST RUNS want a scoop on competition—they count on International Newsreel!—When the smallest theatre in the land wants a guaranteed 100% NEWSREEL—no padding—it counts on International Newsreel!—Fifty-two weeks in the year, you get it FIRST in International, you get it in snappy AUDIENCE ENTERTAINING fashion!—Hearst news-gathering facilities, Hearst newsreel resources, and years of Hearst's INTERNATIONAL NEWSREEL EXPERIENCE made the record! FIRST RUNS want the words "International Newsreel" on their screens—because that's the phrase that is mentioned on thousands of newspaper pages every day in the year—and PUBLICITY builds box-offices!

INTERNATIONAL NEWSREEL

Something NEW from Universal!

SWALLO

the
**LUCKY
RABBIT!**
the Cartoon Sensation!



WINKLER
PRODUCTIONS

Here I am Folks! —

I know I'm more foolish than a crazy cat,
more dippy than a hilarious hound; more
silly than any sap human — but —

When you're laughing yourself sick at my
idiocies — remember —

I am the LUCKY Rabbit. I bring laughs,
profits, money, gelt, gold, simoleons —

I'm the animule Universal discovered after
two years of experimentation and prepara-
tion seeking the Krazy Kartoon Knockout
that would set the industry on its rabbit ears.

I'll be with you 26 times this year. One reel
each time. (Built for First Runs.)

Yours for Laughs and Luck —
OSWALD

Octavus Roy Cohen



ANY time you want a good, long laugh you can pick up a copy of the SATURDAY EVENING POST — turn to a story by OCTAVUS ROY COHEN — and then the fun begins! And now — at last! — this same merry-maker has agreed to write original stories direct for the screen for Universal — ALL Octavus Roy Cohen's genius for entertainment to be adapted to the screen by UNIVERSAL!

And Universal starts its activities with 10 ORIGINAL STORIES written expressly for CHARLEY PUFFY — the funniest fat man since Fatty Arbuckle — and that's saying something!

Octavus Roy Cohen, famous Saturday Evening Post author, with Universal and Charlie Puffy in stories written by O. R. C. expressly for Charlie! That's a combination hard to beat. 2 reel comedies that just can't help being about as good as 2 reel comedies can very well be! And they're all of that because all of GREAT UNIVERSAL'S MARVELOUS ORGANIZATION and FACILITIES are behind them! Get set NOW for these new Super Shorts — they are sure to hit pay dust for you!

Charles Puffy

6 in the Series
2 Reels Each

Truly
a Universal Super-Short!

At last—! *The* SUPER SERIAL



Something BIG is going to happen! Universal has busted the serial field wide open! You'll hear the buzzing and the shouting from coast to coast!

At last—the SUPER-SERIAL! Production, story, cast on a scale of amazing magnificence—super-feature class! The serial that Carl Laemmle elevated to the high rank of "JUNIOR JEWEL"! It's a SENSATION!

Blake of Scotland Yard

with
HAYDEN STEVENSON

Directed by
Robert Hill

FIRST

SUSPENSE! Action! Thrills! Story value! Direction! **BLAKE** of **SCOTLANDYARD** has them all **PLUS** production value that you generally find in only the biggest features.

And **NOW** we tell you that the four other serials completing this new series—"THE SCARLET ARROW"—"THE VANISHING RIDER"—"THE HAUNTED ISLAND" and "THE TRAIL OF THE TIGER"—are fit companions to the first super serial ever made! Front runners every one! They represent the best serials that money, players, able direction and motion picture brains could put together, and we got the best stories money could buy to give us the right kind of material to work with.

They are ready now, and when you see them—well, **CLASS—BOX OFFICE** Class sticks out all over them! They are there, and you can bet your bankroll there'll be no empty seats when you show any one of them. They've got "kick"—the grown-up kind of "kick" that every one of your patrons will appreciate, from the schoolboy and girl to their mothers and fathers. Honest Injun! At last the **FIRST-RUN** serial is here! Five of them from Universal!

The Greatest Thrills in

"Blake of Scotland Yard"

is only one of Universal's

RUN SERIALS

"THE SCARLET ARROW"—All the glamor and glory of the famous Northwest Mounted—all the speed and action of the great open spaces—all the thrills and suspense of bad men in rough country—of strong men in the wastelands and the wilderness torn between love and duty with the rush and turmoil and surging action of hunted men and hunters of men. Featuring Francis X. Bushman, Jr.—and watch this new star click!—Made from the story by Howard Clark in 10 thrilling episodes that will bring them back again and again! Directed by Ray Taylor.

"THE HAUNTED ISLAND"—What a mystery title! What a chance for romance in it! What a world of thrill and drama in the name alone! And it is all of those things combined with a marvelous cast starring Jack Daugherty and directed by that ace of serial directors Henry MacRae. Made from the famous novel by the widely known Frank R. Adams into a gorgeous, thrilling, bewildering mystery serial with ten big thrill punch-climaxes to keep them guessing and impatient for the next episode!

"THE VANISHING RIDER"—Starring William Desmond, King of the serial stars in a wild, tempestuous mystery rider story that starts with a roar of action and ends every episode with a hair-raising thrill. Desmond has been getting enormous publicity touring the Keith Orpheum Circuit in vaudeville and he's a bigger bet than ever for you to cash in on! Remember him in "The Riddle Rider" and "The Return of the Riddle Rider"? Great box office serials, both of them, and this is even better! 10 Episodes.

"THE TRAIL OF THE TIGER"—The greatest circus serial, taken from the Saturday Evening Post story by Courtney Riley Cooper, who knows his circus like Barnum knew his stuff! There are more thrills and big scenes than a three ring circus and a story of love, villainy and intrigue in the atmosphere of the tanbark that is a marvel of suspense and realism! 10 hectic episodes jammed with circus atmosphere! Directed by Henry MacRae, featuring Jack Daugherty.

Universal History!



OH MY!

They
all say
I'm bigger
and better
than ever!

And there are even more
newspapers using me
now—which means easier
selling to your fans thru
bigger publicity and exploi-
tation possibilities. There's
no use talking! I say it to
you in the only way you
care about! I say it with
laughs! Because
laughs mean
box-office!

with
Joe Murphy
Fay Tincher
and
Billie Butts

Made from Sidney Smith's famous cartoon strip
appearing in more than 300 newspapers daily

Samuel Van Ronkel

Productions

Released thru

UNIVERSAL



GUMP

COMEDIES!

Built for FIRST RUN!

In response to exhibitor demand for FIRST RUN Reel comedies Universal made these

Snappy Comedies!

Universal combed the story field to provide quick, snappy comedy action in small doses and Universal has put into these twenty-six one-reelers all the production value, gags and laugh situations that you get in the best of super comedies. The difference lies only in the length. If its CLASS in one-reelers you are looking for HERE THEY ARE—twenty-six Snappy Comedies BUILT FOR FIRST RUN!



13 with Churchill Ross.
Famous for his characterization (in The Collegians) of the college youth with the dictionary complex—These are TOP CLASS with a bang!

13 with Arthur Lake.
The breezy, modern youth with the guileless smile and the winning ways—a joy to every kid in the world from 4 to 80!

SNAPPY
COMEDIES

52 ACTION Two Reelers! FEATURETTES!

Featuring the famous UNIVERSAL RANCH RIDERS—the fastest, wildest, hardest riding, bunch of rarin', tearin', thrill makers ever! 52 of 'em—split four ways and fit to grace any screen in the land!

13 with Universal's Newest Sensation—NEWTON HOUSE—Boy Wonder of the Western Range! He rides, shoots and cuts up generally like the really great Western star he is. Wait till your patrons see this boy—they'll take him to their hearts like a long, lost brother because he's there four ways from Jack and all over box office!

13 Texas Ranger Stories

featuring Freddie Gilman—and every western fan and lover of thrills and action knows that where there's Texas Rangers there's something doing every minute—speed, action and lightning entertainment for man, woman and child and there's Texas Rangers aplenty in these Universal 2 Reelers!

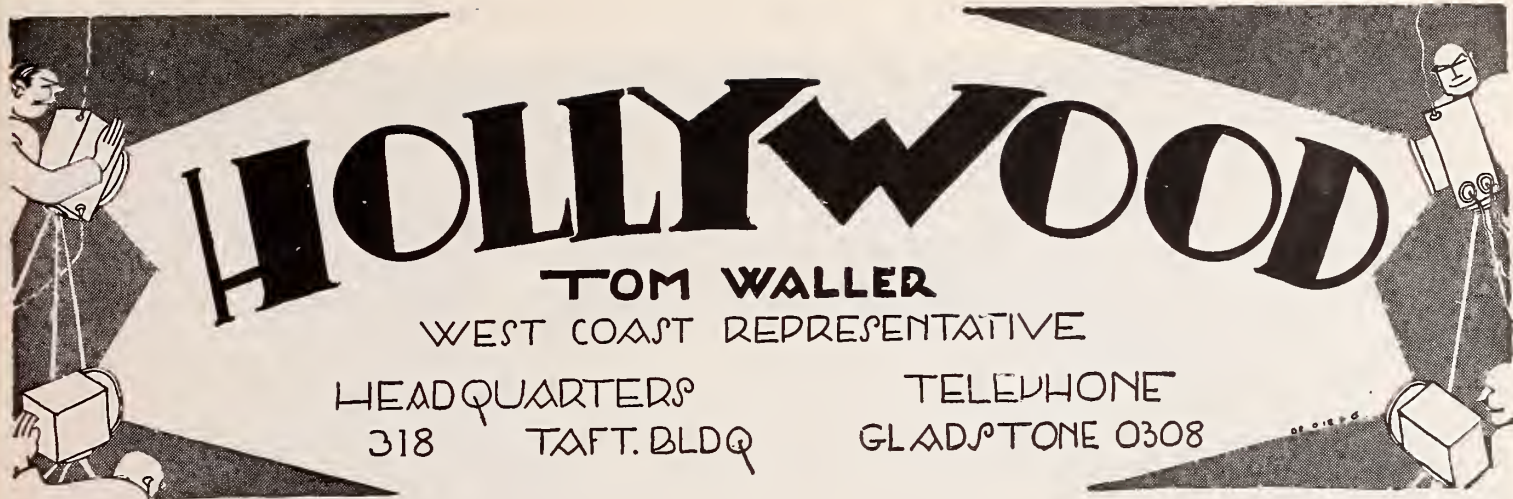
—13 Stunt Westerns—

and that's something you never saw before! All the marvelous action and lightning speed you find in the ordinary Western plus the added attraction of SPECIAL STUNT Stories and SPECIAL STUNT PLAYERS—featuring Bob Curwood, the daredevil cowboy and his thrill mad crowd! — — —

13 Northwest Mounted Stories

made with all the color and dash of the famous mounted service—stories by famous authors—action by famous riders—production by famous photography and direction by Universal—where Western pictures started—where the good ones grow! Featuring Jack Perrin — — —





HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS 318 TAFT BLDG TELEPHONE GLADSTONE 0308

Tom Gives the Wife Some Spending Money

Tom Mix, Fox western star, made certain that his wife would not find herself short of cash at Carlsbad or when she takes a look at the Westminster Abbey on her forthcoming trip abroad. At a little dinner party given by Mrs. Mix's mother, Tom presented his wife with a check for \$25,000 to cover expenses and another for spending money. The latter was for \$100,000, which should buy a flock of souvenirs.

Mrs. Mix, who recently underwent a serious operation, will leave Los Angeles on May 12 for New York, where she will embark on her European jaunt.

Arbuckle Wins Much Applause

Fatty Arbuckle this week stepped back into the flare of Los Angeles popularity. In one of his first official appearances out here since he ceased his activities as a screen comedian, Arbuckle held the attention and won the lengthy applause of all audiences at the Pantages Theatre this week. After this engagement it is said that he will leave for Europe.

Back To Legit?

Barbara Bedford, who had an important role in "The Notorious Lady," which Sam Rork produced for First National, has been tendered an offer to return to the stage in a comedy-drama written by Willard Keefe. Miss Bedford is now being featured by Tiffany Productions in "Backstage," in which Buster Collier, Jr., has the male lead.

Varconi Renews Contract

Victor Varconts contract with the DeMille studio has been renewed.

First Real Inroad of British on American Film Mart Begins



MICHAEL CURTIZ, well known European director, under contract to Warner Brothers. Mr. Curtiz is heralded as one of the few directors who is headed toward the new and modern direction, that is to illustrate the inner life and emotion with the help of the unlimited technical possibilities of the camera. All those who are acquainted with his work done so far in Europe and in America, predicting great and important position for him in the American film industry.

Lubitsch Going Abroad

Ernst Lubitsch, director of "Old Heidelberg" for Metro-Goldwyn-Mayer will sail for Germany on May 12, where he will film final scenes on his production. Student action at the Heidelberg University will serve to lend a colorful touch of reality to the picture.

Vancouver Capitalists Organize National Cinema Studios—Move is Result Of Parliamentary Legislation

By JIM POWERS
West Coast Staff Writer

THE first real thrust of British interests to cut in on the domination of American films on the market was inaugurated in Hollywood this week by Jack Andrew Anderson, representing Vancouver capitalists. Nils Olaf Chrisander, former DeMille director, has been signed as director-general of the Canadian venture and has left with Anderson on a two-week trip to Vancouver, where he will institute a careful survey of the situation.

THE organizing of the National Cinema Studios, with headquarters in Vancouver, comes as a direct result of the legislation now before the British Parliament forcing British theatres to use at least 7½ per cent. of British made films and placing heavy duties on American productions.

Sir John Vaughn and other prominent Canadian capitalists are sponsoring the National Cinema Studios, according to Anderson. Among others interested in the financial end of the venture are Lord Beaverbrook, Sir Robert Kindersley, president of the Bank of England, and Major L. C. Fordham.

When interviewed by the Moving Picture World, Anderson declared that there was plenty of capital behind the venture and that there was no question in his mind but that the British company would offer serious competition to American rivals.

"Chrisander was selected after several months' negotiations to fill the post of director-general because of his knowledge of pictures from a European viewpoint," declared Anderson. "As you know, Chrisander was formerly director-general of UFA, the German producing organization, before

coming to the United States to direct for Cecil B. De Mille. For this reason we feel that he is admirably equipped to act in the capacity for which we signed him."

When the signing of Chrisander to head the British company was announced it exploded a bombshell in the local film colony. Anderson informed the writer in his room at a local hotel that the 'phone has been buzzing continually ever since the announcement, with calls from Hollywood individuals anxious to put money or otherwise affiliate themselves with the proposition.

While interviewing Anderson he was in receipt of a wire from his associates in Vancouver informing him that they would not consider the injection of outside money in the venture. This leads one to believe that there must be sufficient capital in back of the venture to make the whole affair worthy of more than passing comment.

Fred Beetson, Will Hays' representative on the coast, was in the dark as to the entire matter. When questioned by the Moving Picture World as to his knowledge of Anderson or the persons he represented, Beetson declared "he knew nothing."

(Continued on page 792)



Howard Bretherton

HOWARD BRETHERTON

By Tom Waller

West Coast Representative

AWAY from Hollywood there is a fan tendency to size up the director as the "bird" who has the pick of the world's most beautiful women and the "guy" who has the fattest bank-roll. How he gets the job seems to be attributed by many to some kind of luck for which there is no adjective.

In Hollywood there are some who figure that it is simply knowing what tree to shake and how to shake it that causes the directorial plum to bounce right into a lap. Such "Hollywoodians" are not only the tourists who are making the film capitol their place of residence for a couple of days or weeks. Those who know about the inside workings out here agree that a tree has to be shaken and that the tree is no sapling, but a piece of timber quivering its leaves only, in the vast majority of cases, to the strongest hands.

How Howard Bretherton shook his tree on the Warner lot is our story. It took him thirteen years of the toughest kind of a struggle to get his hands in shape for the proverbial megaphone. Now he not only has the well earned plum, but a long term contract with Rin Tin Tin's "Hills of Kentucky" as his directorial debut and a Monte Blue humdinger just coming out of the cutting room titled "The Black Diamond Express."

Bretherton's colorful career began near Gallup, New Mexico, where his father owned a coal mine and where Bretherton commingled with Navajo Indians for eight years. Becoming a director he has realized only one ambition for this man. What he is hoping to do now is to be able to take some cameramen to his boyhood haunt and work the story tellers of years ago into a series of pictures based on their own legends as they were told to him. In this picture he would not have Indians in buckskin and feathers with faces splotted with paint, but the Navajos as they really are, with velvet shirts

cut V-shape at the neck and with hair tied up in a knot at the back of the head.

Graduating from California's Stanford College, Bretherton reversed Greeley's adage and went to New York. There he learned the first essential for a good percentage of the stuff that spells success in the picture game—salesmanship! But it was not as a film salesman. Bretherton sold high explosives.

After a spell of New York's good old dust and elevators, Bretherton felt the urge for the wide open spaces, so he trotted westward; this time, however, to Hollywood. He stepped off the train here with the idea of continuing his salesmanship, but the opportunities for the explosives line were not so many as they were in the East, he solemnly avers, so he took what he then thought was the next best thing—the movies.

Bretherton made his debut in 1914, when Harold Lloyd was an extra. More than once he says he ran into Lloyd trying to get a job at the same studio. Those were the days when Bretherton carried his mustache in his vest pocket. That bit of thatchery contributed largely to his ability for earning three bucks per day. Incidentally, a dress suit plus the mustache meant two additional singles.

In the six months that he "extra-ed" Bretherton recalls what some real cowboys did to one of those known out here today as the "drugstore" brand. It seems that Allan Dwan was directing a western for Uncle Carl in the good old day before there was such a place as "the strangest city in the world." This particular gentleman was showing off skill that he had never obtained on any ranch. While prancing about, Bretherton noticed the real horsemen clustering together and now and then pointing in the direction of the imitation knight of the range. After the show this lad was suddenly pulled

off his horse and given a "chapping," which, for the benefit of New York and Hohokus readers, is a sound beating over the rear end with tough leather cowboy pants as a whip, this in turn, wielded by a tough cowboy, while a couple of hard-timers were holding the victim spread-eagle over what used to be an adult beer keg.

In those days saluting took precedence over handshaking. And director's didn't go to a central casting office, as there wasn't any. Instead, each megaphoner had his own list of extras, and it was up to an embryonic star to use his own ingenuity to get on the right side of a director's pencil.

Bretherton told us how he used to chauffeur Al Christie back and forth to his studio all so that the necessary contact might be effected.

Eventually Bretherton got disgusted, to put it in his own language, with "acting." He decided to take a man's job and became a "swamper" for Christie, or the individual who was the property man's lowest rated but most essential aid. This work was driving the truck down to Los Angeles to get "property" or anything from a tin pail to a broken couch to use on the set, since, in those days, the studios all shopped in the same property warehouse downtown. This job netted him a weekly return of twelve dollars. Then one day he became a regular property man.

The life of a property man then, as Bretherton recalls it, had just about twice the amount of fuss and worry attached to it that such a position has today. Not only to get the "props," but to dress the sets was Bretherton's job. He dressed as many as nine a day starting out with one suite of parlor furniture, then covering it and uncovering it and moving it around in a half dozen ways so as to disguise in each picture in which it was used. At the same time Bretherton worked himself into

the side job of assistant cameraman. And before his four years with Christie were up he had also edged in for himself the title of assistant director.

Bretherton's next experience in the department of production was in the Universal cutting room where he worked on three pictures.

In 1920 Bretherton found himself back in New York; this time not as a salesman of high explosives, but as one of the crew in the old Selznick company. The same year he left Selznick to go to Rome as cutter and assistant director for Italy's UFA. There he got the kind of a slant on production methods which caused him to express to us the other day why he can sympathize with many continental picture people when they first land in Hollywood.

"Then they had no lighting to speak of," he said. "In America our job is our life, but in Rome I found that the average Italian considered his job as just a necessity for life. Consequently Italian electricians sitting in the rafters more than once let a light burn out and stay out while their mind wandered back to the little garden, violin or a sweetheart."

His last three years have been on the Warner lot where he spent practically all of that time up to his recent elevation to a directorship cutting pictures. Bretherton believes film cutting experience is the finest end for a man in the picture game hoping some day to be tendered a megaphone. This is one of his reasons:

A cutter gets all of the footage from the original shootings. It is up to him to eliminate the superfluous; to get to the meat of the picture's story. After cutting a few pictures the quickest way to a best built up climax followed by a mellowed or stirring finish just becomes automatic.

Bretherton, incidentally, has cut 200 pictures and now he's cutting the pictures he directs!

Newspaper and Magazine Editors are welcome to use this material in whole or part with proper credit.

Howard Went Through The Mill

RICHARD MAITLAND

*Who Turned From
The Oldest Arts
To The Newest*

By Tom Waller
West Coast Representative

THE ultimate aim of the Hollywood actor with a good business sense and an appreciation for technical things is a directorial berth. Of course there are today well over twenty such actors to every director. But a man who studied archaeology in school, flew in the war and later helped the Ruler of Iraq retain his throne, told us in the West Coast headquarters of *Moving Picture World* one afternoon this week that within the next four years he will be successful in Hollywood's twenty-to-one game.

This tall sunburnt Englishman came to Hollywood three years ago. He made up his mind shortly after his arrival to establish a record for himself in the picture game. It was just a few weeks after that decision that he learned what many intelligent people that come here every day with the highest cinema aspirations often exhaust their resources before it strikes home—that an unknown face must become known at each and every Hollywood studio before it can hope to even flash itself before the American screen public.

So this Englishman, who, between soldiering in Europe and Asia, had indulged in his favorite pastime of hunting big game, set himself for a systematic exploitation of the name and face of Richard Maitland in the world's biggest hand-shaking town.

Exclusive of appearing in a few amateur theatricals while attending Harrow College in England, Maitland had no experience whatsoever, in the land of make believe. He was trained to function professionally as an antiquarian. But the war broke out just as he was completing this study and his first money came to him from the British government in 1915. Discharged in 1919 as a lieutenant in the Royal Air Force, Maitland found practical experience in archaeology still postponed for an official post in Constantinople as assistant commissioner in charge of relief work for Rus-

sian refugees in the vicinity of the Black Sea.

Even in 1920 the romance and color of previous official assignments lured him back into King Edward's service. The next two years were spent at Mesopotamia "keeping King Feisul on the throne," as he describes it. Incidentally he is responsible for the spelling of this royal acre's cognomen.

The next thing Maitland experienced was the trip back to London, another set of discharge papers, and then the ship to Canada. To browse about, now prospecting, now hunting, was what he told us prompted him to come to America. The man's earnestness and clear-thinking impressed us that this mission, however, was only secondary to that of the soldier out of uniform feeling his way for a niche in the civilian world.

It was a much-traveled, much-soldiered and scholarly type of man that found himself in California in 1924. It was a man whose natural tendencies for organization and ambition were only increased and thoroughly systematized by the war. A man whose appreciation of things economic had been further broadened by supervising and feeding for an entire year thousands of the war's most miserable waifs. And yet a man who had been theoretically groomed for endeavors in one of art's highest fields.

With all of the reserve of such an Englishman, it took us quite a while to get him in that homey frame of mind when formal conversation lapses into chatter, and then the nuggets of spontaneity which make this page the most worthwhile and authentic on the real activities behind the screen right along the boulevard and sign for a role with one of Hollywood's biggest producers, who will add a couple of ciphers to his weekly income. It meant that the macadam of a Hollywood career which he mapped out for himself in 1924 is shaping up in material form.

Then we learned how Maitland systematized himself in Hollywood. How, once having made up his mind to become a part of the American film industry, he had spent his initial experience walking daily from studio to studio. Going even when he knew there wasn't a job there that day. Going tomorrow. Going the next day. Plugging and pushing in the hot sun. Shaking hands when they were extended but not depending upon the gesture. Following. Checking up.

About Hollywood being the "world's smallest big town" and about the personality-plus before ability and ambition which is in the air here at every street corner, Maitland says that he has found and is finding politics. He, however, observes with some others and at the fireside in the lives of Hollywoodians. In fact, we had almost given it up for a bad job since we had been forced to probe for a few meagre facts in the hope that wrath or mirth would "open up" our friend.

Just at this point the telephone rang. Some one had traced Maitland to this office.

"Yes, this is Maitland," he mouthpiece quite formally. Then as suddenly he exclaimed: "That's very fine!"

Banging back the receiver with the zest of an American and the flash of an excited Irishman, Maitland only waxed English in "Oh, Boy! Wonderful!"

What he told us is decidedly confidential. It meant that after he had left us he was going to step that there is politics in every industry. That politics is necessary in every walk of life because he believes that politics, when thoroughly analyzed, is largely diplomacy.

That there should be more politics in the motion picture industry than most of the other industries, Maitland concedes. He qualifies this by his observation on the set while an extra and bit player that the American film world is

made up practically in its entirety of representatives of all industries, businesses, trades and professions.

And while an extra and bit player Maitland had the opportunity to study some of the little things that happen in a studio while a picture is being shot. That the better acquainted the chief electrician is with human nature the better the picture. Further yet, that the chief electrician should share the sympathetic understanding of the director. That the actor's expression; the woman's symmetry—all can be enhanced or depreciated by the chief electrician's interpretation.

Maitland has also found out for himself why casting directors do not seem so enthusiastic over the average actor from the legitimate stage looking about for a screen debut. He has seen many of such actors come and go. From working beside a few of them who have been in one or two pictures and then have drifted back to the stage, Maitland observes that this has occurred because, in their enthusiasm they have studied their part and attempted to act it not realizing, if ever, or until it is too late, that they have the part simply because they are a type.

Up to date Maitland considers his own best work in the role of Major Fitz in Fox's "Is Zat So." Other recent pictures of his also include "Camille" and "The Branding Iron."

The keenest moment in our talk with this actor came after we had discussed politics, system, ability and experience.

"Do you know the surest way to success in Hollywood?" he finally interviewed. We had to remind him that he was answering all questions.

"It's clean living in Hollywood, and—" he looked straight at us, "making up your mind you want something and really kneeling down. It has been my experience that the right kind of a prayer for something within reason will always be answered."

Newspaper and Magazine Editors are welcome to use this material in whole or part with proper credit.

An Archaeologist Turns Thespian



Richard Maitland

Rudolph Schildkraut Cops The Honors in "Turkish Delight"

Cast as Turkish Storekeeper Residing in U. S.—
Brother is Sultan of Tambostan Who Dies—Then Fun Begins

By JIM POWERS
West Coast Staff Writer

IRVIN COBB's original story for the screen, "Turkish Delight," produced by Cecil B. DeMille, has had its Hollywood preview and went over more because Rudolph Schildkraut was in the cast than anything else.

There is little, if any story, and it required all the artistry of Schildkraut and the excellent titles of John Krafft to put over a rather entertaining picture.

The elder Schildkraut is cast as a Turk, residing in the United States and the proprietor of a little store in New York. When his brother, the Sultan of Tambostan, passes out of the picture, Schildkraut becomes sultan and sole lessee of an extensive harem. However, his enjoyment of the privileges of being a sultan are curbed by the pestiferous wife of the dead sultan, played by May Robson, and he is glad to quit the palace and return to his little store in the end.

Julia Fay and Kenneth Thomson have the romantic leads and neither have very much opportunity in the story to do much that is noteworthy. As it was they did well what they were called upon to do.

Louis Natheaux played the sleek villain with his usual finesse, although the part was weak and provided little scope for histrionic effort. Toby Claude took a "bit" and made it stand out. As Fatima of the harem, she ensnares Rudolph to the extent of marrying him and returns with him to the United States.

The sequences in the Turkish harem are lavishly done and have a spectacular touch.

Paul Sloane directed the production and when it is realized that he had little in the line of story to start off with he did exceptionally well and turned out a picture with the aide of Schildkraut, that will prove good entertainment.

Too Many Women

Lee Moran is now working in "Too Many Women" with Norman Kerry and Louis Moran at Universal.

To Adapt "Baby Face"

Winifred Dunn will do the adaptation on Colleen Moore's next First National starring vehicle, "Baby Face."

"Game of Chess" At Writers Club

Winthrop Kelley, prominent writer and dramatic director, will produce "A Game of Chess" as the third dramatic venture of the 'season on the Writers' Club program. It will be presented in the Writers' Club Little Theatre on April 22.

Kelly is the director, who first introduced dramatic plays in the Hollywood Bowl, where in 1921, he staged "The Tempest," "A Midsummer's Night's Dream" and "The Taming of the Shrew." Henry Kolker will appear in the leading role.

Mystery Shrouds "Secret Studio"

Considerable mystery enshrouds "The Secret Studio," which we learn was completed some time ago by Director Harry Beaumont for Fox. Since that time Beaumont has left Fox's fold.

Just before press time we learned that Victor Schertzinger has been assigned to remake the entire picture and that he has sent out a call for practically all members of the cast in the original picture to report at the Fox studio early next week.

Fox officials refuse to make any statement on the status of "The Secret Studio." The Publicity Department failed to avail itself of the space which it usually seeks, stating that they "knew nothing about it."

Sills a Rough Diamond

Milton Sills and his company, at present engaged in filming "Diamonds in the Rough," for First National, are at Laguna Beach on location. Charles Gerard, Natli Barr, Edward Peil, E. J. Ratcliffe are among those in the cast.

Sol Lesser May Merge With F-N

Sol Lesser's appearance around Burbank these days may not be officially significant but there was a report from more than one source in the First National studios that he would not be disinclined to merging his newly organized production company with First National.

Lesser's first picture incidentally will be based on Harold Bell Wright's "The Shepherd of the Hills." Raymond Schrock, it is said, will produce this picture for Lesser. While, at the same time, we hear it will go under the direction of William K. Howard.

Wampas to Fete Eastern Ad Men

A committee of Wampas members are arranging a program of entertainment for one hundred and twenty-five advertising men from the East, scheduled to arrive in Hollywood by special train early in July. The ad men will come here from Denver, where the annual convention of the Associated Advertising Clubs of the World will be held this year.

Fred Hamlin, publicity representative for Sam E. Rork Productions, is chairman of the Wampas committee in charge of the entertainment. Publicity directors of the other studios will serve on the committee with Hamlin.

Inroad of British

(Continued from page 787)

A check-up at the De Mille studio uncovered the information that Chrisander had only been signed for two pictures (which he has completed) and his contract had not been renewed. When Chrisander was asked as to the severing of his relations with De Mille he told the writer that he had been offered a new five-year contract following his last picture, but had decided not to sign. This discounts stories in local papers to the effect that he would do one more picture for De Mille before definitely associating himself with the British company.

It is understood that Chrisander turned down a contract calling for \$1,000 a week for 52 weeks with De Mille, calling for a \$500 increase semi-annually during the remaining four years of the five-year contract.

His contract with the National

"Topsy And Eva" To Be Finished In Three Weeks

Actual shooting on "Topsy and Eva," starring the Duncan sisters, will be completed within three weeks. The picture for a time had Imogene Wilson in the cast.

Stories from an authentic source reaching us say that Vivian as "Eva" tempestuously opposed Miss Wilson's affecting a blond wig similar in color and style to the actresses own blond hair.

It is said that the battle reached the ears of John Considine, who was previously reported as having signed Miss Wilson in Germany and that it went from him to Joseph M. Schenck in New York.

At any rate the picture, we hear, will conclude with Miss Wilson not in the cast and Marjorie Daw in her place.

So far as Rosetta Duncan is concerned, we hear that she had little to say about Miss Wilson. Her role as "Topsy" necessitates a black wig covering her blond head in the picture.

Incidentally upon the completion of the picture the Duncan sisters plan a tour of personal appearances in Los Angeles and New York, after which they intend taking their stage production to London and Paris. According to present information, their return to Los Angeles will mark the opening of a musical production.

Cinema Studios is also provisional and depends entirely upon the result of his investigations while in Vancouver looking over the proposition as it will be laid out for his study.

If he is satisfied with everything, according to Anderson, his contract then becomes effective and he will immediately set about organizing his staff on his return to Hollywood in two weeks. Technical aides, screen players and other individuals essential to a producing company will be signed here and sent to Canada.

"Eight hundred acres bordering on Horseshoe Bay have been set aside for the establishing of a film colony in Vancouver," said Anderson.

More complete details on the venture will be forthcoming on the return of Anderson and Chrisander to Hollywood.

S c h i l d k r a u t A c q u i r e s A H a r e m

Harlan is Acquitted

Kenneth Harlan, screen actor, was held blameless by the Los Angeles police for the accidental death of Mrs. Eleanor Bishop, 866 Tremaine street, who died as a result of injuries sustained when she was struck by an automobile driven by Harlan.

According to the actor's statement to the police following the accident, the woman ran from behind another machine into the path of his car. Harlan was riding alone at the time of the fatality.

Schenck Gives Up Position As Street Arbiter

Joseph M. Schenck has relinquished the power recently conferred upon him by local police through Will Hays' West Coast Office. Now it is up to Fred Beetsen to decide who will have the privileges of using Hollywood thoroughfares and street corners for exterior shooting.

Police authorities, several months ago, decided it would be necessary for some executive in the film capitol to pass upon the merits of all producing units applying for permits to use roadways as studios. It was reported at the time that this had been brought about because of many "kluck" outfits deliberately congesting the street for advertising purposes.

Schenck was named for the job of enlightening the police of recognized film companies seeking highway locations within the city limits. That Schenck is no longer in this capacity was revealed recently when a company calling his office for a permit was referred to the Association of Motion Picture Producers.

It was said that Schenck's resignation was because of the demands made upon him by his own huge interests and also because the Hays organization was better equipped with a complete knowledge of all Hollywood production activities.

Sock Rolling in Berkley

Members of the unit making "Rolled Stockings" for Paramount went to Berkley, Calif., for exterior "shots," taking advantage of the annual boat race between the University of California and Washington.

Betty To Leave Paramount

Moving Picture World from an authentic source learns that Betty Bronson's position as a leading woman at Paramount-Famous-Lasky, is showing signs of wear and tear and that she will be definitely out of the picture with the expiration of her contract in December. We learn that she will not appear in any future pictures with the company that gave her her initial chance in "Peter Pan."

Her last picture was opposite Richard Dix in "Paradise for Two," and apparently it was her final appearance at the Paramount studio, judging from the information at hand. Miss Bronson is said to be receiving \$2,000 per week under her present contract, and according to our informant Paramount finds it impossible to even loan her out at less money than they are called upon to pay her weekly.

Hines Next Is Most Ambitious

From the standpoint of lavishness in sets, it looks to the observer as though "White Pants Willie" would be one of the most elaborate efforts of Johnnie Hines since becoming a star.

Hines and his company are now about half way through on the production and the star and his producer, Charles Burr, are more than elated by the early "rushes."

Incidentally, it seems as though Hines had decided to quit New York permanently for Hollywood. He has just purchased a site and is building a new home near Griffith Heights, overlooking Los Angeles. Robert Finkelhor, the architect who drew up the plans for the structure, also was responsible for the plans for the homes of many of the better known screen stars now making Hollywood and Beverly Hills their habitat.

Cast Gets Together

The entire cast of "The Trail of '98" company is together on the M-G-M lot for the first time since the picture went into production. Ralph Forbes, Dolores Del Rio, Harry Carey, Tully Marshall, Emily Fitzroy, George Cooper, Caesar Gravina, Tenen Holtz, Karl Dane, William Orlamond and Johnny Downs are in the cast.

"Louisiana" Fitzmaurice Next

George Fitzmaurice has already decided upon his story to follow the filming of "The Rose of Monterey." "Louisiana" adapted from Edward Childs Carpenter's play, "The Barber of New Orleans," has been assigned Fitzmaurice by First National.

"Bar Sinister" Vera's Next

"The Bar Sinister" is the tentative title for Vera Reynolds' next starring picture for DeMille and Alan Hale will direct it.

Henigson Will Remain With U

The arrival of Carl Laemmle in town put a quietus on the report that Henry Henigson, General Manager at Universal, was on the way out and a new G. M. on the way in. According to a statement from the studio, Henigson will not only remain on the job but has numerous interesting production plans for the coming year.

"The Chinese Parrot," "Back to God's Country," "The Small Bachelor," "Uncle Tom's Cabin" and "Surrender" are only a few of the bigger productions under production or finished at the present, under the Henigson regime. At Universal the five named here are expected to be listed among the big pictures of the year.

One For U.F.A.

Before returning to this country to fulfill a contract to direct exclusively for Fox, F. W. Murnau, who made "Sunrise" for the latter company previous to going abroad, will direct a story title "From Nine to Nine" for UFA in Berlin for release through Metro-Goldwyn-Mayer.

Paramount Builds Jail

A commodious jail that will accommodate 200 prisoners has been constructed on the Paramount lot for use in the production of "Underworld," Ben Hecht's famous story on the screen. Josef von Sternberg is directing a strong cast in the picture which includes Clive Brooke, Evelyn Brent, George Bancroft and Larry Semon.

Myrna in "Simple Sis"

Myrna Loy has been given a camp role in "Simple Sis" in which Louise Fazenda and Clyde Cook are to be co-featured by Warner Brothers.

Fox's Plans For Movie-tone May Have To Wait

With Director Victor Schertzinger definitely detained in Hollywood for the next few months by some carefully guarded reason for remaking "The Secret Studio," it becomes obvious here that William Fox's movie-tone plans may consequently be delayed. As was reported in this Department late in February, Victor Schertzinger was officially announced as the director selected by Fox to go to New York to make the first movie-tone picture.

Schertzinger was scheduled to leave for the east in the middle of March. Upon his failure to entrain we were then told at the studio that he had been delayed for a short time. It was repeated at that time that Schertzinger would make the first movie-tone picture in New York.

On the subject of talking pictures, Warner Brothers plan to open a \$250,000 studio on the grounds of the main plant on Sunset Boulevard early in May. This studio will be devoted exclusively to Vitaphone pictures, the first of which will be started at that time. This picture is "The Jazz Singer," which will star George Jessel and will be released in eight reels.

We learn that, contrary to a report, only the singing parts will be recorded and that the voice of the actors will be in accord with the silent drama. During the filming of Jessel actually singing, cameras will be lodged in sound proof compartments.

Brockwell in DeMille Opus

Gladys Brockwell has an important role in DeMille's "The Country Doctor," being directed by Rupert Julian. Rudolph Schildkraut portrays the picturesque New England practitioner.

Players Groomed For Stardom

Paramount's Junior Stars for 1927, in accordance with a plan inaugurated by Jesse L. Lasky, vice-president of the organization, were named late this week.

James Hall, Louise Brooks, Sally Blane, Nancy Phillips and Josephine Dunn represent the fortunate quintet selected by Lasky, B. P. Schulberg, Walter Wanger and Sidney R. Kent as the first of the batch of junior stars.

Each year five new players will be named and groomed for ultimate stardom.

"The Secret Studio" Enveloped in Mystery

The Hollywood Photographic Section



M. P. World Staff Photo

DOUGLAS FAIRBANKS
—Now getting ready to start on his next big production for United Artists.

Doug As Gaucho Slings a Bola

When we ran into Douglas Fairbanks on the United Artist's lot and suggested that he pose for the Moving Picture World, we found him practicing with one of the bolas used by the South American cowboys that will play an important part in Fairbanks' next picture, "The Gaucho."

The gauchos used these bolas in place of the lasso or lariat of their contemporaries of the American ranges. A pen picture of the bolas is easily drawn as it is nothing more than a piece of rope a few feet long with two ends that look like prongs of the letter "Y" when it gains momentum as it is swung through the air. On two ends are knobs resembling billiard balls. As it is hurled through the air it encircles the legs of the steer and throws him much in the same manner as the American lariat.

"The Gaucho" will be a spectacular production much on the line of other Fairbanks' stories with the exception that it will boast more dramatic action than "Don Q," "The Mark of Zorro" and other pictures that Fairbanks has previously done.

According to Doug, it will be filmed on a more elaborate scale than anything he has ever attempted heretofore, which means it will be plenty lavish. An interesting feature is that no long location trips are planned, most of the action being filmed right in the studio.

"The Gaucho" will be Fairbanks' first camera work in more than a year, or since he finished "The Black Pirate."



M. P. World Staff Photo

NEWCOMER — Frank Marion, new leading man in De Mille fold, gets off to good start in first production.

Gets a Screen Diploma Pronto

A few weeks ago a young man practically unknown to the screen walked into the DeMille studio in Culver City, took one of the stereotyped screen tests and a few days later signed a contract as a leading man. The principal in the case was Frank Marion, now playing the juvenile lead in "The Country Doctor" at DeMille's.

Marion was born in Omaha, Neb., and graduated from Loyola College in Los Angeles. Several years ago when a mere youngster he was starred in a story at Universal written by George Bronson Howard. This concluded his picture work for the time as a steady diet.

However, during school vacations he often found himself cast in atmosphere and small bits in various productions.

Following his graduation from Loyola he puttered around for a time doing nothing in particular until he accepted a secretarial position at the college from which he had matriculated.

He continued in this capacity for a time well content with his work. Then this muchly-advertised Fate they write about sat in for a hand and overnight transformed Marion from a secretary to a movie actor.

A friend called him on the 'phone one day and told him to hop a bus to Culver City, where they were going to give him a screen test at the DeMille studio. Hardly expecting any attractive developments from the test, he meandered out to the studio.

That he screened satisfactorily and was a suitable type is amply evidenced by the five-year contract that he now has with the DeMille studio.



M. P. World Staff Photo

JUNIOR COGHLAN—Has an important role in "The Country Doctor" being directed by Rupert Julian.

Junior "Found" By DeMille

Cecil B. DeMille has the reputation of being gifted in the matter of discerning talent in an unknown and untried screen prospect.

This is amply borne out in the case of Junior Coghlan, ten year old youngster, now under contract to DeMille. The remarkable performance of Junior in "The Yankee Clipper," "Slide, Kelly Slide" (for which picture he was loaned to M-G-M); "The Last Frontier" and other big DeMille productions stamps him as one of the foremost child actors of the screen. He has everything that tends to make an artist.

Junior really had his first chance to do anything noteworthy when Farshall Neilan signed him for a nice little part in "Mike," which incidentally was the picture that did much to exploit Sally O'Neill.

Impressed by the possibilities of the youngster DeMille put him under long-term contract and has gradually built him up with bigger and better parts until he now ranks near the top of his profession. In "The Yankee Clipper" many of the critics were of the opinion that he stole the picture. Be that as it may, by his excellent portrayal of the tough little orphan, he did share honors with William Boyd, the star.

Junior is now playing a supporting role to Rudolph Schildkraut in "The Country Doctor," directed by Rupert Julian. His next picture, we have it on good authority, will bring him a co-featured part with Schildkraut in "A Harp in Hock."

Colleen's Brother With F-N

Cleve Moore, brother of Colleen, has one of the important roles in "The Stolen Bride," First National production.



M. P. World Staff Photo

WILLIAM BOYD—Star of "The Volga Boatman" now playing an important role in "Two Arabian Knights."

Boyd Becomes An Arabian Knight

Those who saw William Boyd in his great screen characterization of "The Volga Boatman" will be pleased to know that the popular star is now completing a role worthy of his talent in "Two Arabian Knights," to be released through United Artists.

Success on the screen came gradually to Boyd and was not the overnight hop that effervescent press agents are wont to write about. For eight years now he has been doing his daily dozen in front of a camera and is just coming into his own as one of the screen's most popular favorites.

He was discovered in the "extra" ranks by Cecil B. DeMille and put under contract. Step by step, DeMille brought him along with gradually better parts until he had reached the plane of a leading man last year in "Steel Preferred." However, it was in "The Volga Boatman" that he finally attained stardom.

In "Two Arabian Knights," in which he is now working he has a strong role and one that should further solidify his position as a star. During the coming year he will be starred only in specials, according to information that reaches the Moving Picture World.

His current picture offers him many opportunities to display his virile screen personality. It has to do with the war, which seems to be part of every big production these days.

With Louis Wolheim, who played one of the principal roles in the stage version of "What Price Glory" in New York, he shares the honors in "Two Arabian Knights." They are cast as a couple of buddies inseparable.

The Hollywood Photographic Section



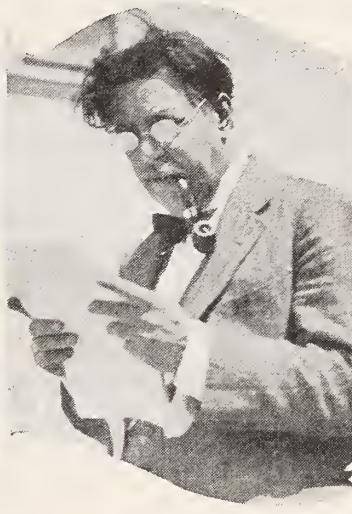
M. P. World Staff Photo

MELVILLE BROWN—Universal director, whose current picture has to do with the World War.



M. P. World Staff Photo

MICHAEL CURTIZ—Former UFA director, who will make "Noah's Ark" for Warner Brothers.



M. P. World Staff Photo

WARNER OLAND—Now starting his first for Warner's since signing a five-year contract.



M. P. World Staff Photo

IN SERIAL—Francis X. Bushman, Jr., is to be starred in a serial by Universal.

Brown's Next A War Story

When we ran into Director Melville Brown on the Universal lot the other afternoon we found the megaphone wielder on Reginald Denn's latest story, "Fast and Furious," in the throes of cutting and editing the Denny Picture and at the same time trying to give some of his time to adding touches to his next story. The latter will go into production in a week or two, either under its present title, "Let's go Home" or a new one to be selected.

His next production will be a war story and Brown looks forward to its being one of his best pictures.

Although he has been working around studios for the past eleven years, Brown is really one of the youngest directors in the business. After an apprenticeship on the stage in stock and vaudeville he took a flyer at screen acting with the now defunct Triangle Company. He did not remain long in makeup but turned his hand to directing.

He co-directed with Charlie Chaplin on "Shoulder Arms" and "A Dog's Life" and also served for a time on the Fox and Warner lots in a directorial capacity.

Next Brown turned to scenario writing, which occupied his attention for a time. He has been with Universal three years and is looked upon as one of the best bets on the Laemmle staff of directors.

He was responsible for "Her Big Night," starring Laura La Plante; "Taxi, Taxi," with Edward Everett Horton, and has just finished "Fast and Furious," with Denny.

Curtiz Gets Meg For "Noah's Ark"

When Warner Brothers decided to film "Noah's Ark," billed as one of their biggest pictures of the year, the question of just who would direct it came in for considerable conjecture. In the final analysis it was decided that Michael Curtiz, imported from Germany, was suitably equipped to handle the megaphone on the production. So Curtiz gets the toga.

He is now busy on the story and taking care of preliminary work attendant upon the production. The cameras will start grinding on the biblical story some time in July and possibly sooner.

Curtiz has directed in several European countries and before coming to this country was with the UFA-Phobus.

While in London he met Harry Warner, who induced him to sign a five-year contract to direct Warner Brothers' pictures.

Since joining this organization he has directed "The Third Degree" and "A Million Bid," in both of which Dolores Costello played the stellar roles.

Curtiz is sold on America as the land of opportunity, but also points out that it is also a land of many tumbles. "One may be on top today and in the depths tomorrow," declared Curtiz to the Moving Picture World. "Probably in no other country is the rise and fall quite so rapid as here. This may be traced to the fact that in no other country has the unknown the same chance to attain fame and prominence."

A Free Lancer Joins Warners

After free-lancing for six years Warner Oland was finally induced by the numerous Warner Brothers to affix his signature to a long time contract as a featured player.

His first story under the new contract will feature him in "What Happened to Father," a screen play adapted from the story by Mary Roberts Rhinehart. In this picture he portrays a character something on the line of Thomas Edison or the late Luther Burbank.

Oland first faced a movie camera years ago in a pictorial story of John Bunyan's life, the author of "Pilgrim's Progress." This was an independent production, which later led to his spending a year later led to his spending a year with Fox.

Joining Cosmopolitan, he then did four pictures for this organization, three of which were with Theda Bara, original screen "vamp." His next effort was a serial with Milton Sills and Irene Castle for the same company that was released under the title of "Patria."

Oland is rated as one of the leading character men of the screen and his finished work in recent Warner Brothers' productions resulted in the tendering of the long term contract he now has with the studio.

In his current picture he has a sympathetic role, a direct contrast to many of the villainous characters he has formerly portrayed on the screen.

Cast Expanded

John Peters and Frank Hagney have been added to the cast of "The Frontiersman," M-G-M production starring Tim McCoy.

Bushman, Jr., To Play in Serial

Serials succeeded in bringing into prominence many of the better known stars of the present day. The chapter plays have built up reputations and made it possible for the principals in these hair-raising and humorous tales to step out and shine in more important features.

Francis X. Bushman, Jr., juvenile player, has signed a contract to do a serial of ten episodes in twenty reels for Universal under the intriguing title of "The Scarlet Arrow." At the conclusion of his contract on this series he should be fairly well established as a screen player and boast a substantial fan following.

Young Bushman was born in Baltimore, Md., in 1903, and was educated at the Stanton Military Academy and Johns Hopkins University. His first theatrical experience came with his dad, Francis X. Bushman, Sr., in stock.

Vaudeville engagements then followed with 57 weeks in one jaunt and a six months' session immediately following. His first picture work was in stock with the old Essanay Company.

Seven years ago he came to the coast and did some work in Christie Comedies. Later came a picture with Samuel Goldwyn. Buster Keaton then used him for a nice part in "Our Hospitality."

Bushman was under contract for a time with M-G-M, appearing in "Brown of Harvard" and in "The Understanding Heart." The contract with M-G-M was abrogated by mutual agreement and now he is on the Laemmle pay-roll for the duration of current serial at least.

★ Studio Row ★

PATSY RUTH MILLER, who first came into screen prominence on the Universal "lot" in "The Hunchback of Notre Dame," is back on the same "lot" again as a free lance player in "Hot Heels," in which Glen Tryon has the male lead.

"LOVE" is the new title for "Anna Kerinina," Greta Garbo's next M-G-M production. Lionel Barrymore, Helene Chadwick, Zazu Pitts, Dorothy Sebastian and other well-known players are in the supporting cast. It was adapted by Lorna Moon and is being directed by Dimitri Buchowetzki.

FREDERICK and Fanny Hatton, playwrights, have been engaged by M-G-M to title "The Bugle Call," Jackie Coogan's latest starring picture. Edward Sedgwick directed the production. The cast includes, Clair Windsor, Herbert Rawlinson and Johnnie Mack Brown, former football star.

LAURENCE GRAY has been signed for the lead in "Liberty Bonds" starring Norma Shearer at Metro-Goldwyn-Mayer. Gray was recently borrowed from Famous Players to play the lead opposite Sally O'Neill in "The Callahans and the Kellys." Miss Shearer has just finished in "Od Heidelberg."

HUGH ALLEN, a newcomer to the screen, will play the juvenile lead in Warner Brothers' "What Happened to Father," starring Warner Oland. Fiobelle Fairbanks will play the ingenue.

THE title of Hoot Gibson's current Universal production has been changed from "Prairie King" to "A Hero on Horseback." Ethlyne Clair has the leading feminine role and Del Andrews directed the picture.

GEORGE B. SEITZ, who first sprang into prominence by his direction of "The Vanishing American" is now directing "The Great Mail Robbery" for F. B. O.

WITH the signing of Arthur Rankin and David Mir, the cast is now complete in "Dearie," which Archie Mayo is directing for Warner Bros. Irene Rich is starred in the production with Buster Collier in the juvenile lead.

JOSSIE SEDGWICK has been added to the cast of "The Trail of '98," at the Metro-Goldwyn-Mayer Studio.

JOSEPH FRANKLIN POLAND has re-signed his contract as supervising editor of comedies at Universal.

SARAH PADDEN has an important role in "Colleen" in which Madge Bellamy is being starred by Fox.

BEBE DANIELS will spend a short vacation between pictures in Mexico City visiting relatives.

MARION NIXON has been selected as Reggy Denny's leading lady for his next starring vehicle for Universal, "I'll Be There."

LOUISE LORRAINE is one of the latest additions to the cast of "The Frontiersman" at M-G-M.

"SHANHAIED" will serve as Ralph Ince's next directorial effort at F. B. O.

EDWARD CONNELLY, veteran character player, is enjoying his first vacation from the studio in three years.

DREW DEMAREST is in the cast of M-G-M's, "The Callahans and the Kellys."

MAX DAVIDSON is now working in his fourth of his series of comedies at the Hal Roach studio.

CHESTER CONKLIN and George Bancroft are to be featured as a comedy team in a series of Paramount comedies.

ANDRE BERANGER has been added to the cast of "Love," in which Greta Garbo is starred by M-G-M.

EDNA MURPHY has been added to the cast of Irene Rich's starring production for Warner Brothers, "Dearie."

PRODUCTION has started on Richard Dix's latest starring picture for Paramount. Mary Brian has the leading feminine role.

COLLEEN MOORE spent a short vacation at Lake Arrowhead following the completion of "Naughty But Nice," for First National.

SCREEN RIGHTS to "Baby Mine" by Margaret May, have been purchased by M-G-M.

INA CLAIRE, noted stage actress, now appearing here in "The Last of Mrs. Cheyney," may accept one of several picture offers at the close of her stage play.

JOHAN J. GAIN, formerly associated with the Paramount Long Island studio has been appointed studio manager on the west coast, according to an announcement by B. P. Schulberg, associate-producer.

DOLORES and HELENE COSTELLO will appear together in "The Heart of Maryland," Warner Brothers production, Dolores in the starring role and Helene in support of her more firmly established sister.

GWEN LEE has been given one of the important roles in Norma Shearer's next starring vehicle for M-G-M, "Liberty Bonds." Monta Bell will direct the picture.

LOUIS GASNIER's first story as a director for Hal Roach will be a western with Martha Sleeper, James Finlayson, Theodore Von Eltz, Gene Palette and Stuart Holmes in the cast.

GEORGE FITZMAURICE has returned from a trip to New York and is getting ready to start his next production for First National, "The Barker."

PATSY RUTH MILLER has been signed for the feminine lead in "Shanghai," for F. B. O.

PRODUCTION is well along at First National in Billie Dove's first starring picture, "The Stolen Bride."

GARRET FORD will do the screen adaptation of Gertrude Atherton's "The Crystal Cup" for First National.

"THE ROAD TO ROMANCE" co-featuring Jack Mulhall and Dorothy Mackail goes into production at First National this week.

MILTON SILLS is now in New York on a visit to his wife, Doris Kenyon, who is recuperating from a recent illness.

HOWARD ESTABROOK, who adapted "Cafeteria" for First National, is now collaborating on a new comedy titled, "Own Your Own Home."

HALLY CARR, Los Angeles newspaperman, has been signed by Cecil B. DeMille as an editorial advisor. Carr was one of the collaborators on "Old Ironsides," directed by Jimmy Cruze.

ROY DEL RUTH, Warner Brothers director, has signed a new long term contract with the company.

S p o t N e w s F r o m t h e L o t s

The Movie Mother Goose

*There was an old lady who lived in a shoe,
She had so many news reels she didn't
know what to do.*



Ancient Art and Modern Pictures

EACH new departure in production technique is immediately followed by an overuse of the new idea or device. It has been that way since the time David W. Griffith developed the close-up and near front line as production improvements. It probably always will be the same. Someone gets a really new stunt and uses it intelligently. Others make such excessive use of the idea that it becomes absurd. Then it shakes down into its proper place in the production scheme and production has been advanced another material point.

Early in the season the realization of famous paintings became the newest fad. Certain scenes in "The Fire Brigade" were more or less in copy of Rosa Bonheur's "The Horse Fair." A set of old sporting prints were supposed to be an inspiration in the making of "Knockout Reilly."

Now comes "The King of Kings" in which many of the scenes are supposed to be patterned after some of the world's most famous paintings. In lightings, backgrounds and composition of the figures Mr. De Mille has approached if not directly copied some of the world's most famous paintings.

With such a wealth of material from which to make selection and with an intelligent appreciation to guide the choice, the master artists of all ages have aided in making this production one of the most sumptuously pictorial realizations ever screened.

But now will come a flood of imitators who will copy the idea without having the intelligence to adapt expertly. Next season, if not this, we may expect a considerable number of productions in which the chief appeal will be more or less correct adaptation of some great art work, often at the expense of good story.

We may even arrive at a point where sub-titles will be inserted to call attention to these sources. It is possible that Burne-Jones, Whistler, Sargent, Raphael, Dore, Holbein and others will share screen credit with the technical director, the title writer and all the rest of interruptors who follow the main title.

It will be a nuisance for a time, but let's be patient, for art appreciation, even though it be merely the ape-like mimicry of the small fry, must inevitably lead to the betterment of the picture, and pictorial composition in any form has not long had appreciation in the studios.

It is only about fifteen years ago since a director refused the proffer of a book on composition on the plea that he did not know anything about music. Copying the masters will at least improve the technique of the lesser producers. It gives the really intelligent a higher mark at which to aim.

This Week and Next

*Will the Talking News Reels Make Record
Of the Cop's Comment on the Photographer?*

*The American Mercury Comes to the Relief
Of the Downtrodden Tent Show Adventurers*

*Here's a Scenario for Clara's Camille With
Distinctly New & Modern Cinematic Touches*

*Announcing a New Voting Contest For The
World's Worst Wisecracking Subtitlers*

HUNDREDS of exhibitors will read with regret at the tragic passing of Harry Marion, who has literally covered the United States in the circulation interests of *Moving Picture World*. He was a wonderfully likable personality, for he had a good humor that came from the heart and was not assumed for sales purposes. We have known Marion for a quarter century and we cannot recall ever having seen him without a smile. Everyone liked him because he liked everyone. He will live for long in the memories of his friends.

ENTER the talking news reel. It's a fine idea if they work it right, but we hope the operator chokes off the mike when some irate copper invites him to "Get to hell over there" or he records his own thoughts as some interested spectator comes between the camera and its victim. The talkie-newsie has infinite possibilities; fascinating possibilities.

SOME literalist objects to our suggestion that Clara Bow be the next Camille. He thinks her too young for the part. Never knew before that a movie version had to follow the original so you could notice it. Scenarists are no lavish copyists even when they are making adaptations.

NOTHING to prevent Clara from being a flapper Camille; which, by the way, would provide an excellent title. Old man Duval feels that she is wasting Armand's money and hot-foots it into town to pull the sob stuff. Clara has half a bun on and promises to do a David Garrick, so that night, at a supper club, with the usual gold painted dancers, Clara shoots craps with Armand and lets him discover that the dice are loaded. He puts the boots to her.

CLARA gets T.B. from smoking too many cigarettes and goes to the cure run by Papa Duval. He cures the bugs, gets a crush on his patient and suggests matrimony, but Clara tells him that she won't be a sister to him but is perfectly willing to be a daughter-in-law, so Pop shoots a wire to Armand and there is an ice carnival wedding at Lake Placid or St. Moritz. There you are, happy ending and everything.

MAKING an appeal to the foreign element is a favorite prescription for putting over a story with a foreign locale, but you have to hand it to the Playhouse, Seattle, for getting out a Chinese poster for the Pathe News when they showed the first scenes from China. It got the business of the Celestials, but the Playhouse was taking awful chances. Suppose that the rival faction had started to argue it out there in the theatre, using the traditional hatchets in their well-known sign language.

THE generally amusing American Mercury has a long-winded story in the May issue on "The Amusement Octopus," meaning the motion picture combinations. It blames the pictures for the destruction of the spoken drama and wails that the insidious influence of the screen will eventually abolish the drama, or words more or less to that effect. The article is plausible, if you read it rapidly, but it fails to use the big stick in the right direction.

THE motion picture is popular because it is cheap, entertaining and varied. It gives the smallest towns the same grade of acting that is to be found on Broadway. It has educated "the sticks" out of an appreciation of the tank players who used to represent the highest development of the art of acting in towns of less than 5,000 population. Even the remote places, with one or two screen shows a week, no longer have much use for the fly-by-night troupes in which the entire cost of the company is less than the normal salary of a good leading man or woman.

AND in the larger cities the three and four and five dollar "top" is another stumbling block. Cities of the second class are unwilling to pay such prices for "number two" companies, worn out scenery and overused costuming. When they can get the original work of the best players on the screen for what is little more than the war tax on a dramatic offering, they naturally turn from the inferior and higher priced article in such numbers that theatrical tours are no longer profitable. If there were a real demand for the spoken drama, no "octopus" could choke it off.

GETTING back of the returns, the story really is nothing more than an appeal to let the tent shows run wild, and emanated from a publication catering to that clientele. That's the darkey in the kindling wood.

AND now the critics are asked to vote on the ten best directors. That's all well and good, but here's a new one. Send in your votes for the ten worst wise-cracking title leaders. If you respond properly to this contest, we'll let you vote on the rest of the business directory that follows each main title. Vote early, often and intelligently.

FRED SCHAEFER, of United Artists' exploitation, has published a book. Most publicity men seem to be writing stage plays these days, but Schaefer preferred to tackle something different and he has achieved a delightful revival of the old-fashioned school reader, with its varnished board covers and imitation woodcuts that takes the old-timers back to the good old days. The ponderous moral style of the early educators is cleverly parodied and altogether the little volume is good for a half hour of chuckles; which would be a good average for a much thicker book.

TWO Broadwayites were talking it over at the Crossroads. "I understand that 'Children of Divorce' is a sad play," offered one. "You bet it is," was the emphatic reply. "Esther Ralston wears long skirts almost all the way." What Pete Harrison genteelly calls Miss Ralston's "physique" is both an asset and a handicap.

Epes W. Sargent.

A GAIN the motion picture industry has been put upon its mettle to show what it can do in helping the nation in a sudden great emergency, such as now menaces thousands of sufferers in the flooded areas of the Mississippi basin.

HAT the industry will measure up to its splendid record of the past and demonstrate, as it has so often done before, that the power of the screen and its influence in reaching and appealing to the hearts and purses of millions, outrivals even that of its older brother, the newspaper press, none will gainsay.

NEW from the flooded areas in the great Mississippi Valley hourly becomes more ominous, more indicative of the tremendous need for help of every kind, already acute in all parts of the stricken districts, and which inevitably must increase in intensity from now on until the rush of the waters begins to subside.

HUNGER and disease will follow fast upon the devastation of the waters and every agency and resource for relief throughout the untouched sections of the country, must be called into action swiftly or the catastrophe will be overwhelmingly appalling.

AT the offices of the Hays organization a meeting of executives from the leading film companies was held on Wednesday, presided over by Will H. Hays, where definite plans were formulated to use every means within the industry to co-operate with the American Red Cross in bringing aid to the sufferers, while President R. F. Woodhull of the M. P. T. O. A. also broadcast an appeal to all state organizations to form committees at once to act in the emergency.

ACTING on the suggestion of the American Red Cross, all news reel organizations have already agreed to insert appeals for funds in their current releases, while in many localities special benefit performances are being planned and other means taken to raise funds at once for the thousands made homeless.

THANKS to Will H. Hays, for the producer-distributors, and President Woodhull, representing the exhibitors, within forty-eight hours all the vast machinery of the industry may be expected to be fully functioning in its relief measures and every agency will be brought to bear to give the government and the Red Cross officials immediate results.

LIKE the other big jobs which the film industry has been called upon aforetime to perform in the name of charity and patriotism, we do not believe it will be found wanting in this new emergency, in some respects the most urgent in its instant demands, which the motion picture and its people have ever been called upon to meet.

SAMUEL ZIERLER, President of Excellent Pictures, Inc., and one of the really progressive leaders in the narrowing independent field, has performed a definite service to the industry in devising the Excellent Pictures, Inc., franchise plan for exhibitors, under the conditions of which he proposes to dispose of the product of his company for the next three years.

by the way

All Film Industry Being Mobilized To Aid Mississippi Flood Sufferers

Will H. Hays and President Woodhull Call Upon Everyone to Cooperate In Helping Nation in Emergency

Samuel Zierler's Three Year Franchises For Excellent Pictures, Inc., an Innovation

Earle Williams, Screen Veteran, Passes

Motion Pictures Now Fourth Industry

MR. ZIERLER announces that Excellent Pictures, Inc., will produce and release eighteen feature pictures for 1926-27, twenty-four for 1928-29, and thirty for 1929-30, and it is his plan to market all this product now and have done with it, thereafter concentrating his efforts entirely on the making of good pictures.

SUCH A PLAN will surely do much to stabilize and coordinate the selling and exhibition factors in this end of the industry, for as Mr. Zierler points out, "it will enable the exhibitor to perpetuate his business by identifying himself permanently with the source of his supply" and will do away effectually with the uneconomic necessity of re-selling

his product each year, a condition which will operate for the benefit of the producer, distributor and exhibitor, alike in lowering costs and in improving box office quality.

AS an innovation the Zierler franchise plan opens many possibilities and it is not too much to predict, if it is as successful as he hopes and as it seems to promise, he will have many imitators.

ANOTHER screen veteran passes from us in the death of Earle Williams, whose sudden demise was reported from Hollywood this week.

ALWAYS a favorite with screen audiences, Earle Williams may be said to have been really a credit to the business in which he has held a prominent place since the old Vitagraph days and in which he always enjoyed a good name, comparable to his screen popularity.

HIS death is a reminder that the industry is growing older fast and creates another gap in the thinning ranks of the oldtimers which cannot be filled.

ACCORDING to a statement by Edward B. Smith & Co., the bankers who recently engineered the \$100,000,000 combine of the Stanley Company of America, First National Pictures and West Coast Theatres, the motion picture industry now ranks as the fourth largest in the United States and represents an investment of about \$1,500,000,000, of which \$1,250,000,000 is in theatres and the balance in studios and distributing offices.

THE statement goes on to say that fifteen years ago there was hardly a respectable bank in the country which would consider lending the industry money, and contrasts this condition with the fact that in 1925 ten companies earned more than \$24,000,000, while in 1926 the earnings of only five companies totaled even more than this amount.

INTERESTING figures surely, and indicative of how the film business has developed, but we have spoken of it as the "fifth" industry for so long it is hard to realize that it is now the "fourth" in importance in the country.

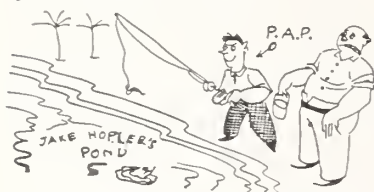
Merritt Crawford

NORMA TALMADGE'S "Camille," now entering upon its second week at the Globe Theatre, is brilliant, sympathetic and box office—three things that are hard to combine in one picture. It is art and entertainment both.

If it is more the "Camille" of Director Fred Niblo than of the younger Dumas, few will find fault with the cinematic interpretation of the immortal love story. At least it will offend none, which a more literal rendering of the original might have done.

Norma Talmadge makes a superb Marguerite and Armand Duval introduces to most of us a new screen player of marked talents who should have a bright future—Gilbert Roland.

"Camille" will be one of the outstanding attractions of the year. Don't overlook it.

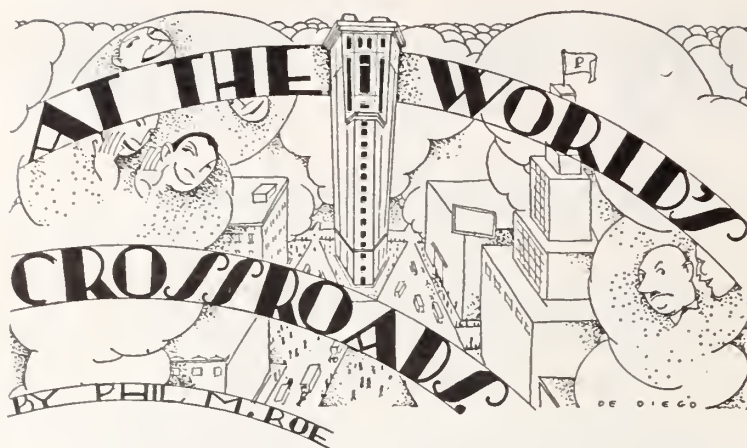


The trout in **Jake Hopler's Pond**, down Naughtway (This is the name of a place) all are waiting for **P. A. ("Pathe") Parsons** to come down and snaggle out the biggest members of the family some Sunday afternoon soon. Epes Sargent, of this paper, has promised to carry the bait and between the two it is expected that a supply of fish stories will be brought back to Broadway that will keep the trade interested all summer.

Epes, who won the Hopler Gold Medal last season for landing the biggest bullhead, will now try his hand at trout, using the same old hat. P. A., of course, will fly-cast in the conventional way. The winner will receive the freedom of the city for the cigars.

Leon J. Bamberger has got out a most striking and colorful broadside on "Chang," Paramount's newest screen sensation, which opened at the Rivoli on Friday. It is of the "teaser" variety, very cleverly done, and arouses the curiosity without in any way disclosing the smashing big effects shown in this amazing picture. It has been used in a big mail campaign around New York and should be productive of much business.

Ham Thompson, whose genial spirit has made "Service For Authors, Inc.," a high word among writing folk, moved his collection of manuscripts and office furniture from the Aeolian Building to the new French Building, 551 Fifth avenue, this week. His removal might be termed a transition from music to languages, as it were, with business as usual.



The latest thing on Broadway is a taxicab labeled: "**The New Roxy—Pride of New York.**" It is painted a silver gray color and is very much in demand, being occupied each time we have seen it. Maybe there is a fleet of them, and if so, it bespeaks an up-to-dateness and an appreciation of the advertising value of the name which does credit to the business sense of the backers of the cab company, if not to their ethical standards.

A cheering crowd standing in the pouring rain, following the opening of "Camille" at the Globe, last week, may have puzzled some folks. It was not the picture they were cheering, however, but **Vic "Lochinvar" Shapiro**, carrying his lady to a hard-



ily captured taxicab across the torrent on 46th street, so her feet wouldn't get wet.

Who says the age of chivalry is past?

Herbert Brenon, who is to make "Sorrel and Son" for United Artists, is back in New York after a few weeks spent in England, where he conferred with Warren Deeping, the author, on the treatment of the picture version of his novel. When leaving New York, Brenon said he might visit George Bernard Shaw, but if he did so he has not revealed the result of his interview. Shaw still seems to be coy and cold toward the movies.

Mary W. Rusk, elected assistant treasurer for United Artists, a fortnight ago, is the first woman to be so honored. Originally associated with the late Hiram Abrams at Famous Players in 1916, she served with George Creel during the war in an important executive capacity, returning in 1919 as secretary to Mr. Abrams, upon the formation of United Artists, where she has remained ever since.

According to **J. L. Baird**, the reputed inventor, it is now possible to transmit the sound of an image by television. In despatches from London, Mr. Baird states that "the sound of his face" when flashed to New York, "sounded like a scratch."

What some faces, we can think of, would "sound" like, need not be speculated on at this time. Buster Keaton's, for instance, probably would be a dead silence, while Lon Chaney's might be almost anything, with the chances favoring the latter. Feminine stars who have had their faces "lifted," might register "static."

Movie tests, a few years hence, may have to be taken in sound-proof vaults, for this reason.

All salesmen are more or less poets—or they wouldn't be salesmen. Unfortunately, poetry is barred in this department or it would be a delight to quote from the current issue of "The Film Salesman," an ode to a "Contract," entitled "Just a Bundle of Rags," where "indignation" and "Arbitration" and "Committee" and "no pity" are rhymed most ingeniously, if not altogether musically.

Also certain lines about "knowing when Spring is here," "when they start repairing chairs, in deserted open airs," which has a magnificent and metrical sweep to it, any way you take it. **Jack Ellis**, of F. B. O., vice-president of Motion Picture Salesmen, Inc.,



who is the author of these delectable verses should not remain unknown to fame. Here's a sweet singer, who ought to be crowned (with the laurel) and whom we bet can melt the heart and loosen the fountain pen of the hardest boiled exhibitor once he turns loose his lyric sales appeal. Get a copy of "The Film Salesman" from **Editor Jack Goldstein**, if you doubt it.

SOON we will have "sound pictures" in the newsreel field. **Fox News**, using the **Movietone**, the **Fox-Case** photographic device, which records sound and action simultaneously on the film, has already demonstrated that it can be successfully used out-of-doors as well as in the studio.

The West Point cadets on parade with their full band accompaniment, and the commands of the officers, has been filmed and other events of public interest have been recorded to the satisfaction of the Fox officials in sound and pictures.

It becomes now merely a matter of theatre equipment to reproduce what will surely be one of the most amazing developments of the dramatic and news reel and one which will give to the theatres first installing it a tremendous advantage over their competition.

Right here is the place to record that the first contract for the Movietone service, which will include the Fox News and other sound pictures from the Fox-Case studios, has been signed by **Karl Hoblitzelle** of the Interstate Amusement Co., with headquarters in Dallas, Texas. The arrangement calls for the installation of the Movietone in the Majestic Theatres in Dallas, Fort Worth, San Antonio, Houston and Little Rock, Ark., and the Ritz in Birmingham, Ala.

Once more William Fox is showing the way to the industry.

United Artists have given to the world twelve points for movie press agents to ponder, centering on the idea that all stories should be written briefly, stand on their own feet as "news" and be treated accordingly by editors.

A splendid suggestion, doubtless taking a lot of brain strain



off the publicity department of United Artists, to say nothing of its possibly helpful effect on the editors, if they do not hope for too much.

How far it may be adaptable to the publicity departments of other film companies is yet to be shown, however, for most of these, whose stars have no personal representatives to broadcast their praises for them, as is the case with United Artists, will have to continue to gargle adjectives as of yore and maintain their high-powered tripe factories at the same old speed.

At any rate it is a noble gesture—a beau geste in a wilderness of worn out words, a magnificent mirage in a desert of drivel.



HENDERSON HICKS, Sheriff of Midvale, chewed nervously at the very good cigar that Tom Belding, manager of the City Theatre, had presented him. It hurt worse to put the bee on Tom through the haze of his own good tobacco.

"I can't do nothing," he explained. "I can't see that 'Torrid Love' is any worse than the show they gave at the Reform Club last winter, but old 'Mom' Bassett has made a kick, and it's too darned close to election to try and stall. Ain't you got something you can run tonight instead of that picture?"

"Sure," responded Belding briskly. "I got the news reel and a two reel comedy and an Aesop's Fable. All I need is a feature to get a turnaway."

"Don't mind me, Hen. I'll have to stand a loss, but no gang of hen truly-goods is going to get me licked. I'll fix 'em somehow, if it takes a year. Come down tonight. It's going to be good."

Hicks lumbered out, glad that Belding had taken it so nicely, and Tom came close upon his heels, headed in the direction of his printers. Two hours later the small town was flooded with throwaways announcing that owing to the protests of the Women's Reform Club there would be no presentation of "Torrid Love" that evening. It added that there would be presented an all-star comedy bill with many added attractions.

What the added attractions would be was explained by the bottom of the circular, which offered \$10 and \$5 for the best contributions from local talent.

At a twenty-cent admission Belding played to a turnaway, and the patrons voted it one of the best shows of the season, for the local boys and girls were eager to show their abilities and there were many clever amateurs in Midvale. The scheme worked so well that Belding decided to make it a permanent stunt, working it about once every six weeks, or more often if a picture looked a bit shaky.

He had been driven into a money making scheme, but that did not alter his feelings toward the Reform Club. In spite of his profit he still yearned for revenge.

He had not long to wait. The announcement that Fox would release "Ankles Preferred" gave him his tip, and simultaneous with the announcement of that picture he inaugurated a "Pretty Ankles" contest, giving more space to the contest than to the feature.

It was all very simple. "Legs you've all seen and should remember" according to the wording of the announcement, were to be displayed to slightly below the knees, and the prettiest ankles would be given a silver loving cup, which was to be displayed in the window of the local jeweler.

It was about three hours and ten minutes after the first announcement that Tom received his expected visit from "Mom" Bassett, the official intermeddler for the Reform Club. "Mom" probably was the most disliked person in seven states. She was the perpetual objector. Nothing seemed to escape her attention, but when she tried to have the Reverend Peter Halsey dismissed because he had preached a sermon on the repentant Magdalene, even the ministers felt that she had gone a bit too far. Officially they had to seem to approve of her perpetual warfare for cleanliness, but personally they felt that "Mom" was a first class pest.

Belding was suave almost to the point of irritation. "Mom" wanted a fight and it aggrieved her that Belding should so cheerfully greet her and admit that perhaps, from her point of view, an exhibition of ankles might be—er—perhaps, just a little extreme.

"On the other hand," he pointed out, "there is not a girl in town who would be showing more than she does on the street. Many of them would be showing less. Art, Mrs. Bassett, is an elevating and uplifting influence, and I believe that a pair of trim ankles are artistic in the extreme."

"Art is just an excuse for nudity," thundered the irate reformer. "Anyhow, Mr. Belding, I did not come here to discuss art, but to give you an opportunity to withdraw your obscene suggestion before I swear out a warrant for your arrest."

"Thanks for the buggy ride," responded Belding flippantly, "but I can assure you that the show will go on, and I shall be perfectly willing to answer to the law."

Mrs. Bassett flounced out, and a few minutes later was closeted with Henderson Hicks, demanding that Belding be arrested forthwith.

"I can't arrest him unless the show is indecent," protested Hicks, "and we can't say it's indecent until we see it. I'm afraid you'll have to let him go ahead, Mrs. Bassett, and make the charge after you see what it is."

"I shall certainly do that," she assured, and she slammed the door as she went out, with a force that nearly shattered the glass panel.

Nothing daunted, she transferred her campaign to the newspapers, calling upon the inhabitants of Midvale in the name of decency to rebuke Belding by remaining away from the City theatre that evening.

Belding came back with the reply courteous, and by the time the showing date was reached the Pretty Ankles contest had been so well advertised that they had arranged excursions from nearby towns. Belding ran the price up to his roadshow rates, with all seats reserved, and even at that he felt keen regret that there were only 1200 tickets with standing room for perhaps another 200.

There were 1497 persons in the house when the second night show went on, and Mrs. Bassett was prominent in the very front row, moving uneasily in her seat and keeping an eagle eye on Henderson Hicks, who also had been favored with a front seat.

She did not exactly enjoy the picture, but her mind was too much occupied with the contest to give her thought about the now and then generous display of hosiery, and she was quiet until the lights went on and Belding came out on the apron to announce the contest. A dozen of the smartest girls in town made their way back stage, smiling broadly. Belding had fixed it with them.

"One moment, Mr. Belding," she called, as Tom was about to leave the stage. "For the last time I urge you to abandon this foul, this hellish display of depravity. Mr. Hicks, I call upon you to do your duty—"

What else she said was lost in a storm of catcalls and jeers. In all her career "Mom" never had been so cordially disliked. Vainly Belding tried to quiet the crowd, but finally he gave up with a gesture of resignation and disappeared into the entrance.

A moment later the curtain in one rose about twelve inches, and a shout greeted the display of some two dozen legs that did not need the sign "Courtesy of the Blue Front Dry Goods Store," that was placed on either side of the stage. They were, as Belding had said, the best known legs in town, for they had been in the show windows for years.

Mrs. Bassett is moving her husband and the rest of her household goods to Centreville next month.

A Handful of Queens, Kings and Jacks



CLARA BOW, Paramount player, looks as if she were going to burst into a tango.



NORMA TALMADGE and Gilbert Roland in First National's "Camille" which had its premiere at the Globe Theatre, New York, on the twenty-first.



SALLY O'NEIL, M-G-M player, has just presented the head of the Pacific Coast League with a loving cup.



INFINITESIMAL. Mary Ann Jackson, Sennett-Pathe player, isn't big enough to get all that candy into her.



SONYA LAMBERT, one of the ravishing newcomers to Hollywood quickly snatched up by M-G-M.



DOLORES COSTELLO is working on her next Warner starring picture, "A Million Bid."



"BIG BOY" trying to get away with a steak in "Atta Baby," an Educational-Juvenile comedy.



MARJORIE BEEBE is playing in Fox's "Rich But Honest."



RAMON NOVARRO and John Miljan trying to settle a dispute in M-G-M's "Lovers." A razor would come in handy.



NANCY NASH is also playing in Fox's "Rich But Honest."

In A Little Spanish Town



MAY McAVOY, Warner Bros.'s star, reads over a scene to a member of her supporting cast in "Irish Hearts."



WHY shouldn't Madge Bellamy be happy? She's just learned that Fox's "Ankles Preferred," has been held over for a second week at the Roxy, N. Y.



BEBE DANIELS and James Hall in Paramount's "Senorita." In this picture Bebe becomes alarmingly adept with the South American bull whip.



ALLENE RAY, serial star, far from the maddening rush of serial props.



MARY PICKFORD'S next will be a five-and-ten-cent-poor-working-girl romance based on a novel by Kathleen Norris for United Artists release.



M-G-M have all the luck. As soon as Avonnie Taylor came to Hollywood they immediately put her under contract.



'T'WAS on the Orinoco that I socked him on the coco. Charlotte Stevens playfully throwing coconuts at somebody in Tiffany's "The Enchanted Island."



EDDIE CANTOR is fascinated as Babe London grabs him coyly around the neck and gurgles a sweet invitation to dance in Eddie's second for Paramount "Special Delivery."



COLLEEN MOORE'S next for First National will be "Naughty But Nice," directed by Millard Webb.

Hors d'oeuvres from United Artists



RONALD COLMAN and Vilma Banky in a scene from "The Magic Flame," Henry King's latest production for Samuel Goldwyn.



CHARLIE CHAPLIN in a contemplative mood in his latest opus "The Circus." Note that his morning coat is slightly creased.



NORMA TALMADGE gives Noah Beery the razz in a scene from "The Dove," Miss Talmadge's first United Artists release.



DOLORES DEL RIO as she will appear in "Ramona," her first starring vehicle for Inspiration-Carewe and United Artists release.



GLORIA SWANSON'S second United Artists picture will be "The Battalion of Death."



GILDA GRAY will appear in "Passionate Island," her first for Samuel Goldwyn.



JOHN BARRYMORE, pictured above in "The Beloved Rogue," will do "Cellini" as his second United Artists picture.



"THE GARDEN OF EDEN" will be Corinne Griffith's first independent production for United Artists.

UNIVERSAL'S GREATEST YEAR

With a Greatly Increased Production Schedule of Super Pictures, Universal Jewels and High Class Short Product, Carl Laemmle's Organization Faces Its Greatest Season—A Well Oiled Sales Organization and A Rapidly Expanding Theatre Chain and Export System Place Universal in an Enviably Position

ALL signs point to an exceptionally big year for the Universal Pictures Corporation and its chief, Carl Laemmle. The principal reason for the rosy outlook on the part of Universal officials, executives and the rank and file of that world-wide organization, lies in the record-breaking line-up of pictures scheduled for release next season by that company.

With an ambitious program calling for half again as many super productions as ever before, an unprecedented line-up of Universal Jewel pictures with the picked stars of the screen, new series of aviation and other thriller features, more of those perennial box-office hits, the Universal Western features, plus an array of Short Subjects that will take second place to none in the industry, the Universal people have reason to look forward to the new year with confidence and enthusiasm. Universal salesmen proudly boast that Universal has the BIG pictures for next year. They also seem to have the Jewels, the Westerns and the Short Subjects, too.

It is not alone in the increased quantity and higher quality of its announced product, much of which already is ready for screening, that Universal stands out as prime contender for future honors. The Laemmle organization has undergone vast changes during the past year or so, changes that have combined to place Universal in an enviable position in the motion picture industry.

Forced into the theatre field in order to find outlets for its product in certain



CARL LAEMMLE

sections, the Universal Chain Theatrical Enterprises now owns, controls or has an important interest in almost 300 theatres in the United States and Canada and a number of others elsewhere in the world. The U. S. houses include such important chains as the Shine Circuit in New York State, the original Sparkes Circuit in Florida, the Hostetler Circuit in Nebraska and elsewhere, the Capitol City Enterprises in Kansas and Missouri, and a number of other outstanding chains. There also are many

isolated houses of supreme importance, the principal one being the Colony Theatre, Broadway, which becomes Universal leading presentation house September 1st, under the direction of Dr. Hugo Riesenfeld.

In the foreign field, Universal has seen a remarkable expansion during recent months. Now represented in almost every civilized country on the globe by its own Exchanges, the Laemmle organization is truly world-wide and animated with a singleness of purpose—to boost Universal to the pinnacle of motion picture prestige. The last important territory to be placed under a Universal Exchange system was Central Europe. N. L. Manheim, Universal export manager, has just returned from Germany, where he created a new exchange system for Universal based on Berlin.

From every quarter and in every phase of its activities, Universal reports betterment—in the increased acquisition of better story material from more popular writers, in the higher class and reputation of its scenario staff and script men, in the increased importance of its directorial corps, its unit supervisors, its new season's line-up of big stars and new screen "finds," both young men and pretty and promising girls, in the expertness of its technical staff and the production heads, and in the ability of its film editors and title men. All of these factors go to back up Universal's contention that its 1927-1928 product will be an eye-opener to the industry and a joy to the public.

Carl Laemmle's Twenty-First Year

Universal World-wide in its Activities

CARL LAEMMLE celebrated his 21st year in the motion picture industry several months ago. It also corresponded to his 60th birthday. In a testimonial celebration held in a big Los Angeles hotel, most of the prominent persons of the industry joined to pay tribute to his great success and to the high peak to which his energy and efforts have raised the Universal Pictures Corporation.

Snatched only a few brief months before from the shadow of the grave, following an emergency appendicitis operation in London, Laemmle, at the threshold of his 21st motion picture year, has many reasons to be proud of Universal and its worldwide ramifications. Several outstanding factors which recently have come to a head, made this anniversary—this coming of age of the Laemmle organization, particularly fitting.

From modest beginnings, Universal has arisen to a highly important position in the screen world, both here and abroad. It is thoroughly modern and its ever-increasing activities stamp it as having the most promising future of any similar organization. In the last year, the Laemmle forces have taken on new dignity by reason of a widely increased scope and a rapidly enlarging zone of influence.

The past year has marked, for one thing, the most impressive strides ever taken in the production field by any one company in any one year. Never has a company

spread out and increased its picture making potentialities as Universal has in the past months. Principal in this has been the means taken to increase Universal's output of super productions. Where previous years have seen two or three, five or six super pictures, and where last year saw the making of eight super pictures by Universal, the present season sees twelve big outstanding photodramas in production or near it.

The same ratio holds good in the other lines of product. More Jewels are scheduled, new thrill features, and an exceptional increase in the Short product field. This Short Subject increase not only includes an increase in the quantity of one and two-reelers being turned out, but includes a distinct betterment in type and quality of product. New high-class series, new style chapter pictures, screen novelties and other additions to the Universal schedule of former years, now are in the making. This big forward step in its picture making program is perhaps the most notable thing about Universal's present prospects. It means better pictures for next season—and better pictures carry their message right down to the box office till.

Universal also is stepping right out in other lines. For the first time, Universal will have a regular and permanent Broadway first-run house—the Colony Theatre, which will be directed by the famous Dr. Hugo Riesenfeld. This house will

be a fitting cap-piece to the powerful chain of theatres built up by the Universal organization in those territories which Universal formerly was frozen out of. This Universal chain, including such enterprising theatre troupes as the Schine circuit, the Hostettler circuit, the Sparkes circuit and the Capitol enterprises of Kansas City, Mo.

Keeping step with the expansion of Universal's production facilities and its growing list of bigger pictures, Universal's prestige as mirrored by the sales reports and the box office reports has likewise climbed spiritedly. Laemmle's 21st year is a year in which he may well look upon the organization of his creation with satisfaction and pride.

UNIVERSAL is perhaps the striking example of the rapid spread over the entire globe of the activities of the modern motion picture organization. There is no civilized country in the globe not reached by Universal pictures, and it is a matter of pride with Laemmle than in most of these places, Universal pictures are distributed by Universal exchanges, organized from New York, and administered from the Universal Home Office.

Laemmle was the first American film producer to foresee the coming importance of the foreign field. As far back as 1915, he sent Tom Cochrane, one of the famous Cochrane brothers, to the Orient to lay the groundwork for the vast

Universal exchange system which has since grown up in Japan, China, the Straits Settlements and India. At the same time he sent another emissary to South America, where the first American branch office on that continent was opened up in Rio. At that time, sales agencies were established in Chile, Argentine and Peru.

Laemmle's next field was the continent of Europe, where he first worked through agents. The next big move was in 1920, when he sent James V. Bryson to Australia, where that film executive established a strong exchange system covering Australia and New Zealand, and remained several years perfecting the vogue of Universal pictures in the Antipodes.

Bryson returned to America by way of the West Coast of South America, where steps were taken for the eventual formation of distinctly American exchanges in almost all of South America. From the United States, Bryson next was sent to England, there to take over the European Motion Picture Company, the British distributing organization for Universal product.

Laemmle's next and latest big move in the foreign field was taken early this Spring, when N. L. Mannheim, export manager, went to Berlin and inaugurated a new Universal exchange system for middle Europe.

Together with its exchanges and branch agents in all corners of the world, Universal also is gradually building up a far-flung chain of theatres, which are modeled on the high-class picture palaces of America, and which give Universal pictures a proper setting in the Old World and other foreign fields.

Twelve Super Productions Listed by Laemmle Organization for Next Season

"Uncle Tom's Cabin," "Show Boat," "Les Miserables" and "The Cat and the Canary" Head the Schedule

CARL LAEMMLE'S hat is in the ring for next season when it comes to big, outstanding pictures. Astutely gauging the direction of the public's taste, he has completed plans for an unusual array of super-productions for next year. In fact, the Universal output of big specials will be increased 50 per cent for the coming season. Where eight big pictures were released this year, twelve will be offered to the public during the 1927-1928 season.

These twelve super-productions are in addition to the long list of high class Universal Jewels scheduled, excellent first-run pictures made with such stars as Laura La Plante, Mary Philbin, Marian Nixon, Renee Adoree, Betty Compson, Jean Hersholt, Norman Kerry, Hoot Gibson, Francis X. Bushman and similar box-office favorites. Also are in addition to the ten Thrill features, five made with Al Wilson, the air-devil, and five with Dynamite, a noted dog star, as well as twelve Western features made with Fred Humes and Ted Wells.

They are the "creme de la creme" of the Universal production activities and they stack up with such outstanding Universal supers of the past as "The Hunchback of Notre Dame," "The Phantom of the Opera," "The Storm" and similar big successes. In projecting twelve such pictures for the coming year, Carl Laemmle is believed to have set a dazzling record for the industry. With one big Super picture a month all during the approaching season, the Universal people may well boast that "Universal has the Big pictures for next year."

The twelve Supers will be "Uncle Tom's Cabin," "The Man Who Laughs," "Show Boat," "The Cat and the Canary," "The Cohens and Kellys in Paris," "Les Miserables," "Love Me and the World is Mine," "The Big Gun," and four Reginald Denny Supers, "Good Morning, Judge," "Out All Night,"

under the skilled hands of Harry Pollard, Universal's ace of aces in the directorial field, this Super-cinema is near the \$2,000,000 mark in production cost. A determination to assure verisimilitude in this picture brought Harry Pollard and his company all the way from California to the East Coast more than

In addition to the costly location trips, unlimited measures have been taken at Universal City during the last seven months in the construction of Southern mansions and similar sets needed to portray faithfully the locales and sequences of the story. Harvey Thew, who adapted the story and prepared the script, preserved in full measure the stirring drama of the book and the colorful atmosphere and characterizations. Pollard, the director, has taken infinite pains in making the picture as epochal to the screen as the book was in its day.

Perhaps the most striking feature of this production is the extraordinary cast assembled at Universal City to enact the roles that once rocked a continent—Uncle Tom, Little Eva, Simon Legree, Topsy, Eliza and others. The pick of screenedom is there, and the picture actually boasts a cast of forty-five principals. Many of these screen favorites are stars in their own right.

An idea of the sumptuousness in characterizations to be found in the picture may be had from the knowledge of the following assignments: Simon Legree is played by George Siegmann; Eliza by Marguerita Fischer; Uncle Tom by James B. Lowe, the famous colored actor; Cassie by Eulalie Jensen; George Harris, the slave, by Arthur Edmund Carewe; Shelby by Jack Mower; Lawyer Marks by Lucien Littlefield; Adolph by Rolfe Sedan; Mrs. Shelby by Vivian Oakland; Tom Loker by J. Gordon Russell; Mrs. St. Claire by Gertrude Astor; Little Eva by Virginia Grey, and Topsy by Mona Ray. Others among the principals are Adolph Milar, Skipper Zeff, Lassie Lou Ahern, Eileen Manning, John Roche, Gertrude Howard, Geoffrey

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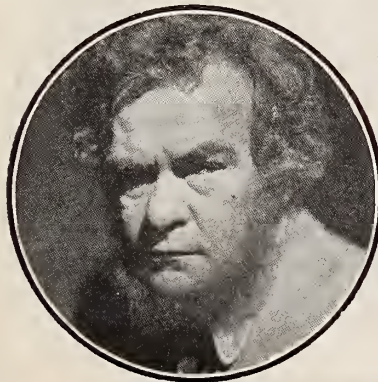


Marguerita Fischer and Arthur Edmund Carewe in "Uncle Tom's Cabin."

"Ask Me Another," and "The Canvass Kisser."

Foremost of all, and destined, it is said, to be foremost in the entire industry for next year, if not for the entire span of the industry's history, will be "Uncle Tom's Cabin," Laemmle's super-proportioned photodrama of the world-famous Harriet Beecher Stowe novel and play. Now assuming its final form

a year ago, when ice-jams featured many Eastern streams. After a stay in Pennsylvania, the company spent several weeks at Plattsburgh, N. Y., getting ice-scenes for the famous flight of Eliza across the ice. Last summer, many more weeks were spent up and down the Mississippi River, filming plantation scenes, river boat scenes and other Southern atmosphere.



George Siegmann as Simon Legree, Virginia Grey as Little Eva, Mona Ray as Topsy and James Lowe as Uncle

Universal Has Big Pictures

Grace and many well-known players. In addition, literally thousands have been used as extras in the various scenes.

It is the biggest story in American history, made in the biggest way ever conceived for the screen. Edward J. Montagne, Universal Scenario chief, supervised it in person, and Charles Stumar, an ace among cameramen, headed the battery of photographic experts on the job. This production will be road-showed by Universal beginning next Fall as no picture has ever been road-showed by that company before. At the Universal home office it is promised that even the road-showing of the original play will be out-stepped by the handling of the new big picture version.

"The Man Who Laughs" will be an unusual photodrama, first because it is being adapted from "L'homme Qui Rit," one of the strangest and most gripping stories ever written, and also because it will be made by Paul Leni, who in a few brief months at Universal City has proven himself the top-most maker of thrilling and artistic screen situations in the directorial field today. Victor Hugo, the unequalled peer of all literary history, wrote "L'homme Qui Rit." Carl Laemmle obtained the screen rights of this world famous story from the Societe General de Films de Paris.

A story so exotic and so unusual, dealing with one of the weirdest characters in fiction, long has challenged the courage and ability of the motion picture industry. Universal first conceived the film as a monster production to be made in France. For the famous central character, Gwynplaine, the noble youth stolen by gypsies and mutilated so that his face bore a perpetual grin, such an actor as Lon Chaney was envisioned. Later,

however, Laemmle found he could get the services of the famous continental screen character-creator, Conrad Veidt. This noted star of such outstanding German pictures as "The Cabinet of Caligari," the "Living Mask," "The Student of Prague," and "The Three Wax Works," and who won great attention in America by his role as

ure in the motion picture world, will supervise the production, which Universal promises as a picture which will cause a sensation. It will be Paul Leni's fourth American picture, and if he progresses as rapidly during his third and fourth as he has from his first to his second, it will be outstanding in every way.

grand proportions as "Uncle Tom." Charles Kenyon, rated as one of the best script men on the West Coast, is now adapting the novel to the screen.

According to present indications, "Show Boat," a gripping tale of theatrical life on a Mississippi river show-boat, will have Mary Philbin and Norman Kerry in the principal roles of Magnolia Hawks and Gaylord Ravenal, the strangely mated lovers of the stirring story.

Pollard again will bring a company East and keep his cameramen grinding during eventful sequences stages in the exact locale of the story—the broad bosom of the Mississippi, and the curious wharves and levees that fringe its banks. The "river-town" will come into its own and the colorful life of the show-boat people will be paraded across the screen in the same kaleidoscopic pageant that Edna Ferber has traced across the pages of her epic novel. The Father of Waters in rage, a mood which the daily papers now are chronicling in column after column of dire disaster and denudation, will be an integral part of the drama and action of this super-production. Universal now has a battery of cameramen taking shots of the destruction and havoc hourly being done by what is termed as the worst Mississippi flood in years.

"Show Boat" ran serially in the Woman's Home Companion, with a circulation of one and one-half millions, and has gone into its third printing as a novel, totalling more than 200,000 copies. It has been estimated that more than six million people have read the story—an amazing total which promises an exceptional ready-made audience for the picture in every locality.

(Continued on next page)



Mary Philbin and Norman Kerry, co-stars in "Love Me and the World Is Mine."

Louis XI in "The Beloved Rogue," the recent John Barrymore opus, now is at Universal City preparing for the beginning of the big Victor Hugo production.

Mary Philbin, the popular Universal emotional actress, will play the role of Dea, the blind heroine in "The Man Who Laughs." Others in the cast are under consideration and will be announced shortly. J. Grubb Alexander, veteran scenario writer and screen author, is in charge of the adaptation and script. Bela Sekely, author, critic, newspaperman and war correspondent, now an important fig-

"Show Boat" will be an elaborate screen adaptation of the sensational Edna Ferber novel, rated as the best seller in years, and the most widely discussed novel in America. Universal acquired the rights to this book only after spirited bidding and at a staggering price which approximated six figures.

To the super-veteran, Harry Pollard, goes the toga of responsibility for the making of this picture. He will begin it as soon as he has completed the editing of "Uncle Tom's Cabin." It is expected he will make it on the same



Scenes from "The Cat and the Canary," Universal's great mystery melodrama directed by Paul Leni with Laura La Plante as the star.

Universal's Epic "Les Miserables"

"The Cat and the Canary," another of the big Universal Supers, is the screen adaptation of the famous Broadway mystery play by John Millard. This was one of the first and most successful mystery plays. It has been road-showed as a play in every section of the country and is one of the most popular stock offerings. Paul Leni, noted European director, has made a picture from it that experts say has more punch and thrill than the play.

With Laura La Plante as the star, and with a high-powered cast, including Creighton Hale, Flora Finch, Tully Marshall, Gertrude Astor, Arthur Edmund Carewe, George Siegmann, Lucien Littlefield, Martha Mattox, Forrest Stanley, Joe Murphy and Billy Engle, Leni had exceptional material with which to work. He rose to the occasion. It was his first American picture. Abroad, he had done such outstanding photodramas as "The Three Wax Works," and other UFA successes. But, in coming to America, he asked for a typically American story. He got it in the John Willard play.

Leni, in this first picture made by him in the New World, proved himself a master-craftsman. It is an American picture, through and through, with only artistic settings and photographic effect impinged upon it from Leni's continental past. It is hailed as the greatest mystery picture ever made and by far the best screen adaptation of a mystery play.

As food after foot of this exotic story unrolls, the spectator is caught in a grip of suspense and mystery practically unknown in the cinema world. Leni has done marvels with his eerie settings, with his

crafty lighting effects and with his consummate mastership of the power of suggestion. This picture will mark a new development in the art of screen technique, say those who have seen it. Reports already

are coming in of various adaptations of Leni's methods and artistry on the part of astute picture makers.

So impressive is this first Leni picture that Universal has chosen

it to open the Colony Theatre, Broadway, New York City, when Universal begins its long term lease on the big New York first run house September 1st next. Dr. Hugo Riesenfeld, to be managing director of the Colony, is elated over the prospect of presenting "The Cat and the Canary" and promises a musical setting and presentation surroundings of a nature well in keeping with the super quality of the production.

"Les Miserables," another of the outstanding Universal offerings, is already well known to America, by reason of a number of try-out presentations and the great volume of advance discussion it has enjoyed. Made by the big French producing organization, the Societe des Cineromans, as an exceptionally faithful adaptation of Victor Hugo's greatest story, Carl Laemmle acquired the world rights for it and will present it as a Universal Film de France.

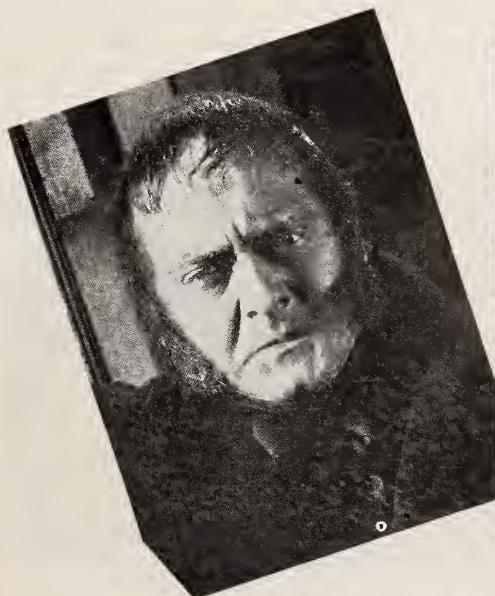
The making of "Les Miserables," called the greatest piece of literature of all time, and revered by every Frenchman as the pinnacle of French belles lettres, was a national event in France. The eye of every Frenchman followed the course of this transfer of "Les Miserables" to the screen. So did lovers of literature in every other country.

The most capable and expensive cast ever assembled in France was engaged and Louis Nalpas, the peer of continental screen art directors, applied his entire time to the production. Henri Fescourt, leading French producer, supervised, with Jean Sapin, editor of *Le Matin*, and a high power in the Cineroman Society, actively interest from start to finish.

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Stars to be seen in Universal Super-Productions. Top: Conrad Veidt and George Lewis. Bottom: Charles Murray and George Sidney.



Scenes from "Les Miserables," the Universal Film de France triumph of the famous Victor Hugo masterpiece. Left: Jean Toulout as Javert; center: Gabriel Gabrio as Jean Valjean and Miss Sandra Milowanoff as Cosette. Right: Miss Milowanoff as Fantine.

Reggie's First Super-Production

A marvelous picture was fore-ordained. Even down to the least important of the 6000 extras, the players put their souls into their work—for the glory of France. It was made with the same fervor as a Passion Play. The results reveal themselves in the most realistic settings, character portrayals and photodramatic sequences ever achieved on celluloid.

In France, in England, in America and elsewhere, this picture has been hailed as "Les Miserables" in every sense of the word, with the immortal Hugo's theme, his brain people, his deftness and subtlety, and even his very soul, translated into motion. Gabriel Babrio, noted French actor, is hailed as the fateful Jean Val Jean to the life. The other players are equally praised by press and public. The humaneness and strong drama of the Hugo story has not lost one thrill, one pang, one colorful suggestion, in its transfer to the screen, say those who have seen it.

"The Big Gun," also scheduled for the coming season as a Super Universal, will be an epic picture of the U. S. Navy. It is being adapted from a gripping magazine story by Richard Barry. The Navy Department is co-operating with Universal in plans for making this production the most comprehensive film account of the Navy in the World War ever attempted. It will be "The Big Parade" of the Navy.

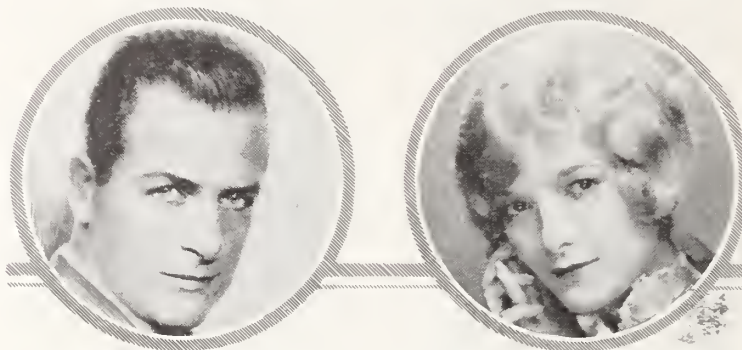
As the lead in this production, rapidly nearing the "shooting" stage at Universal City, Laemmle has selected George Lewis as the hero, a bright young American boy who wins honors in the American

Navy. Lewis is the young star who made such a far-reaching impression and jumped to popularity over-night by his work in "His People." He since has risen to great heights of public favor by his work as the hero of "The Collegians" series.

Irvin Willat, the directorial genius who has made such pictures as "North of 36" and "Wanderings

Also, Harry Pollard directed it, and it is very probable that he will be assigned to make the new one.

"The Cohens and the Kellys" was a sensation last season when it pyramided into a popularity that astounded Universal executives and rapidly rolled up a box-office record that gave it second place to none in the season's history of profit-makers for the exhibitor.



Reginald Denny, Universal's ace, and Marian Nixon, Universal star, to be seen in his first super-production, "Out All Night."

of the Wasteland," will direct "The Big Gun."

As a sequel to the great box-office picture "The Cohens and Kellys," Universal is planning a new picture along the same popular lines. It will be "The Cohens and Kellys in Paris," and it is promised as everything the name implies. Universal will make every attempt to get the same stars and players in the original "Cohens and Kellys." The outstanding ones are Charlie Murray, George Sidney, Vera Gordon, Kate Price, Jason Robards and Olive Hasbrouck.

Universal will go to extremes to turn out "The Cohens and the Kellys in Paris" along similar lines, with the added advantage which the situation of this laughable group of characters in Paris promises to provide. There is no place where Cohen and Kelly could get into more funny situations than the French capital with its incomprehensible porters and hotel crews, its night life, its shrewd shop keepers and its sights of interest and appeal. Universal production chiefs promise they will not overlook a single bet in making this the equal if not the superior

of the first Cohen and Kelly picture.

"Love Me and the World Is Mine," another of the Universal Supers for next season, is an elaborate and dramatic romance directed by Ewald Andre Dupont, the noted German director of "Variety" and other successes. Mary Philbin and Norman Kerry are featured with Betty Compson, George Siegmann and Henry B. Walthall, and supported by a cast of sterling ability and popularity. Among them are Martha Mattox, Robert Anderson, Emily Fitzroy, Charles Puffy, Albert Conti, Mathilde Brundage and Charles Selton.

The production, adapted from a colorful Viennese story by Rudolph Hans Bartsch, is a worthy successor to "Merry Go Round," Universal's super-success of several seasons ago in which Miss Philbin and Mr. Kerry were co-starred, and in which they first attained screen fame, and of "The Phantom of the Opera" in which this same pair was featured.

Universal is building a nationwide exploitation campaign around the title of this super, taken from the famous ballad of two decades ago. The song will be revived. The Bartsch story, known as the "Affairs of Hannerl," was adapted to the screen by Dupont and Paul Kohner. It concerns an unsophisticated village orphan girl who becomes enamored of a young army officer who stops in the village during a manœuvre campaign, and who later follows him to Vienna, to be plunged into a whirl of sophisticated and spectacular night life.



Scenes from "Love Me and the World Is Mine," a Universal super directed by E. A. Dupont, with Norman Kerry, Mary Philbin, Betty Compson and George Siegmann among the featured players.

Universal Tries "Uncle Tom" Again

Universal Has Splendid Gauge of Progress in "Uncle Tom's Cabin"—1914 Production Cost \$15,000 While Present One Costs Close to \$2,000,000

IN 1914 Universal made a screen version of "Uncle Tom's Cabin" at a cost of \$15,000.

Now, thirteen years later, Universal is making another screen version of the famous classic that will, when completed, cost more than 100 times that amount, or close to \$2,000,000.

"Sounds impossible," you say, "regardless of economic conditions, the late unpleasantness, changes in administration and Prohibition, nothing should cost 100 times as much now as it did in the good, old days, when Mary Pickford made a picture a week and the foreign invasion was not dreamed of!"

Impossible or not, it's true and it's happening, so for first hand information we will turn to Harry Pollard, the directorial genius to whom President Carl Laemmle entrusted the gigantic task of making this picture of pictures.

If anyone should know, Pollard should. In the early version he played the title role and in the intervening years, both as actor and director, he has helped the motion picture drop its swaddling clothes and advance by leaps and bounds from a hit or miss, haphazard jumble to one of the three greatest industries in the world; the most colorful, the most incomprehensible, the most interesting industry ever conceived of.

Pollard at first meeting, impresses one as being a rather gruff, outspoken individual with utter contempt for diplomacy and all that it entails. This is bound to strike rather forcibly, as since the time of the first studio, it has been the belief of the layman (and a number in the industry) that to remain in pictures one must be a diplomat of the highest order.

In all fairness it must be stated

says so, whether to the second cameraman or to the general manager it makes no difference to him. The second cameraman or the general manager listens for the simple reason that when Pollard speaks, he knows whereof he speaks.

Pollard's gruffness and apparent lack of convention is because he is wrapped up body and soul in the job at hand. He is ruthless and uncompromising in getting his object accomplished, but he accomplishes it, and that is what counts in the movies or any other walk of life. In his score of years as an actor and director he has been associated with innumerable outstanding successes. In the years to come he will no doubt be associated with

picture for you of the realness of the characters in Harriet Beecher Stowe's novel that gives an entirely different conception from the one you might have had, a conception gained possibly from recollections of a "Tom" show, playing for one performance only in the opera house back home.

"But why should it cost 100 times or more as much to make the picture now than it did thirteen years ago?", you question.

Immediately the dreamer vanishes. In his place is a practical, far-thinking business man.

"It's the demand of the public," he replies. "The motion picture has advanced from nothing to almost a household necessity because the public demanded it. This bunk about the masses not knowing what they want is just that—bunk."

"When I played 'Tom' in the first picture, we made what was considered a good picture, and it was, for 1913. I had a print of it made when I started the present version last year with an idea of looking for material that might help. I laughed outright at the crude sets, we thought were so perfect—the jumping from scene to scene with no attempt made to cover up glaring mistakes. The picture, except for a few minor details, was useless to me. That brought to me the difference between a picture of that time and one to be made today and should point out to you the difference in the cost of the two productions.

"At that the money part is, or should be, negligible. In 1913 there were perhaps 350 movie theatres in the country and the average admission charge was ten cents. Today there are more than 20,000 houses in the United States alone and I don't know how many scattered over the rest of the world, while the scale of admission ranges from twenty-

(Continued on page 862)

Principals in the Cast of Uncle Tom's Cabin

Uncle Tom.....	James B. Lowe
Eva St. Claire.....	Virginia Grey
Simon Legree.....	George Siegmann
Eliza.....	Margarita Fischer
Cassie.....	Eulalie Jensen
George Harris (slave).....	Arthur Edmund Carewe
Haley.....	Adolph Milar
Mr. Shelby.....	Jack Mower
Mrs. Shelby.....	Vivian Oakland
Tom Loker.....	J. Gordon Russell
George Harris (slaveowner).....	Skipper Zeliff
Little Harris.....	Lassie Lou Ahern
Topsy.....	Mona Ray
Miss Ophelia.....	Aileen Manning
St. Claire.....	John Roche
Lawyer Marks.....	Lucien Littlefield
Mrs. St. Claire.....	Gertrude Astor

that this is often true. With the constant changes a rapidly growing industry entails, the soft-spoken person, who can adjust himself to the whims and possible eccentricities of executive after executive, is a sort of necessary evil on the studio lot.

Not so, Harry Pollard. If he thinks something is wrong he

as many more, but Pollard's greatest ambition in life is to make "Uncle Tom's Cabin" the greatest picture ever produced.

Talk with the director for thirty minutes about "Uncle Tom" and his gruffness and bulldog attitude vanish into thin air. His voice softens and he becomes a dreamer. He paints a word



Scenes from "Uncle Tom's Cabin," the Universal super-production of the famous ante-bellum novel and play.

Universal City Studio Facilities Unequalled

**Big Universal Plant Permits Production of Super Pictures
Of All Styles, As Well As Wide Range of Features
and Short Product**

FOR more than twelve years Universal City has maintained its position as the largest and best equipped motion picture plant in the world. Many new production facilities have been recently added to the immense organization which place the make-believe city far and away beyond anything of the kind in existence.

The estimated value of the plant, which covers six hundred acres, is ing growth from the tiny studio at Sunset and Gower streets in which the company started a little more than a dozen years ago. Two thousand employees are kept in the permanent staff on the grounds. These do not include actors, technicians and others who come and go.

There are at Universal City the largest stages in the world, ten of them, with an aggregate square footage of 110,500. For use in inclement weather there are four immense covered stages, which are illuminated with electrical equipment of all kinds.

The electrical plant is one of the wonders of the big plant. Upon it rests the responsibility of getting light wherever a Universal director may need it, whether it be at the bottom of the Pacific or in a mountain cavern 500 miles from the studio. To carry light into the wilderness, Universal has in operation six huge generators which are mounted on trucks. Recently four motor generators of 24,000 amperes have been installed in a sub-station power house of reinforced concrete.

Universal has its own canvas room, its own lumber and planing mill and its own machine shop and foundry. All these are continuously at work meeting the demands of the production and technical departments. The latter department maintains the largest staff of any motion picture organization. In addition, Universal has its own police and fire departments and is the only studio having its own fresh water supply.

The fire department not only extinguishes blazes, but frequently fits into the production scheme of things with its high-powered hydraulic machinery. When the branch of the Los Angeles river, which runs through the property, has been transformed by a dry spell into a mere trickle at the bottom of a ravine, the fire department is often called upon to turn it back into a raging flood to give picture fans another sensation.

The largest privately owned zoo in the world is located on the Universal lot. Its inmates include practically every known type of animal. Universal's horse ranch has a complete stable of animals from aristocrats of the blood to the hardy wire ponies of the plains.

Within the 600 acres may be found every conceivable kind of setting. Here is Vienna with London close by. Peeping over the hill are China, India, Algeria and a South Sea jungle. The brownstone mansions of Old New York and its Bowery are nearby, while a short walk will carry one to New England or into a town of the

early West. The stately cathedral of Notre Dame is not far from Monte Carlo and grim Moscow. The Shelby mansion and the slave quarters of "Uncle Tom Cabin" and other permanent sets fancy to the old plantations. There are among the outstanding sets, solidly built, that have been used and are being used in the making of outdoor scenes for Universal pictures.

This gigantic six-million-dollar machine will be the means of turning out Universal's five and one-half million dollars' worth of productions during the present season, in addition to the many productions that are made on the Universal lot by other companies leasing its facilities.

Directors and Players

The present list of directors includes:

William A. Seiter, Emory Johnson, Richard Smith, Melville Brown, Harry Pollard, Willy Wyler, Robert Hill, Edward Sloan, Paul Leni, Ernst Laemmle, Edward Laemmle, Sidney Olcott and Reeves Eason.

Stars and featured players under contract to Universal:

Hoot Gibson, Norman Kerry, Ivan Moskine, Conrad Veidt, Reginald Denny, Laura LaPlante, Mary Philbin, George Siegmann, George Lewis, Raymond Keane, Charles Puffy, Barbara Kent, Barbara Worth, Marian Nixon, Dorothy Gulliver, Jean Hersholt, Fred Humes, Slim Summerville, Ted Wells, Derelys Perdue, Churchill Ross, Eddie Phillips, Edwardo Raquello and many others.

The Executive Staff

Among the principal executives at Universal City are Henry Henigson, general manager; Victor Nordlinger, casting director; M. J. Murphy, general production head; Lloyd Nosler, film editor; Edward Montagne, scenario editor; Walter Anthony, title editor; Sam Jacobson, publicity director; Charles D. Hall, technical director; A. E. Shadur, electrical department, and R. Gausman, master of properties.

Heading the list of production supervisors is Carl Laemmle, Jr. Among the other supervisors are Bela Sekely, Paul Kohner and William Lord Wright.

The Scenario Staff

E. J. Montagne is editor-in-chief of the scenario department, having charge of an extensive staff whose work is to sift the current literary product of the world to the bone, to buy outstanding stories and plays and to adapt these stories to the screen. Charles A. Logue is in charge of dramatic continuities. Joseph Uoland manages comedy continuities and Frank Beresford heads the staff of the reading department consisting of fourteen readers.

The Eastern scenario department, of which Phelps Decker is editor, reviews all plays opening in the East and keeps in close touch with the book publishers, reading and reporting on important forthcoming works of fiction while still in manuscript form. Leonard H. Field is in charge of adaptations in the Eastern office. Grace Platt is chief reader.



Striking bird's-eye views of Universal City, the Laemmle studio plant in California. Right: The Back Ranch Zoo and Special Sets. Left: The Front, showing Ca huenga Boulevard and the Universal City administration buildings, shops, dressing rooms and big stages.

The Big Gun Group

The Chinese Parrot

"The Chinese Parrot," by Earl Derr Biggers, one of the most popular Saturday Evening Post serials in years, and now in the best seller class as a \$2 novel, heads the Big Gun Group of Universal-Jewels. Paul Leni, director of the super special, "The Cat and the Canary," is making "The Chinese Parrot."

Marian Nixon, co-star of "Span-gles," and Hobart Bosworth head the cast which includes K. Sojin, Florence Turner, Edmund Burns, Fred Esmelton, Albert Conti, Ed Kennedy and George Kuva.

Earl Derr Biggers is the author of many outstanding stage and screen hits, including "Seven Keys to Baldpate" and "It Pays to Advertise."

Paul Leni, although a newcomer to Universal City, is already established as a distinguished director. His "Three Wax Works," which he made for the German UFA Company, made a name for him overnight, creating as much published discussion in this country as is usually occasioned by an American super picture. His first productions for Universal will therefore be awaited with uncommon interest.

Leni's unusual handling of "The Cat and the Canary" was largely responsible for his assignment to "The Chinese Parrot," which is a peculiarly colorful and wierd melodrama that lends itself to the remarkable feats of design and the strange camera effects of which Leni has proven himself a master.

War Eagles

The masterly hand of Emory Johnson, director of "The Fourth Commandment," holds the megaphone in the making of "War Eagles," Universal's thrilling drama of the flying front during

the world conflict. Raymond Keane and Barbara Kent are co-starred.

Almost as dramatic as the picture itself is the story of its authorship. Lieutenant Ralph Blanchard, a fighting air man during the European war, wrote the story after eight years of reminiscence. The pathos, the tragedy, the futility of war had burned indelibly into his soul since he returned with the victorious troops.

Into his tale he poured the anguish of nations and the super folly of men who became drunk with the lust of destruction, and against this dim background of carnage he painted a picture of young love to contradict the grinning god of war.

Raymond Keane, who enacts the role of a youthful American flyer, burst into the featured firmament of the films when Buchowetski selected him to play opposite Laura La Plante in "The Midnight Sun."

Barbara Kent, whose recent featured performance in "Flesh and the Devil," awakened enviable praise, is the charming and vivacious French girl who captures the heart of the American bird man and finally spurs him to a deed of reckless courage.

The sensational drama of "War Eagles" and its tender love interest are rendered more striking because of the intimate human characters in the trenches conjured from the memory of the author. These characters produce laughs between thrills in this epic of the air.

In addition to Raymond Keane and Barbara Kent the cast includes Nigel Barrie, Jack Pennick, Donald Stuart, Cuyler Supplee, Frank Campbell, Marcella Daly, Eugene Pouyet, Wilson Bengie, Brent Overstreet and Lieut. Egbert Cook.

7 Hoot Gibson Jewels

Peter B. Kyne, one of the foremost writers of adventure stories for the Saturday Evening Post and Cosmopolitan and author



Marion Nixon as she appears in "The Chinese Parrot."

of many best sellers, is the author of the first two pictures of the Big Gun Group in which Hoot Gibson will be starred. They are "Galloping Fury" and "The Rawhide Kid."

Kyne is the author of several of Gibson's former successes. His humorous action stories of the rawboned West have proven perfect vehicles for the particular talents of Hoot and have done much toward placing this star in the unique position he holds on the screen.

"Galloping Fury" and "The Rawhide Kid" are both exciting stories woven about the character type in which Hoot Gibson has made himself famous the world over. It is doubtful whether the star is more renowned for his superb riding than he is for his infectious good humor. Both of these success elements form the substance of the stories by Kyne, who has written with his usual consummate skill and ingenuity.

Equally distinguished authors have been engaged to write the other five of the seven Gibson features. The titles of these are "A Trick of Hearts," "The Wild Horse Show," "Painted Ponies," "The Society Cowboy" and "Riding for Fame."

Unexampled production strength and unlimited facilities have been placed behind the Gibson features. Every one will be an expensive production with a supporting cast chosen from the best in the land.

The spirited Gibson personality will be featured along with plenty of fast riding and, as ever, the famous Universal Ranch Riders.

Wild Beauty

Rex, billed as the king of wild horses, will be the star of "Wild Beauty," stirring tale of lawless herds. The author is Sylvia Seid and the director Henry MacRae, maker of a number of big outdoor pictures for Universal.

The unusual backing and production strength which Universal has put behind this picture is reflected in the superb cast which includes June Marlowe, Hugh Allen, Scott Seaton, Hayes Robinson, William Bailey and J. G. Russell.

The story is uncommonly virile and gripping. Beautiful scenic shots will frame the drama of the equine hero.

(Continued on next page)



Universal Jewel Stars. Left to right: Laura La Plante, Hoot Gibson, Ivan Moskine and Lya di Putti.

Jewels Among the Big Guns

Silk Stockings

Laura LaPlante is the star of Universal's adaptation of the stage success, "Silk Stockings," by Cyril Harcourt, which ran for an entire season in New York.

Wesley Ruggles, famous director of light comedy dealing with blooded youth, will make "Silk Stockings." His success with Carl Laemmle, Jr.'s, series, "The Collegians," and his former productions which include "The Plastic Age," with Clara Bow, has stamped him as an uncommon director of this type of light comedy.

Laura LaPlante's recent succession of feature comedy hits which began with "The Teaser" and "Her Big Night" and built up to "The Love Thrill" and "Beware of Widows," has placed her somewhere near the top of her class, or, in the opinion of her more enthusiastic admirers, in a class by herself.

"Silk Stockings" is the type of comedy in which she has made her best hits. It is a smartly dressed and clever production, as the title implies, and is full of the care-free, bubbling humor that fits the dimpled blonde like feathers fit a canary.

The Small Bachelor

The author and director of "The Small Bachelor" form a combination that speak well for this forthcoming Universal-Jewel farce, for it is the product of the pen of P. G. Wodehouse and will be directed by William A. Seiter, who made "The Cheerful Fraud," "What Happened to Jones," "Skinner's Dress Suit" and other laughing successes. Marcel Perez, famous gag man, will have charge of comedy construction.

Wodehouse is an outstanding

humorous author of the Saturday Evening Post, Cosmopolitan and Liberty. His story, "The Small Bachelor," is said to have added hundreds of thousands to the circulation of the latter publication. The highly laughable stories of Wodehouse are especially adaptable to the screen, for he is also a dramatist of consequence, having adapted the present Broadway hit, "The Play's the Thing."

The cast of "The Small Bachelor" includes a number of seasoned

has attained modest renown as a safe cracker, a pretty pickpocket and a palmist inject some amusing surprise elements into the movements of the piece that helps everybody make merry all the day. Scenes quickly shift from sordid surroundings to bespangled ball rooms while ridiculous situations are built up into topheavy towers that fall with a comical crash.

Buck Privates

That love laughs at gunsmiths as well as at locksmiths is dra-

An all star cast will be seen in this big story from the pen of Stuart N. Lake, whose superb sense of the ridiculous is heightened by his feeling for the sympathetic and sublime. Laughs without number occur in the close-ups of our doughboys in their efforts at being friendly with the enemy. And only the hard-hearted will refrain from shedding a tear or two during the deeply affecting scenes that occur between the little German girl whose heart has been won by an American sergeant.

To save the sergeant from falling into the trap prepared for him by her stern parent, the girl, in a spirit of self sacrifice, steals to his billet and tells him never to see her again, making him believe that she has only been romancing. He goes away with the troops, crestfallen. Vigilance committee spies report the girl for talking to the soldier at his billet. In punishment her head is shorn and her father orders her out of the house. The daughter of kultur has suddenly become a social outcast. The man she loves is miles away and his heart is embittered toward the girl who confessed that she was a common flirt. Things can't go on like this in the movies unless something happens. In this case it is a devastating flood that carries away bridges, houses and human hearts. And, incidentally, the terrifying calamity opens the way to a happy ending.

He Knew Women

Ivan Moskine and Lya de Putti are the stars of "He Knew Women," adapted from the musical comedy success, "The Peasant Girl," produced by Morris Gest. Paul Leni, producer of the Universal super special, "The Cat and

(Continued on next page)



Jean Hersholt and June Marlowe in "Alias the Deacon."

farceurs whose names are considered to be a guarantee of certified fun. They are Andre Bereger, Barbara Kent, Ned Sparks, Otis Harlan, Carmelita Geraghty, Vera Lewis, Tom Dugan, George Davis, Gertrude Astor and William Austin.

The story deals with the fantastic efforts of a Greenwich Village artist to effect a matrimonial alliance with the beautiful daughter of a social climber who has her heart set on a lord. A butler who

atically revealed in the Universal-Jewel feature, "Buck Privates," an intimate screen story of our boys in the army of occupation in Germany.

Mel Brown, maker of "Her Big Night," "Taxi! Taxi!" and "Fast and Furious," is the director of "Buck Privates," a comedy riot from start to finish, except where the searchlight is deftly turned on the human and pathetic phases incident to the sojourn of our troops in the land of the vanquished.



Universal Jewel Stars. Left to right: Jean Hersholt, June Marlowe, Betty Compson and George Lewis.

"Cheating Cheaters" Makes Its Screen Debut

the Canary," will direct this elaborate production, which is from the pen of Fritz Stein and Oscar Nedbal.

"He Knew Women" is a whimsical and beautiful story of a man who thought he knew them. The glitter and color of continental nobility rich embellishes the drama which is full of arresting and exciting incident and sparkles with comedy.

A romantic youth trained in the tricks of courtly love, who has a world of cultured womanhood at his feet, is conquered by the simplicity of a peasant girl in a most surprising way.

It becomes less surprising when one considers that the girl part in "He Knew Women" is played by Lya di Putti, who was featured in the UFA production, "Variety." Ivan Moskine, her co-star, became a billboard name of striking importance at a single bound as the star of "Michael Strogoff."

Cheating Cheaters

"Cheating Cheaters" is another monumental Broadway stage success transformed into an unusual motion picture by Edward Laemmle. Betty Compson and Kenneth Harlan head a strong cast in this captivating crook play which combines the airiness of farce with the thrill of mystery and daring. Added to this is the inevitable love affair that refuses to run smooth, even though it is engineered by the smoothest of crooks.

Max Marcin is the author of the play of the same name which kept Broadway and the "road" in the throes of gooseflesh and laughter for a long run.

"Cheating Cheaters" is the screen story of an entrancing shop-lifter who is released from jail through the good offices of a shyster lawyer. Through the same slippery legal parasite she is introduced to a group of safe crackers whose admiration and respect she



Renee Adoree and Robert Frazer in "Back to God's Country."

wins by the deftness of her pocket picking fingers.

A wealthy family on the seashore who boast a rare collection of jewels is selected for fleecing. The beautiful pickpocket is assigned to the work of gaining the freedom of the seaside mansion by making the son of the family fall in love with her. She succeeds beyond the hopes of her companions in crime, for she falls in love with him.

This is followed by a series of melodramatic happenings that develop with the swiftness of farce, and so on to the happy end.

In addition to Betty Compson

and Kenneth Harlan the cast includes Sylvia Ashton, Irwin Connelly, Maude Turner Gordon, E. J. Ratcliffe, Lucien Littlefield, Eddie Gribbon and Cesare Gravina.

Back to God's Country

Renee Adoree, who bounded into the affections of a million fans in "The Big Parade," is the star of "Back to God's Country," adapted from the famous story by James Oliver Curwood, author of many popular novels that have been turned into notable screen successes. These include "North of 36," "Wanderers of the Wasteland" and "The Quest of Joan."

Irvin Willat, director of Uni-

versal's super special, "Big Guns," is the maker of "Back to God's Country," a powerful tale of the northland full of love and tragedy, rich in melodrama and strong in that compelling audience value that is properly known as "dog interest."

The principal players supporting Renee Adoree in the Curwood picture are Walter Long, Robert Frazer, Mitchell Lewis and Stanton Beck.

Hot blood rises high in the land of ice and silence when a beautiful woman, hitting the northern trail with her husband who is disabled by an accident, becomes the object of desire to a man of iron and brawn who has never known defeat. In the trackless waste of the lawless land a tense mortal drama is staged that ends in tragedy and in triumph.

The rare combination of star, director and author, together with the unusual strength of the story, presages for "Back to God's Country" a high place on the Big Gun Group of Universal Jewels.

The Four Flusher

That sensational Broadway stage hit, "The Four Flusher," by Caesar Dunn, will be the first feature starring vehicle for George Lewis, whose appearances as the star of Carl Laemmle, Jr.'s, series, "The Collegians," have made his rise to greater heights inevitable. Mel Brown will direct.

Lewis' first screen role of importance, which was the juvenile part in "His People," was the signal for most of the reviewers to make elaborate predictions for the appealing young fellow with the golden smile. Some of these prophecies have already transpired, and it is expected that this new star will gather fresh laurels in "The Four Flusher" that will give him a flying start on a major starring career, for the story is one of those surefire dramas of

(Continued on next page)



Universal-Jewel stars. Left to right: Kenneth Harlan, Renee Adoree, Andre Beranger and Marian Nixon.

"Finders Keepers" Is Laura's Next

flaming youth, sparkling with comedy and lush with love.

Mel Brown, the director, was the maker of "Her Big Night," "Taxi! Taxi!" and the forthcoming "Fast and Furious" starring Reginald Denny.

"The Four Flusher" is the story of an ambitious youth who is a shoe clerk in a small town. His boundless confidence and optimism lead him to live and love beyond his means until the pink cloud of leaping hope turns black. But have no fear. Fortune smiles late as usual and in the end the right girl comes to his arms.

Finders Keepers

Laura La Plante will be the star of "Finders Keepers," adapted from one of the fascinating "sub-deb" stories by Mary Roberts Rinehart, whose name is familiar to the millions of readers of "The Saturday Evening Post" and "Liberty" as well as to the buyers of best sellers, whose bookshelves are lined with the past successes of this popular writer.

Wesley Ruggles, noted director of comedy-drama and farce, who has made an enviable name for himself in handling stories of the flapper stage of feminine growth, will direct "Finders Keepers." His direction of Clara Bow in "The Plastic Age" and his more recent success with Carl Laemmle, Jr.'s "Collegians" made him the logical man for this new story of the delightful and lovable "Bab," who was first characterized on the screen by Marguerite Clark.

It is to be expected that Universal's dimpled blonde will make a new and delightful interpretation of the amusing leading character of "Finders Keepers," for she seems well fitted, by nature and by experience, to play the part of "Bab." Her recent success in "The Love Thrill" and in "Be-ware of Widows" gave Laura LaPlante the best opportunities she has had hitherto to display her

rare skill in portraying humorously the young American femininity.

In "Finders Keepers" little "Bab" is her old delicious self. It is another volume of the diary of this astonishing sub-deb and

in "Variety" threw her immediately into the limelight of screen fame, will be the star of "Midnight Rose," a strong dramatic vehicle by J. Grubb Alexander, especially adapted to the talents of Miss di Putti. James Young, who

experience of true love, rose from the ashes of her past.

The gawdy background of life in the glitter of lamps and the sordid grayness of poverty and despair are the settings in which this unusual actress, portraying a remarkable character, runs the gamut of human emotions in "Midnight Rose."

Wendell Phillips Franklin, the engaging boy of "The Fourth Commandment," has been signed for this production.

Alias the Deacon

If ten people were asked what stage character has endeared himself to "the home folks" more than any other in recent years, it is probable that nine would answer "Alias the Deacon."

The crafty old rogue with the heart of gold has made a place for himself in the heart of every town that boasts a stock company and all the cities in which the road company has appeared.

Jean Hersholt plays the stellar role in Universal's adaptation of this stage hit. Edward Sloman, whose production of "His People" stamped him as one of the foremost directors of the type of vivid melodrama in which homely humor blends with pathos, is the maker of "Alias the Deacon."

It is said that Hersholt, admittedly among the foremost character actors of the screen, being one of the few character men in motion picture history to attain stellar prominence, plays the most appealing role of his career.

The story is naturally crowded with suspense, thrill, love interest and unusual circumstances, and it should be enough to say that Edward Sloman has made a Sloman job of it. The terrific ten-round fight in which the hero gets licked is highly exciting and dramatic.

The charm and wit and the sheer loveliness of the sentimental old card sharp is portrayed by Her-

(Continued on next page)



Norman Kerry and Lois Moran in "The Irresistible Lover."

her screaming affairs of the heart. With her entrancing simplicity, crossed with half ripened world wisdom, she manages to keep her family and others in all varieties of hot water.

Miss LaPlante will be supported by a feature cast.

Midnight Rose

Lya di Putti, whose appearance

made "Ponjola," and also "The Devil" with George Arliss, will direct "Midnight Rose." Otis Harlan will be a featured player.

It is the human story of a woman whose sunshine was darkness—who blossomed at night and left broken hearts in the wake of her smile—who reaped as she sowed and paid the price—and then, regenerated by the new ex-



Universal Jewel stars. Left to right: Patsy Ruth Miller, Francis X. Bushman, Mary Philbin and Conrad Veidt.

More Jewels In Universal's Setting

sholt with the sympathy that is characteristic of him. June Marlowe as the runaway girl and Ralph Graves in the juvenile lead supply the young love interest while Myrtle Steadman plays the role of the hotel mistress whose kindness and credulity make her an easy prey for the ruthless persecutions of the cruel Cunningham, played by Lincoln Plummer. Tom Kennedy and Ned Sparks as the near-grotesque prize fighter and manager, Maurice Murphy and George West complete the cast.

The Shield of Honor

"The Shield of Honor," an Emory Johnson Production from the original story by Emily Johnson, will be a big police melodrama by the director of "The Fourth Commandment," "The Third Alarm," "Westbound Limited" and other spectacular successes.

Police tie-ups are being arranged in all cities to make "The Shield of Honor" a gala civic event, the center of pageantry and parade.

A human story of love and duty will thread through an exciting succession of big scenes in which the fidelity and bravery of the bluecoat will be shown as the never failing arm of protection.

"The Shield of Honor" is expected to be one of the outstanding hits of the Big Gun Group of Universal-Jewels for it will present big drama on a background of enormous proportions. An all-star cast and hundreds of extras will appear.

My Wonderful One

Mary Philbin will be the star of "My Wonderful One," a screen adventure of high romance. The story is strong in dramatic values and has in it the elements of this



Patsy Ruth Miller and Glenn Tyron in "Hot Heels."

star's former successes which include "Merry Go Round," "The Phantom of the Opera," "Love Me and the World is Mine," and "The Crimson Hour."

The Girl Show

Stars and featured players are yet to be announced for "The Girl Show," by Charles Logue. It is stated, however, that Universal regards this melodrama as one of the outstanding stories secured for the Big Gun Group and will back

it with the best of players and production strength.

"The Girl Show" is an interesting and suspenseful drama with the glittering stage of a cheap traveling musical show as a background for the main action.

Human interest centers about the character of a raw-boned mountain youth of great strength who is lured by a painted prima donna into "taking falls" at the hands of a wrestler who travels with the show and offers a thousand

dollars to anyone who can throw him. When the "fall guy" learns that the manager makes a practice of placing bets on his framed battles—when on top of this the girl who loves him gambles their future on the big match, it is more than mountain blood can stand. The boy determines to give the wrestling champ a real battle.

The story is strong in love interest and the big scenes are sure-fire melodrama.

Thanks for the Buggy Ride

One of Laura LaPlante's leading laugh trips will be made in Byron Morgan's exciting comedy drama, "Thanks for the Buggy Ride," directed by Wesley Ruggles.

Byron Morgan is a foremost writer of motion picture stories that twinkle and thrill. He wrote "Sporting Youth," "California Straight Ahead," "Fascinating Youth," and Red Grange's "One Minute to Go."

Wesley Ruggles has taken a definite place among leading directors of light love and laughter pictures, having made "Flaming Youth," "The Plastic Age" and several of Carl Laemmle, Jr.'s "The Collegians" series.

How to Make Love

"How to Make Love" is heralded as the surprise picture of the Big Gun Group. An author and director of note and a star of high luminosity will combine to make this unusual picture a sensation. The star has yet to be chosen from three who have each been called "the greatest lover of the screen."

The story is of the bright and amusing type and it contains, among other things—you guessed it—a love motive.

(Continued on next page)



Universal Jewel Stars. Left to right: Raymond Keane, Barbara Kent, Norman Kerry and Hobart Bosworth.

Rex—Universal's Wonder Horse

Laura LaPlante has appeared in a wide variety of roles but has established herself mainly as the dimpled darling of scintillating farce comedy. Her recent successes in "The Love Thrill" and "Beware of Widows" will prepare audiences for the delights of "Thanks for the Buggy Ride."

The story deals, as usual but in an unusual way, with the difficulties and calamities attendant upon falling in love with Laura.

We Americans

An all-star cast will appear in Universal's adaptation of the Broadway success, "We Americans," which was written by Milton H. Gropper and Max Siegel and which enjoyed an enviable run last season as a stage play. Edward Sloman, maker of "His People," will direct the picture.

The picture version of this drama of New York's "melting pot of the races" will be a "Cohens and Kellys" and "His People" rolled into one, for it is full of the comedy that made the former picture a landslide and has at the same time the blood and bone of serious drama.

The Eternal Silence

Francis X. Bushman and June Marlowe will be seen in "The Eternal Silence," adapted from William McLeod Raine's novel, "The Yukon Trail." Ernst Laemmle will direct this melodrama of the frozen roads of Alaska where he-men strive for gold and battle to the death for the love of a girl. Neil Hamilton and Otis Harlan have featured roles.

"The Eternal Silence" is the screen story of a youth who is sent to investigate some of the questionable activities of the hard hitter of the Yukon, a man whose philosophy and practice is embodied in the familiar words, "What I want I take."

Among the things the boss of the north country wants and determines to take is the pretty Irish lass who arrives on the same steamer with the youth. The rest is the story of young blood pitted against power, for the boy too is in love with the girl.

The many highly melodramatic scenes that take place in surroundings of natural beauty give advance assurance that "The Eternal Silence" will have the elements that draw and hold audiences.

William McLeod Raine, the author, is well known as a writer of gripping adventure tales, many of which have appeared in the Saturday Evening Post, Popular Magazine and other publications. Among his best known works are "Ridgway of Montana" and "The Fighting Ranger."

13 Washington Square

Successful as a stage play and popular as a magazine serial and novel, "13 Washington Square" will have a big ready made audience when it comes to the screen with an all-star cast as a Universal-Jewel farce comedy.

Melville Brown, who made "Her Big Night" and "Taxi! Taxi!" will direct "13 Washington Square," which was written by

A Man's Past

"A Man's Past," adapted by Charles Logue from the novel, "Das Diploma," by Emil Foeldes, will be another powerful starring vehicle for Conrad Veidt, star of "The Man Who Laughs." George Melford who made "Whispering Smith," "Rocking Moon," and "Flame of the Yukon," will direct the picture under the supervision of Paul Kohner.

High pitched drama and sensational developments follow that will tax even the emotional talent of Conrad Veidt and his exceptional supporting cast.

Surrender

Mary Philbin and Ivan Moskine will be the stars of "Surrender," adapted from the famous European play, "Lea Lyon" and directed by Edward Sloman.

This play is said to be to the European stage what "Uncle Tom's Cabin" is to the American stage. Like the great slave drama it is the story of human hearts overpowered by the cold, resistless current of racial prejudice.

A Russian prince who has renounced the tawdry glamor of the court and turned to the simple life falls in love with a Jewess. Her father, a rabbi, drives away the despised Gentile, whose heart becomes embittered toward women when he sees his own sister in a disgraceful love affair. The World War breaks and he takes his command. Quartered in the town of the Jewess, the man of cynical heart finds her and threatens a massacre of the Jews unless she will come to him of her own free will. The reaction of this cruel edict on the sensitive girl and its effect on the swarming thousands of Jews who urge that she be sacrificed that their lives may be saved—this is the highly dramatic and suspensive situation which is suddenly split by an unexpected event that leads to a succession of astonishing scenes.

"Surrender" is adapted from the play by I. Brody. Mary Philbin who sprang into featured prominence in "Merry Go Round" and whose recent pictures include "The Phantom of the Opera" and "Love Me and the World is Mine," will be seen in the most sympathetic and emotional role of her career. Ivan Moskine, star of "Michael Strogoff," will again step into the type of role in which he has made himself famous.

The Irresistible Lover

Norman Kerry will be the star of "The Irresistible Lover," a story and title that fit him like a glove. William Beaudine, director of "That's My Baby," "The Social Highwayman," "Sparrows," "Hold That Lion" and "The Canadian" will direct the picture, which is adapted from the story "Das Opera Glass," by Gabriel Rueter.

"The Irresistible Lover" is the kind of story that will enable the idol of feminine fans to work against a background of brilliant society, pretty women and sparkling water. It is virile and colorful, a story of gallantry and audacious courage.



Rex, the wild horse, being starred by Universal in "Wild Beauty," a Universal Jewel Picture

Leroy Scott, famous contributor to Red Book and Cosmopolitan and author of "Partners of the Night," "A Daughter of Two Worlds," etc.

The story is a laughing drama of conquest in blue-blooded New York society. Mrs. DePeyster, an aloof and dignified society leader, whose heart is set on maintaining her position at the head of the social procession, finds herself slipping and adopts some grotesque strategies to cover the bitter truth of her dwindling fortune and get her son married to a wealthy girl before she loses her grip on the top rung of the old family ladder.

Fickle fate frustrates clever designs which twist themselves into a tangled pattern that looks like excellent farce.

The story is one that is certain to enlist universal sympathy and interest, for it not only depicts a touching and gripping drama of human lives but presents in a startling way the sorry spectacle of a civilization that crucifies itself with its own social machinery.

A medical genius educated in his science, is denied a diploma on technical grounds. An overpowering compassion causes him to perform an operation that he has no legal right to perform. He breaks law to save life. The news of his "miracle" spreads and he becomes a surgeon of world renown. A meddler discovers that he is lacking a diploma and causes his arrest at the critical moment of an operation that he is performing to save the life of his enemy's mother.

"Thrill Feature" Introduces Novelty To Universal's Line-Up for Next Year

Series Includes Five With Dynamite, Trained Police Dog, and Five With Al Wilson, Stunt Aviator

UNIVERSAL has introduced a distinct novelty into its line-up for next year in the form of a Thrill Feature series, which will include ten features, five made with Dynamite, a trained police dog, and five with Al Wilson, noted stunt aviator. The Al Wilson pictures will be "Sky High Saunders," "Three Miles Up," "The Phantom Flyer," "The Air Patrol" and "The Fight in the Clouds." The Dynamite pictures will be "The Wolf's Trail," "The Four-footed Ranger," "The Call of the Heart," "Fangs of Destiny" and "The Hound of Silver Creek."

These pictures are being made with all the thrills and fast action that can be crowded into five reels. The Al-Wilson pictures include new aeroplane stunts that are hair-raising and made at extreme risk by Wilson and his corps of air-devils. The dog pictures mark a new era in features of this type, the dog Dynamite being the last word in canine actors, with realism obtained to the Nth degree by reason of the fact the dog really is savage and is handled in front of the camera at great risk to his trainers and those in the cast.

The first Al Wilson feature to reach the screen will be "Sky High Saunders." It was made from a story by Bruce Mitchell, who also directed it. It deals with air smugglers and a group of young aviators just returned from the Great War. Elsie Tarron is the feminine lead, and the cast includes Bid Osborne, Frank Rice, Frank Tomick, Billy Jones, and Art Goebel, as well as a squadron of trick aviators whom Wilson has gathered around him. Those who have seen this picture say it is breath-taking by reason of the rapid succession of its thrills.

William Lord Wright is supervising these thrill pictures, which in itself is said to be sufficient guarantee of their entertainment value.

"Three Miles Up," Wilson's second picture on the Universal Fall release schedule, is another Bruce Mitchell story, directed by that expert in the making of thrill pictures. As leading lady, Wilson has Ethlyne Clair, noted Southern beauty and one of Hollywood's new luminaries. Others in the cast are William Malan, William Clifford, Frank Rice, Billy Jones,

Strong Array of Two-Reel Western Dramas Planned by Universal for Next Year

WHEN laying their plans for the two-reel Westerns on next year's program, Universal executives put feature picture brains on the job. As before, there will be 52 short dramas released, but there will be this difference: each of the two-reelers will belong to one of four series. This arrangement was decided upon after Stern Brothers had demonstrated the success of the series pictures in their releases this year.

Thirteen Northwest Mounted Police pictures, each two-reeler crammed with as much action as often goes into a five-reeler, will feature Jack Perrin. The stories are all by well-known authors who take full advantage of the great Northwest locale.

Freddie Gilman will play in a series of 13 dealing with the Texas

Rangers. Every Western fan and lover of thrills will get out of a sick bed to watch a Texas ranger film for they know there will be action every minute.

Something different from anything ever done before will be the Stunt Westerns, known as the Stunt Cowboy Series, with Bob Curwood leading a daredevil crowd. There will be thirteen of these, each one providing a man-sized thrill.

But the surprise of the year, Universal predicts, will be the Champion Kid Rider Series. Carl Laemmle has secured Newton House, a fourteen-year-old lad who is known as the Boy Wonder of the Western Range. He may be young but he rides and shoots like an old-timer.

Assisting the featured players will be the famous Universal Ranch Riders, who are cheered for their reckless daring in picture houses from Coast to Coast. The feminine leads have been placed in such popular hands as Elsie Taron, famous for her work in the Bluebird Comedies, Myrtis Crinley, the daughter of the late director, Violet Bird and Consuela Dawn.



Circle: Dynamite, the dog star, to be seen in a series of 5 thrill pictures. Left: Fred Humes, cowboy star. Center: Al Wilson, air-devil, to be seen in five thrillers. Elsie Tarron supports him in the first. Right: Ted Wells, cowboy star.

Universal Has the Big Directors

Exceptional corps of expert picture makers engaged to
turn out Universal Supers, Jewels
and Features for 1927-1928



Paul Leni



William A. Seiter



E. A. Dupont



Harry Pollard



Louis Nalpas



Mel Brown



Edward Sloman



Emory Johnson



Edward Laemmle



James Flood



William Craft



Del Andrews



Edgar Lewis



Wesley Ruggles



William Beaudine



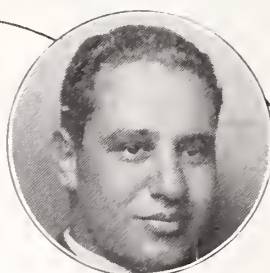
Irvin Willat



James Young



Reeves Eason



Ernst Laemmle



Willy Wyler



Fred Newmeyer

What Publicity, Advertising and Exploitation Really Are

And Why They Play so Great a Part in the Success of the Moving Picture Industry

By R. H. COCHRANE
Vice-President of Universal

IT is a rash motion picture man, indeed, who doesn't admit that in the matter of advertising he is learning the new lessons, discarding old rules, every single day of his motion picture life.

This is only natural, and for reasons aside from the youth of the industry. We deal with an intangible product—entertainment. We appeal to the broadest phases of that intangible thing, human nature—to its imagination, to its hidden longings, to its obvious current fancies, and to the unknown quirk of mass psychology that tomorrow may bring.

We live doing a continual mental hop, skip, and a jump—while at the same time our feet are anchored to the ground by the demands of good business sense, by the necessities of world-wide marketing machines and a complicated method of getting to market, and by the fundamental tenets of sound advertising practice that apply to all fields.

I can give you no rules. The man who feels that he has the business of motion picture advertising, publicity, and exploitation reduced to rules is due for rude, jarring awakenings with every new moon. I can only attempt a sketchy survey of our problems as we see them, of the different means we have employed to meet those problems, and the varying degrees of success we have met.

Defining the fundamental terms used in the business is a good start. As frequently as you hear a motion picture man use the word "advertising" you will hear him use the phrase, "advertising, publicity and exploitation." The three words, "advertising, publicity and exploitation," roll off the tongue as though they were describing a single unit, or task. Essentially they are, for while describing separate functions, they are functions aimed at a single result—the result more commonly designated by men in other business walks by the all-inclusive word "advertising."

In the motion picture field we confine our definition of the word advertising to the more positive and specific job of selling through the printed word—by paid advertising space, direct by mail printed matter, lithographic posters, and so on. This line of our work is a direct inheritance from the

older lines of manufacturing, and in itself would constitute the entire advertising work done by a manufacturer of such staples as shoes, clothing, &c. In this branch we have traveled in a period of less than twenty years both in physical growth, in lessons learned, and in methods evolved, past the milestones that would probably tell the history of commercial advertising for the past half-century. From a point less than twenty years ago when a manufacturer's ad need consist of little more than the statement that he was in business and the all-important fact that he had product available for the market we have reached a high degree of organization. I feel safe in saying that in numbers and quality of personnel the advertising departments of any one of a dozen or so companies will compare favorably with general advertising agencies handling the accounts of a score of manufacturers in different lines.

It is under the heading of "publicity" that the motion picture has probably reached its most individual development. While publicity work can be readily defined as "the dissemination of news," and the greater part of motion picture publicity is that and nothing more, it is probably nearer to the broader truth to define publicity work as the "dissemination of interesting reading matter."

In a dim and distant sense our publicity departments are an inheritance from the theatrical side of our parentage. But it is a far cry from the press representative of the theatrical days, with his one theatre and one play to publicize, to the present-day motion picture organization with a score of plays and players to keep before the public eye and with its daily task of reaching every corner of the country and every size of community. Some figures may give an idea of the present magnitude. The Universal Pictures Corporation's payroll charges alone for publicity work in the New York Office and Los Angeles studio averages \$3,500 a week. The cost of operation may be gauged from one item, the cost of photographs reproduced for newspapers and magazines throughout the country. The cost of these photographs alone averages \$600

a week. This is the straight manufacturing cost—including no charge for photographer's time, nor the time of players and others while taking the pictures.

Efficient publicity work is, of course, an aid to advertising and selling of a product, and as such is conducted with a selfish, commercial end in view. No one will deny that. But in the early years of picture publicity there was an opinion in many circles of newspaper life, and still current in some, that the publicity man's sole justification for existence was in securing free space in newspaper columns and the consequent avoidance of the use of paid advertising copy. This is not true.

In addition to the commercial objectives of the people who are paying him, the motion picture publicity man serves a necessary and useful function. Almost overnight we have seen an industry take a place in the hearts of a people yielding in importance only to their family interests. That industry's appeal is entertainment—and the entertainment provided by individuals, personalities. The demand for news and information concerning that industry, its products and its personalities, was bound to follow. In meeting the demand newspapers need the contact services of the motion picture publicity man. Do away with the publicity man and you will find the enterprising publisher with circulation and reader interest in mind sending correspondents to permanent duty at the studios just as they now send men thousands of miles to watch the training camp activities of a baseball team. Both sports and motion pictures become commercial activities when you reach the box-office—but both have in addition that unanswerable weapon, reader interest.

In fact, the motion picture publicity man is a reporter working for the newspapers and magazines of the country. In operation, the publicity chief of a large company is a managing editor, with a staff of news gatherers, special writers, and photographers sufficiently large to get out a good-sized paper.

We come to the third phase of our work of creating interest in our product—that of exploitation. The position of exploitation in the industry is in a transitory stage,

and a bit difficult of definition. You might get an idea of the background when I say that the first exploitation man was probably the man who devised the idea of having the circus parade before the performance. That was neither advertising as the copy-writing advertising man would define it, nor was it publicity in the sense that the publicity man is supposed to be confined to the printed word. So it is called exploitation. It brings cash customers to the box-office, probably just as many as respond to the advertisement or the publicity story.

A few years ago the work of motion picture exploitation could well be understood after that reference to the circus parade. The exploitation man was a hale-fellow who had the knack of burning up rivers and painting towns red, until everybody knew about his particular picture and the theatre at which it was playing.

Out of the job of that individual there grew up a definite service, an important branch of our work. Using the phrase of other manufacturing lines—exploitation is the job of helping the dealer move the goods off his shelves and into the hands of customers. Its operation is two-fold. In the field the task is that of helping the dealer—in our case the theatre owner—after the goods have been sold. For this purpose the leading companies maintain staffs of twenty or more men stationed throughout the country. In its broader aspects, as directed from New York, the work of exploitation is to create in advance the things that will eventually sell tickets for the theatre owner. If we were about to make a picture on gambling, for instance, with thrift as the moral, it would be the work of exploitation to arrange even in advance of the picture's making, for the co-operation of savings bank associations, possibly the clergy. When the picture eventually reached a small town in the mid-West the theatre owner would be apt to find that he already had the interest of his leading citizens aroused and their co-operation in his showing assured.

Meets Challenge of Increased Short Subject Popularity

Universal Schedules Unprecedented Array of Super-Shorts for 1927-1928

THAT all things move in cycles is a fact with which every man who has studied the film industry is familiar. Various types of film product have their ebb and flow over a period of years. Pictures popular yesterday are out today because of a sudden change in the public's demand. This is natural and only to be expected. On the other hand, exhibitors themselves will frequently forsake that which is tested and proven in the hope of discovering a type of entertainment of greater appeal to the film fans.

For several years many of the big first-run theatres shut their doors to the short subject because of the sudden craze to put over prologues. Prologues passed out in favor of presentations and now there is every indication that presentations are losing in favor and that the short subject is once more coming into its own.

Men familiar with the short subject field have known for some time that the one and two reel comedy and the short, snappy cartoons were coming back into popularity with the first-run theatres. Recent events transpiring on Broadway show that these subjects are not only coming back, but that they have actually arrived.

Broadway represents merely one section of the country. It is the invariable comment of exhibitors located in other sections of the country that what happens along this, the most important amusement section in the world, has no bearing upon their own towns. All of which is true to a certain extent.

It is also true, however, that what is shown on Broadway is presently talked about all over the world because that thoroughfare is daily visited by more out-of-towners than is any other city on the globe. And it is also true that such theatres as the Roxy, Capitol, Paramount, Rivoli, Rialto, Colony, etc., attract almost as many of these out-of-towners as they do New Yorkers. It is for this reason word regarding the attractions shown at these amusement palaces is passed along by the visitors.

Within a month or two, these visitors will be telling the folks back home, and this includes their local exhibitors, of the Universal Comedies being shown on Broadway. A study of recent programs reveals the interesting fact that with but two exceptions all of the comedies shown at these great theatres are part of Universal's Short Product.

Patrons who enter the Capitol Theatre the week this issue of the Moving Picture World reaches the exhibitor, will see "Snookum Cleans Up," the newest of the Newlyweds and Their Baby series. Heretofore, the Capitol has rarely gone in for two-reel comedies because of the length of the regular program. "Snookum Cleans Up" rings the bell so hard, however, that it was bound to force its way in regardless of playing time.

It is because theatres of this type are at last aware of the de-

Collegians." The manner in which the "Newlyweds" have gone over during the last year is sufficient proof that exhibitors now regard them as one of the best comedy bets on the market.

The Stern Brothers, producers of the series, have been so greatly encouraged by the reception accorded the "Newlyweds" that they have spared no expense in making the 1927-8 series better than ever.

The Stern Brothers comedy line-up includes such series as:

Rube Goldberg's "Mike and Ike, they look alike."

Pop Momand's "Keeping Up with the Jones'."

George McManus' "Let George Do It."

And the ever popular Buster Brown Comedies.

The Gump Comedies will continue in our line-up and the initial 1927-8 subjects, already screened, show this series to be growing funnier with each succeeding release. We are particularly proud of our "Blake of Scotland Yard" it has serials. "Blake of Scotland Yard" has everything. Surely, nothing like it has ever been done in serials before. Bob Hill, who directed it, assisted Paul Leni in the production of the "Cat and the Canary," with the result that "Blake of Scotland Yard" contains much of the same masterful elements which go to make the "Cat and the Canary" the outstanding super-special of the year. A great gripping, logical story runs throughout its twelve episodes and contains entertainment that even the most sophisticated will enjoy.

"The Trail of the Tiger," "The Scarlet Arrow," "The Haunted Island," and "The Vanishing Rider" are all in the super-special serial class, so that Universal can justly claim the strongest serial line-up it as ever known.

Our two-reel featurettes have been given special attention and the stars in the various series will be household names within the next year or two. Jack Perrin is featured in the Northwest Mounted Police series; Fred Gilman, one of the most promising bets in the Western field, is featured in the Texas Rangers series.

Universal has invested a tremendous amount of money in its 1927-8 short product line-up. How wisely the money is spent is already observable in the number of houses, nation-wide in fame, which are contracting to show this product.



Universal's high powered corps of serial directors. Upper left: Henry McRae. Upper right: Robert F. Hill. Below: Ray Taylor.

The International News has always played in one hundred per cent. of the Broadway theatres. It is regarded by the various managing directors as being an integral part of their programs. Yet, an outstanding event occurred recently when Roxy signed a two-year contract for the International News—the only two-year contract he has signed on any News Weekly.

It was also Roxy who booked "Buster's Frame-Up" for the world's largest and most beautiful theatre and this Stern Brother's comedy is the first comedy to play the Roxy Theatre. More interesting is the fact that it went over so well that this master-showman held it over for a second week.

mand which exists for genuine laugh - provokers that Carl Laemmle has determined to make the Universal's short product for 1927-8 the finest that brains, money and time can produce. His experiment in producing so outstanding a series of two-reelers as "The Collegians" during this last season proved conclusively that the theatre-going public is hungry for clean-cut, snappy comedies. Because of the tremendous success achieved by this series, a second series of these Junior Jewels is contained in Universal's 1927-8 line-up.

"The Newlyweds and Their Baby" have been designated as companion Junior Jewels to "The

Universal Junior Jewels the High Water Mark of Short Product

Only the Highest Class in One and Two Reel Product Distributed Under This Brand by Carl Laemmle—Three Notable Junior Jewel Offerings For Next Season

IN order to mark the distinction of unusually high class Short Product, Carl Laemmle has designated the brand name "Universal Junior Jewels" to be assigned to especially deserving product. Very few comedies, or series have ever attained this distinction. Among them have been "The Leather Pushers," "The Collegians," "Buster Brown Comedies" and other outstanding product.

For next year, there will be only three series distributed by the Laemmle organization under the Universal Junior Jewel brand. They are the new series of ten "Collegians," the new series of twelve "Newlyweds and Their Baby" comedies, and the lead-off Universal chapter-play for next year, "Blake of Scotland Yard." "The Newlyweds and Their Baby" series and "Blake of Scotland Yard" are newcomers to the high Junior Jewel rating. In fact, "Blake" is the first serial ever to attain such a peerless designation.

"The Collegians"—Class of '27, which is the new series of ten of these two-reelers, will be made with the same stars who have carried the first series to fame during the past eight months. George Lewis, the likeable young fellow of "His People," is again playing the role of Benson, the young Calford College student. Pretty Dorothy Gulliver will again be seen as the dean's daughter and sweetheart of Lewis and his rival, played by Eddie Phillips. Hayden Stevenson, the popular fight manager

of "The Leather Pushers," who helped to put the first "Collegians" over in his role of the Coach, is again officiating in that capacity. As a coach, he is turning out record-breaking first-runners.

Carl Laemmle, Jr., who wrote the stories and supervised the first series, is doing the same for the second series, which assures for it the same snap and pep of the original two-reelers. Wesley Ruggles, who directed the earlier ones, has been assigned to Universal Jewel productions, and his place at the helm of "The Collegians," has been taken by Nat Ross, one of the up-and-comers of the younger school of megaphone wielders. The first few two-reelers of the new series prove beyond doubt that he is making them as good if not better than the first string.

Also, Churchill Ross, the high-brow student known as "Doc" Webster in the first series, retains his important position in the second series, despite the fact he has been advanced to individual starring roles in a new series of one-reel comedies by Universal. These comedies, the Harold Highbrow Comedies, will not prevent his work in "The Collegians," however. He is not the only player whose work in "The Collegians" has meant advancement. Lewis himself has been assigned to play the hero in "The Big Gun," one of Universal's Super-Productions for next year. Hayden Stevenson has been advanced to a starring role—that of Blake in "Blake of Scotland Yard."

The next Junior Jewel series for 1927-1928 will be "The Newlyweds and Their Baby" comedies, the hilarious two-reelers being made by the Stern Brothers from the George McManus cartoon comic. The success of the first series of "Newlyweds" now being released, has been so phenomenal that the Sterns projected an even better series for the coming months. Production costs have been doubled and better quality is being put into these two-reelers all along the line.

The adorable baby, Sunny McKeen, who swept the country last fall in his impersonation of Snookums, the Newlywed baby, and who since his first releases has definitely established himself as the cleverest and most popular baby on the screen, is to be seen as Snookums in the new Junior Jewel series, of course. In his support, the Sterns have assembled a strong cast. Joe Young, popular screen comedian, is Mr. Newlywed. Addie McPhail, a striking brunette and one of the most favored of Hollywood's younger set, is Mrs. Newlywed.

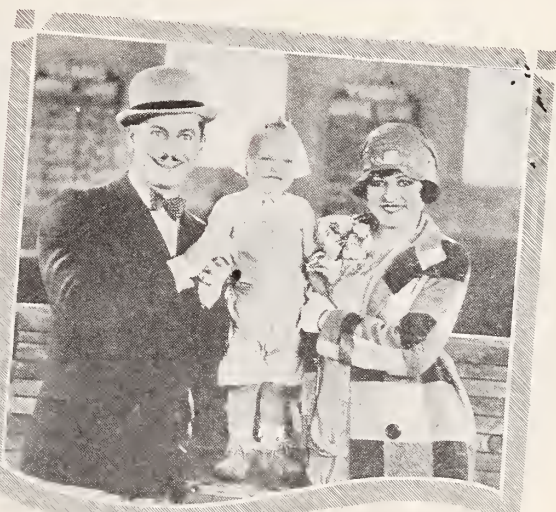
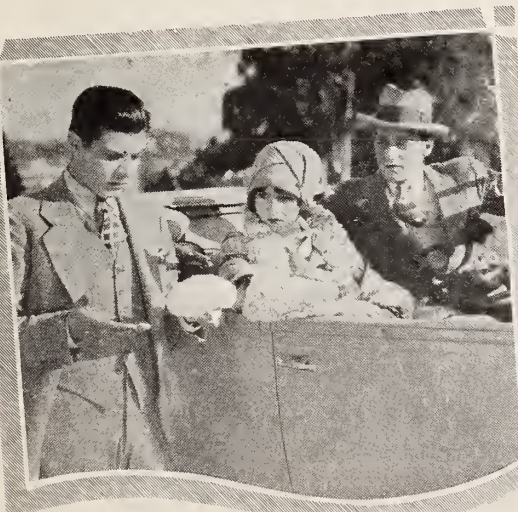
The third Junior Jewel product scheduled for next year by Universal is serial "Blake of Scotland Yard." This is unusual and it is stated that only the exceptional quality and the first-run value of the serial prompted such a radical departure from past custom. In fact, this is the first serial Carl Laemmle has allowed to go out under his name in several years.

"Blake" is an epoch making

serial, it is asserted. It has been dressed up like a feature production, and is marked by exceptional settings and photography. Made in twelve chapters of two reels each from a script by Arthur Henry Gooden and George Morgan, the picture deals with Blake, Scotland Yard's supreme master detective and the machinations of London's arch-crook. Robert F. Hill, who worked with Paul Leni on "The Cat and the Canary," Universal super production, directed "Blake of Scotland Yard" and he has taken full advantage of his experience with the famous foreign director.

"Blake" contains the most unusual and artistic sets ever seen in a serial, and is outstanding by its unique photography and clever camera angles. Hill's work with this serial is ample proof that veteran American directors can take the best ideas from German directors and use them to even greater advantage in conjunction with American directorial methods.

Hayden Stevenson is starred as Blake. The leading woman is Gloria Gray, while in the cast are such popular players as Grace Cunard, Albert Hart, Monte Montague, Herbert Prior and Wilbur Mack. Universal predicts that this serial will be shown in more first-run houses than any two other serials ever made. Previewers who have seen the opening chapters of the serial give it a royal send-off in print and seems to back up everything that Universal says about it.



Scenes from the new Universal Junior Jewels. Left: George Lewis in "The Collegians." Center: Hayden Stevenson as Blake in "Blake of Scotland Yard." Right: Snookums and his parents in "The Newlyweds and Their Baby" comedies.

New Studio—New Stories—New Stars —New Era

Stern Brothers Comedy Output For the New Season to be The Cream de la Cream of Short Product

By JULIUS STERN

WE don't have to tell you that next year will be the biggest and best season for Stern Brothers Comedies you ever experienced, because as soon as you hear what we expect to have in our line-up for next Fall, you will realize it and say it yourself. You'll not stop there. You'll say that the Stern Brothers product for 1927-28 is the most marketable group of pictures that ever fell to the lot of a screen salesman.

You probably remember that we lost our entire studio plant by fire last Fall. It was a severe blow, because we had to acquire a new studio and buy an entire new outfit of props, scenery, furniture, furnishings, costumes, equipment, and the thousand and one other things necessary for motion pictures, and especially comedy production. But wait! This has proved to be the best thing that ever happened to our product, because we now have the most up-to-date comedy studio in the world, and we are in a position to make the dressiest comedies.

And how we are making them! Old-timers, exhibitors and others who have seen our new product unite in saying that our comedies are better dressed than most features. They are, too. It has meant thousands and thousands of dollars.

Then the stories! We selected our material with great care, making sure to get series that would appeal both to grown-ups and to children, and, above all,



Scene from "Keeping Up With the Joneses," new Stern Brothers comedy series.

that could be made into clean comedies. At the same time we obtained material that already had been sold to the public through countless editions of countless newspapers. In basing our entire product on popular newspaper comic strips we put over the biggest sales aid.

We will make five series of comedies for release next season. First and foremost will be "The Newlyweds and Their Baby," a new series of 12 two-reelers adapted from the famous

George McManus comic strip. We don't have to tell you how the first series of Newlyweds had jumped into popularity by leaps and bounds this year. So remarkable has been its success, Universal will release the new series as Universal Junior Jewels, the brand name which stands for the pinnacle of short product excellence. Snookums, the wonderful youngster who popularized the first series and made a star out of himself in a few brief months,

will, of course, be the central figure in the new series. Joe Young, a well-known comedian will be seen as Mr. Newlywed and Addie McPhail, a beautiful and clever baby star, will be Mrs. Newlywed. This series will be high in type, high in entertainment value and of record-breaking quality.

Then we will have "Keeping Up With the Joneses," a new Stern Brothers series adapted from the famous newspaper cartoon strip by Pop Momand. This strip has been running for 13 years in more than 100 newspapers. Think of the millions of people who have followed this strip daily and who will want to see the screen adaptation! We are going to make the greatest box-office series from this strip ever offered to the trade. The first four comedies, already completed, back up every word we say. The rights to this strip cost big money—big money is going into the series, and there is not an exhibitor in the country who can't bet big money out of them. After much trouble, we found four people ideally suited for portraying the McGinnis family in this strip; Harry Long as Aloysius P. McGinnis, Stella Adams as his wife Clarice, Addie McPhail as his daughter Julie, and Gene Laymon as Bella Donna, the cook. These four are knockouts. They are veritable McGinnises in the flesh.

(Continued on page 862)



Left: Sid Taylor in the "Let George Do It" series. Center: Charles King and Charles Dorety in the "Mike and Ike" comedy series. Right: Scene from the Buster Brown comedies.

Striking One and Five-Reel Novelties in Universal's Shorts

IN ITS two-reel and one-reel comedy program for the coming season Universal will introduce a number of decided novelties. In addition to the 12 well known Andy Gump two reelers a new series of 12 two-reel laugh makers will be produced with Charles Puffy, the fat comedian, in the star role.

It is believed that these Puffy comedies will create a sensation in the short products field, for the author of the stories is no less a personage than Octavus Roy Cohen, famous humorist of the Saturday Evening Post, whose negro stories are world renowned and whose advent to screen writing under the Universal banner may be taken as a bid for new fame as a writer of fat man farces.

In addition to the Gump and Puffy two reelers there will be three series of one reel pictures under the new brand name of "Snappy Comedies." Twenty-six of the Snappy Comedies will feature "Oswald," the cartoon rabbit, conceived by Walt Disney, the famous cartoonist and animated cartoon maker. Also 13 "Harold Highbrow" comedies, starring Churchill Ross, principal comedian of Carl Laemmle's Jr.'s "The Collegians." Also 13 "Drug Store Cowboy" comedies, starring Arthur Lake, the "Sweet Sixteen" star of many fun films.

Perhaps no comedy character on the screen today is better known than Andy Gump, photodramatized from the celebrated cartoon strip by Sidney Smith which is generally conceded to be the most widely published daily cartoon in the world. Joe Murphy, the noted comedian whose face and figure have been molded by nature with doubtful kindness to resemble Andy Gump, will continue to portray the title role. Fay Tincher, who has become identified on the screen as "Min," will be seen in the new series in the character that she has made famously funny. The role of "Chester" will be portrayed



"OSWALD"

Oswald, the Lucky Rabbit, the new one-reel cartoon comic character being introduced by Universal for next year.

by Billy Butts, a new member of the Gump family who is said to possess exceptional talent as a comedian, together with a surprising resemblance to the newspaper "Chester."

According to Samuel Von Runkel, producer of Gump Comedies, the new series has been given many production advantages with a view to making the Andy Gump films bigger, better and more hilari-

ous. Among these advantages are twelve exceptional stories and a corps of proven gag men. Comedy directors of the first rank will direct the new Gumps, Von Runkel states, and no production expense will be spared in improving the strong hold this popular series has taken.

Octavus Roy Cohen, whose negro stories have made the author and his leading character, "Florian

Slappey" almost equally famous, has been induced for the first time in his career to write for the screen. Mr. Cohen saw in Universal's fat comedian, Charles Puffy remarkable opportunity to tickle the ribs of the public through a new medium. Puffy has been the star of many of Universal's one reelers and has played comedy roles in such features as "The Mystery Club" and "Love Me and the World is Mine."

The "Oswald" cartoon comedies will be known as the Winkler Productions by Walt Disney. Walt Disney is a noted cartoonist and has been making animated cartoons for a number of years. The funny rabbit pictures will be the first cartoon films produced by Universal for several years although Universal was one of the first to introduce the animated cartoon.

Churchill Ross, star of the "Harold Highbrow" Snappy Comedies, is the "Doc Webster" of "The Collegians" who made the whole country laugh in the sophisticated boob role. The whole country also demanded the appearance of this young genius of fun in his own comedies. Upon completion of his contract to appear in the second "Collegians" series, Ross will get to work on "Harold Highbrow."

Arthur Lake, who is already popular with the fans for his appearances as the star of Blue Bird Comedies, will be seen in a brand new set of 13 Snappy Comedies that will be known as the "Drug Store Cowboy" group. These one reelers will display Arthur in the type of role in which he has established himself.

Both of these series of snappies will make a strong play for fame on the strength of their showing of pretty and talented young women, including many who are well known to followers of the screen. The supporting actresses for the Snappy Comedies include: Barbara Worth, Derelys Perdue, Margaret Gray, Elsie Tarron and Violet Bird.



Left: Joe Murphy and Fay Tincher in The Gumps Comedies. Left center: Charles Puffy, new Universal 2-reel star. Right center: Churchill Ross, star of the new Harold Highbrow Comedies. Right: Arthur Lake, star of the new Drug Store Cowboy Comedies.

"International Newsreel Again Displays Its Dominance in the Field," Says Hall

Washington, D. C., Motion Picture and Dramatic Critic Praises Thrilling "News" Shots From Chinese Battlefield

A WHOLE VOLUME filled with words of commendation of one's own efforts, is not half as convincing as a couple of brief paragraphs uttered by some wholly disinterested person. In three short sentences Leonard Hall, who writes of motion pictures and the drama, in the *Washington Daily News*, said a whole volume-full, writing in the Monday, April 4, issue of that publication, which, incidentally, is one of the Scripps-Howard chain of newspapers. He was reviewing a program at one of Washington's leading motion picture theatres and declared:

"Again International Newsreel displays its dominance in its field. International Newsreel is miles ahead in the news game at present. This week it clambers over the opposition with stunning shots of the latest Japanese quake."

Leonard Hall is known as the most "hard boiled" critic in Washington and his fame has extended to every part of the country. It is therefore particularly gratifying to International Newsreel to have him declare, over his signature and in his widely-read column, the fact that International Newsreel is miles ahead in the news game and that it again displays its dominance in its field.

When Mr. Hall declared that International Newsreel AGAIN displays its dominance he was harking back to a few weeks previously, when he paid an almost equally remarkable tribute to International Newsreel. At that time he was reviewing a program at one of the Washington theatres which was presenting, at the time, a widely publicized and highly-praised feature picture, as well as the first showing of the much discussed talking motion pictures. And here is how Mr. Hall closed his review:

"I have reserved for the last, mention of what seems to me the finest thing on the bill, and that is

the sequence of International Newsreel shots of the rioting in Hankow, China, and the attack of the yellow boys on the evacuated British concession in that great city. This will stand, I am sure, as one of the outstanding camera achievements of 1926-27. It is one of the most exciting news shots ever photographed."

It is an impossible, as well as a most unwise thing for a news reel to attempt to outline what it intends to do in the future. Once upon a time, within the past year in fact, one news weekly laid much stress on the great news it proposed to offer its public during the following few months. A check-up at the end of that time was a sad and ghastly thing. The average of actual achievement was somewhere in the neighborhood of one-half of one per cent. Not least of the unfulfilled promises was of exclusive pictures of the Byrd and Amundson North Pole flight. How International Newsreel gave to the world the first pictures of the departure from Spitzbergen of Commander Byrd,

and his return to that point after circling the North Pole; of the departure from Spitzbergen of Captain Amundson in the Norge, his flight over the North Pole and his arrival at Teller, Alaska, constitutes one of the most outstanding news reel achievements of all time. It is comparable only to International's amazing presentation of the first and only pictures of the rescue at sea by the steamship Roosevelt of the crew of the sinking freighter Antinoe, and of securing the pictures in mid-Atlantic of the sinking, with its crew, of the Japanese freighter Raifuku Maru, and their presentation in Broadway theatres seventy-two hours after the ship made its fatal plunge to the bottom of the sea.

International Newsreel gave to the world the first and only pictures of the signing of the Locarno Treaty, and kicked up so much excitement by doing so that complaints were lodged with the British Foreign Office, with Dr. Stresemann, with Premier Mussolini, with M. Briand, and probably with "Doc" Cook, all to the end that International Newsreel's enterprise and its great achievement was publicized in a score of different languages from Timbuctoo to Land's End.

No matter where it happens or when, it is the business of International Newsreel to get it, if and while it is news. It was not by mere chance that International Newsreel was able to secure the heroic rescue by the Roosevelt crew in mid-Atlantic, any more than it was chance that Interna-

tional Newsreel was able, for two months, to present practically the only motion pictures of the rebellion in China, one of which Mr. Hall insists will stand "as an outstanding camera achievement of 1926-27." Almost two years ago Edgar B. Hatrick, in charge of all of William Randolph Hearst's motion picture interests, sent his world-famous cameraman, Ariel L. Varges to China to await the day when the lid would blow off. It was a long time in coming but when it did come some of the greatest pictures ever shown were given to the public exclusively by International Newsreel. It was of one of these pictures that Quinn Martin, in a column review in the *New York World* devoted wholly to International Newsreel, referred to as "the most absorbing of the new output of motion picture subjects."

It required courage, too, for John A. Bockhorst to fly over the remains of the Navy Arsenal at Lake Denmark, New Jersey, while the explosions were still going on as actively as on the Western front during the World War, but Bockhorst not only made the first pictures that the public viewed of this memorable disaster, but also performed a great service to the Government, whose officials were able to direct the rescue work after having viewed Bockhorst's hastily-developed films.

These are only a few of the day-by-day demonstrations of enterprise, daring and remarkable courage, that have placed International Newsreel "miles ahead in the news game," as Leonard Hall so aptly observes.



Striking scenes from the current International Newsreels. Left: A bad fall at Belmont Park. Center: A Mississippi flood scene. Right: The Bellanca plane breaks the world's endurance record.

"Up-to-the-Minute" Methods Used by "U" Experts in All Lines of Accessories

Dave Bader, Accessory Sales Manager for Universal, Points Out
Growing Desire of Showmen to Utilize Valuable Box-Office Aids

FROM EVERY PART OF THE COUNTRY is coming the evidence that more exhibitors, big and little, are using a larger amount of advertising accessories than ever before in their individual histories. This means much, because they are all gradually realizing the true meaning of the definition the dictionary gives us of the word Accessory. It says: "aiding; an aid." Yet it is more than "an aid"—it is the oxygen that is keeping many theatres going.

Universal, for instance, has been making a careful check on the present conditions in this field of advertising and has found that a large army of Exhibitors from the smaller cities are becoming extensive users of advertising. Many of them have increased their box-office receipts to such a degree that they have actually been able to materially improve the quality of their programs to such an extent that even admission prices could be slightly increased. One good thing, it appears, leads to another!

Dave Bader, Accessory Sales Manager for Universal, who is in a position to know the accessory situation thoroughly in all its phases said, after returning from one of his recent trips, that exhibitors are learning more and

more every day that accessories are actually necessities, that the judicious use of the live, throbbing, compelling advertising matter is bringing in patrons that never before attended motion picture theatres. Bader also pointed out that the careful study of the press books is resulting in more store tie-ups than ever before, because he says that neat, dignified cutouts made from the film companies' posters and lobby photos are being found most helpful as attention-getters.

This sensible use of a large choice of accessories, as supplied by our leading producers is doing a tremendous good—because every available point of vantage that was in the past overlooked in the smaller cities is today being taken advantage of by the use of placards of all kinds, such as window cards, posters, the larger photographs, etc.

Advertising accessories are today, as prepared

by the producers, the most helpful of all means of letting your public know what you are playing. Today, the successful exhibitors are giving a great deal more thought to what the true value of accessories is, than ever before. They are beginning to realize that nowhere would they be able to get up as fine and varied array of material as is gotten out by the producers, and as cheaply in price.

To begin with, the greatest minds in the field of advertising are used to produce "standing-room-only" posters, lobby display photos that are compelling and attractive, heralds that appeal to every person who can read and who is attracted by color, action, copy; window cards that are vividly layed out and which cost little more than the cardboard they are printed on. And so on—into the realm of the most effective kinds of advertising material at prices that are making it a reasonable part of a theatre's overhead to go out after more and more business every week.

Imagine an exhibitor in this day and age, saying to himself: "Advertising is an expenditure that doesn't bring me back one red penny!" There isn't one showman out of ten thousand who would say

this, and yet not enough as yet realize the sensible and reasonable importance of spending a small portion of what they pay for their film fare—to let the community know what they are playing!

Motion picture producers aren't selling accessories for the profit that is in it, but as a Service they know is playing a vital part for more patronage for the Exhibitor making business-like use of this Service!

It goes without saying that "It pays to advertise"—and there can be no more economic method than through the use of the various multi-colored, carefully written and prepared advertising accessories as carried by the Exchange you deal with.

Universal is so keenly aware of the importance of its advertising accessories and what its use means, when properly used, that only trained men in the value of advertising and exploitation are placed in the position of selling accessories. Every Accessory Manager has been thoroughly schooled in advertising.



How Universal is putting punch and pulling power into posters for next year.



KARL DANE shows his chevrons to Marceline Day and lifts a beckoning eyelid while George K. Arthur longs to kick him in the pants, in M-G-M's "Rookies."

Scenes from M-G-M's "Rookies"



LITTLE George knows what he has in store for him. When this brief ecstatic moment is over he will leave the house only to find Karl waiting to knock his block off.



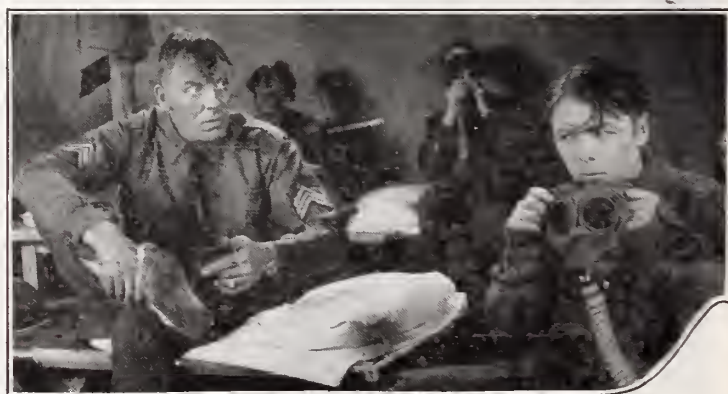
KARL DANE tells George K. Arthur what he thinks of his perfectly cut uniform.



KARL DANE as the hard-boiled sergeant in M-G-M's "Rookies." Tough guy, what?



GEORGE K. ARTHUR and Marceline Day exchanging sweet nothings unaware that our friend tough mug Dane is giving them the double o.



SERGEANT HATCH (KARL DANE) is a little suspicious of Greg Lee's (George K. Arthur) byplay with the gas mask.

Lubitsch To Go To Europe For Camera Shots

Metro-Goldwyn-Mayer has decided to film some of the final sequences of its production of "Old Heidelberg" on the original Teutonic locations.

Ernst Lubitsch, internationally famous director, who is making this important picture for M-G-M, will sail for Germany with several members of his staff about the middle of May, and will go direct to Heidelberg University for his "local atmosphere" shots, according to an announcement made from the studio last week.

Lubitsch is scheduled to arrive in New York City from Los Angeles in the near future, and will spend possibly a fortnight in the East before embarking for Europe.

Custer's Next

"Bull Dog Luck" will be the title of Bob Custer's next starring production for F. B. O. The picture is scheduled to begin filming shortly. The story is by Bert Foster.

New Endicott

The Endicott Theatre, now nearing completion in Brooklyn for F. G. Wilson, will open with the Tiffany Production "The Broken Gate" and with the Tiffany Color Classic "Clothes Make The Woman."

John McCormick in Charge at First National's Studio

General Manager Rowland Announces Full Authority at Burbank Rests on One of Youngest Film Executives

FIRST NATIONAL PICTURES' Burbank studios are entering upon one of their periods of greatest activity during May, when many new productions are scheduled to go into work under the general direction of John McCormick, who is in charge of all production on the West Coast.

Following the annual meeting of First National Franchise holders at Atlantic City, last week, when officers were elected for the ensuing year, it was announced by Richard A. Rowland, General and Production Manager, that the studio organization will continue to function with Mr. McCormick in full charge of production.

Whatever changes become necessary will be due to the resignation of M. C. Levee, executive business manager, which was deeply regretted. These changes will be announced by Mr. McCormick later.

Nine productions have recently been completed or are now in process of being edited. Seven are now in work with photography scheduled to begin on six more during May.

The latest to go into the cutting room is Colleen Moore's new stellar vehicle, "Naughty But Nice," produced by John McCormick and directed by Willard Webb.

Milton Sills' new picture, "Diamonds in the Rough," produced by Ray Rockett, directed by Charles Brabin, preceded the Colleen Moore vehicle into the cutting room by two days.

Sam Rork's production, "The Prince of Head Waiters," directed by John Francis Dillon, is nearly through the editing and titling process.

The Jess Smith production of "The Poor Nut," from J. C. and Elliott Nugent's stage play, is now being edited. Richard Wallace directed.

Frank Griffin's production, "Lost at the Front," directed by Del Lord, starring George Sidney and Charlie Murray, is about ready to emerge from the cutting room.

Charles R. Rogers' new Ken Maynard picture, "The Land Beyond Law," directed by Harry J. Brown from the story by Marian Jackson, has been completed and a print is on the way to First National's home office.

Two productions just received from the studio and previewed at the home office last week are Wid Gunning's production, "Babe Comes Home," and George Fitzmaurice's production of "The Tender Hour."

Six pictures are in various stages of production: the Richard Barthelmess special, "The Patent Leather Kid;" Billie Dove's first starring vehicle, "The Stolen Bride;" Harry Langdon's next picture, an original screen story as



John McCormick

yet untitled; C. C. Burr's new Johnny Hines vehicle, "White Pants Willie;" Charles R. Rogers' next Ken Maynard picture for First National, "The Devil's Saddle;" the Ray Rockett production, "Lonesome Ladies;" directed by Joseph Henabery; and Robert Kane's new production, being made in the East, "Dance Magic."

First National's present production schedule calls for six new pictures to go into work during May: Colleen Moore's "Oh, What a Life!"; Constance Talmadge's "Breakfast Before Sunrise;" the Richard Barthelmess picture, "The Drop Kick;" Milton Sills in "Hard Boiled Hogan;" a new George Fitzmaurice production, "The Rose of Monterey;" and Robert Kane's "Hell's Kitchen."

Reviewers Praise Norma's "Camille"

First National's modernized version of the younger Dumas' famous play, "Camille," a Fred Niblo production presented by Joseph M. Schenck, which opened an extended run at the Globe Theatre, New York, Thursday night, April 21, was received by the first night audience with tremendous enthusiasm.

The reviewers on the New York dailies echoed the popular verdict that this is Miss Talmadge's greatest picture.

McCoy's Leading Lady

Louise Lorraine, famous as a Western star and for her many other screen characterizations, has been given the feminine lead in Tim McCoy's new starring vehicle, "The Frontiersman," now in production at the Metro-Goldwyn-Mayer studio. Reginald Barker is making this picture, which deals vividly with the early campaign of General Andrew Jackson against the Creek Indians.



We couldn't expect you to know that the girl is Lois Wilson. A scene from First National's "Broadway Nights" with Sam Hardy.

Activity At Warner Studios; End of Season Now In Sight

WARNER BROS. STUDIO is a whirl of activity at the present time with work on the current year's product swiftly winding up. Two new pictures were put into production this week when came began turning on "Simple Sis" and "Dearie."

"Simple Sis" will star Louise Fazenda in the title role. Herman Raymaker is directing. Clyde Cook is playing opposite Miss Fazenda, this being the first part assigned him since signing a long term contract with the Warners.

"Dearie" is by Carolyn Wells and supplies Irene Rich with her next starring story. Its director is Archie Mayo. Miss Rich's "The Climbers," is now in the cutting room.

Monte Blue returned to Hollywood from Mexico this week with his production unit, headed

by Director Howard Bretherton, making "The Black Diamond Express." Working in this picture as support to Monte Blue are Edna Murphy, Carroll Nye, Myrtle Stedman and J. W. Johnson.

Another company, making Dolores Costello's next picture, "A Million Bid," also returned to the studio a few days ago from a location trip.

The cast of Syd Chaplin's next laugh special, now well under way, has been rounded out with Clara Horton, Duke Martin, Thomas Jefferson, Erville Alderson, Helene Costello, Lal Kruger, Nora Cecil, Louise Carver and Bob Perry. Charles Reisner is at the megaphone and the picture is proceeding under the temporary title of "The Race Track Tout."



Gentle reader, this is Barbara Kent in a scene from Pathe's "No Man's Law." We would like to give the photographer who focused this a swift kick.

Tiffany Films On "Leviathan"

The Tiffany production "The Broken Gate" was selected as one of the feature productions to be shown on the United States Liner "Leviathan" on her current trip to Europe.

In addition to this feature attraction two of the Tiffany Color Classics, "The Isle of June" and "Clothes Make The Woman" were also booked, for presentation to the passengers both on the Eastern and Western voyage.

The contract was made by Dave Brill, manager of the New York Tiffany exchange.

Menjou's Next

Adolphe Menjou's next Paramount picture to follow "The Headwaiter" will be I. A. R. Wylie's Saturday Evening Post story, "With Their Eyes Open."

Buffalo Bill, Jr., In "The Ridin' Rowdy"

Buffalo Bill, Jr., is the star of "The Ridin' Rowdy," a Western announced for release by Pathe on April 24.

"The Ridin' Rowdy" is one of the most ambitious productions Buffalo Bill, Jr., has starred in. The sequences in the picturesque mountainous grazing areas are fine, and the rough riding and furious fighting furnish plenty of thrills.

A fine cast gives a balanced performance, for the star does not take all of the glory. Olive Hasbrouck, who learned to ride in Idaho, scores a hit, and Al Hart, Lafe McKee and Harry Todd win commendation.

New Washington Theatre To Be Named the Fox-Roxy

THE new Fox theatre now being built in the National Press Club, Washington, D. C., by William Fox, will be under the supervision of Roxy. It will be named the Fox-Roxy Theatre,

and is the first of the new theatres being built by Fox, which has been placed under the management of Roxy as a result of their recent affiliation of interests.

Hattons Engaged to Title

Frederic and Fanny Hatton have been placed under contract by Metro-Goldwyn-Mayer to title "The Bugle Call," Jackie Coogan's latest starring vehicle.

M.-G.-M. Keeps Polly Moran

Polly Moran, whose screen popularity dates from early Keystone Comedy days, has signed a long-term contract with Metro-Goldwyn-Mayer.



This little jungle gamin is not afraid of water buffaloes. The scene is from "Chang," the Cooper-Schoedsack film released by Paramount.

Alan Crosland Directs Jessel In "Jazz" Film

Alan Crosland who directed "Don Juan" and "When a Man Loves," two current Warner specials starring John Barrymore, has been selected to make "The Jazz Singer," starring George Jessel.

May McAvoy has been selected to play opposite Jessel, who will appear in the role that has made him famous on the American stage. The young actor is at present in New York, terminating the final two weeks of his appearance in the original version that has had two highly successful seasons behind the footlights.

In a fortnight's time Jessel will entrain for Los Angeles, and by May 16th will be working before the camera.

Three Warner Films Ready

The filming of three new Warner pictures was finished this week on the coast.

May McAvoy completed work on "Irish Hearts."

"A Million Bid," starring Dolores Costello, is the second of the completed trio.

The last scenes were also concluded for Monte Blue's new stellar story, a railroad melodrama entitled "The Black Diamond Express." Edna Murphy is his leading lady.

Camera Work Ends

Camera work on Emil Jannings' first American starring production, the Paramount picture, "The Way of All Flesh," has been completed. The picture is now in the hands of the cutters.

Kirkwood Star Of Krellberg's "King of Clowns"

Sherman S. Krellberg, president of Krellberg Pictures Corporation, has engaged James Kirkwood for the title role in "The King of Clowns," which will go into production shortly under the personal supervision of Bud Barsky, general production manager of the company.

Kirkwood has been appearing on the stage for the last two years, and "The King of Clowns" will be his first screen production since his recent successes behind the footlights in New York and on the road.

"The King of Clowns" is a romance of sawdust rings and the boulevards of Paris, from the pen of Charles Devry.

Fox Production Activities At High Tide As Season Closes

PRODUCTION ACTIVITIES at the Fox West Coast Studios to complete the attractions for this season's release have reached high tide.

The announcement fraught with the chief news at this moment is the choice of Madge Bellamy for "Colleen," an early summer attraction. Frank J. Farrell will direct this offering, with a cast including Charles Morton, J. Farrell MacDonald, Sammy Cohen, Ted McNamara, Marjorie Beebe and Tom MacGuire.

"7th Heaven," the John Golden stage play, written by Austin Strong and produced for the screen by Frank Borzage, is nearing completion and will be released in the late summer. Charles Farrell and Janet Gaynor are the featured players and the cast includes David Butler, Emile Chautard, Ben Bard, George Stone and Gladys Brockwell.

"Is Zat So?" created for the stage by James Gleason and Richard Taber, will soon be finished under the guidance of Alfred Green. George O'Brien and Edmund Lowe portray the fighter and his manager. Others prominent in the cast are Kathryn Perry, Douglas Fairbanks, Jr., Dione Ellis, Cyril Chadwick, Phillippe Delacy and Doris Lloyd. It is scheduled for release on April 24th.

"Cradle Snatchers," an early summer release, is from the successful stage comedy by Russell Medcraft and Norma Mitchell.

Howard Hawks has already finished this production, which features Louise Fazenda, J. Farrell MacDonald, Dorothy Phillips, Dione Ellis, Ethel Wales, Sammy Cohen, Nick Stuart, William Davidson, Franklyn Pangborn, Arthur Lake and Joseph Striker are in the cast.

Tom Mix, having completed his work in "Outlaws of Red River," scheduled for May, has started "The Circus Ace," an early summer release. Ben Stoloff is directing, with a cast including Natalie Joyce, Jack Baston, Duke Lee, James Bradbury and Stanley Blystone.

"Rich But Honest," under Al-ber Ray's direction, is in its fifth week of production. This is a May release, which features Nancy Nash and Clifford Holland. It is adapted from a Cosmopolitan Magazine story by Arthur Somers Roche.

Another May release, "Slaves of Beauty," directed by J. G. Blystone, is taken from Nina Wilcox Putnam's story in the Saturday Evening Post, "The Grand Flapper." The cast includes Olive Tell, Holmes Herbert, Margaret Livingston, Richard Walling, Earle Foxe and Evelyn Keefer.

"The Holy Terror," another John Golden play, was completed by Lambert Hillyer, with Buck Jones in the title role. This will be released May 1st. Buck Jones is now engaged in the filming of "Good as Gold."



Sally Phipps giving someone the high hat in Fox's "Cradle Snatchers."

Milne-Hurn Story

Universal announces that the original story written for Reginald Denny by Peter Milne and Philip Hurn will be put into production for next season under the title "Good Morning, Judge."

Miss Dunn Has Lead

Josephine Dunn, a graduate of the Paramount Pictures School, has been assigned to the leading feminine role in "Fireman, Save My Child," which brings Wallace Beery and Raymond Hatton together again.

Henry King In Players' Role

Henry King, who is making "The Magic Flame," co-featuring Ronald Colman and Vilma Banky for Samuel Goldwyn, has again slipped off the directorial robes and will be seen on the screen in the latest Samuel Goldwyn release through United Artists Corporation.

Sometime during the making of every production Mr. King feels the "call" of his earlier training. True, his part in his recent picture, "The Winning of Barbara Worth" was merely fleeing from the flood with a child under each arm.

In "The Magic Flame," King is seen as a member of the royal staff headed by Ronald Colman as the Prince.



Larry Kent and Mary Astor as simple fisher folk in First National's "The Sea Tiger."

SHORT TALKS ON SHORT FEATURES

Spring Fever

The spring fever period is upon us. Stop thinking about what you're going to buy for next season and consider for a moment that you have three or four months of warm weather ahead before you start on a new season.

If you are going to keep your crowds coming while the tennis courts and the golf links and the bathing beaches call, you'll have to avoid monotony; you'll have to give them variety on the program as well as make your house cool and comfortable and inviting.

Cheap vaudeville under the guise of "presentations" won't do it. Certainly "double features" won't do it. Nothing will do it but a liberal use of good short subjects, including plenty of comedy and novelty.

For seven summers Educational Pictures have been adding that spice of the program which builds warm weather business. They are your surest reliance for the dog days that are coming.

E. W. Hawanons

President.

EDUCATIONAL FILM EXCHANGES, Inc.



W. R. Sheehan Signs Mary Duncan; Talented Stage Star in Fox Films

MARY DUNCAN, now playing in "The Shanghai Gesture" in Chicago, has capitulated to the lure of the motion pictures. She has signed a contract with Fox Films and will report for work at the Hollywood studios on June 1. This news comes from W. R. Sheehan, vice-president in charge of Fox production activities.

When "The Shanghai Gesture" opened for its New York run, Miss Duncan won the plaudits of critics and public for her brilliant characterization. On his visit to New York several months ago, Frank Borzage saw her performance and immediately recommended her to Mr. Sheehan.

A camera test revealed that Miss Duncan's magnetic personality registered on the screen, and Mr. Sheehan persuaded her to take a flier in pictures.

Buster Keaton Doing "College"

Buster Keaton's second United Artists Picture, untitled in its third month of production, was yesterday christened "College."

The story is concerned with a youth who aspires to greatness in every form of undergraduate sport. James W. Horne is directing.

Prominent in the cast are Anne Cornwall and Florence Turner.

Sterns Sign Dolores May

Dolores May has been engaged by the Stern Brothers for important roles in their two-reelers. Her first picture on the Stern lot is the latest "Newlyweds and Their Baby" comedy, one of the Universal Junior Jewel series being adapted from the George McManus newspaper comic strip.

Miss May also is due to play in the next comedy of the "Let George Do It" series, starring Sid Saylor as George, in the adaptation from another George McManus comic.

Dolores Costello's Next

The Belasco stage play, "The Heart of Maryland," will be screened, starring Dolores Costello, Warner player.

Addison Goes To Buffalo's Big New House

H. M. Addison has been appointed by M. E. Commerford as manager of the new Great Lakes Theatre, Buffalo, and has already entered upon his new position, though the house will not open until the end of the month.

Mr. Addison has been in charge of the theatres in Binghamton, N. Y., for about nine years, first under O. S. Hathaway and later under Mr. Commerford. He has created an enviable reputation for himself in the Lower Tier city, and his loss will be keenly felt, for he has handled the amusement end of practically all of the civic and semi-civic enterprises for many years, and has done much for the city.

With a wonderful capacity for making and keeping friends, he will soon loom large on the amusement horizon of Buffalo, and with a larger field he should do even more brilliant work, for he is not limited to small town management. He can adapt himself to any environment.

Mr. Addison is well known to readers of *Moving Picture World* through his frequent reports on his many advertising activities. He is one of the most valued contributors to the Selling the Picture to the Public department.

Two Tiffany Films Ready

Tiffany Productions, Inc., announces that they will release two productions this month, "The Enchanted Island" and "The Beauty Shoppers," which have been completed and are now in the final stages of editing and titling.

The cast in "The Enchanted Island" includes Henry B. Walthall, Charlotte Stevens, Pierre Gendron, Pat Hartigan and Floyd Shackleford.

In "The Beauty Shoppers" the principal roles are portrayed by Mae Busch, Ward Crane, Dale Fuller, Thomas Haines, Doris Hill, James Marcus and Cissy Fitzgerald.

Delaney Gets Long Contract

Charles Delaney, who plays the male lead in "Frisco Sally Levy," which has just completed a successful engagement at the Capitol Theatre, New York, has been given a long-term contract by Metro-Goldwyn-Mayer.

Remains as Art Head

Cedric Gibbons of Metro-Goldwyn-Mayer has been given a new contract as art director-in-chief.

We have prepared and now have ready
for distribution two interesting pamphlets, one containing a general survey of

The Motion Picture Industry

the other, a brief analysis showing the
position in the industry of

Stanley Company of America

Either or both of these will be mailed upon request

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Trio of New Pictures in Work At the Warner Bros. Studios

SPRING means no slackening of activity at Warner Bros. Studio but, instead, a concentrated effort on the completion of the current program, the last portion of which is now in production.

May 2nd is announced as the starting date for "The Heart of Maryland," a screen transcription of the David Belasco stage hit which will have Dolores Costello as its star. Lloyd Bacon will wield the megaphone. Warner Richmond, Helene Costello and Carrol Nye will figure prominently in the cast. Charles Edward Bull will fill the role of Abraham Lincoln with Walter Rodgers appearing as General Grant, Erville Alderson and Paul Kruger will also be in

the line-up.

Camera work on "What Happened To Father" got under way April 28th with John Adolfi directing. Warner Oland, playing the title role, will have for his support Flobelle Fairbanks, William Demarest, Vera Lewis, John Miljan, Cathleen Calhoun and Hugh Allen.

Several more players have been selected for Irene Rich's next picture, "Dearie." William Collier, Jr. will play the son role with Edna Murphy as the ingenue. Anders Randolph, Douglas Gerard, Richard Tucker and Arthur Rankin will also be featured. "Dearie" is being directed by Archie Mayo from the story by Carolyn Wells.

George O'Brien To New York; For "East Side"

With George O'Brien assigned to the leading role, Director Allan Dwan will start filming Felix Riesenbergs novel, "East Side, West Side," about the middle of May, at the Fox New York studio, according to an announcement from Fox Films.

Dwan, planning the screen treatment of "East Side, West Side," has not yet decided on a leading woman, but George O'Brien appealed to him as the logical actor to portray the hero of the story.

Since O'Brien has just completed his part as the prize fighter in "Is Zat So?" General Manager W. R. Sheehan wired Dwan that he would be available for "East Side, West Side."

Jackie Logan in "For Ladies Only"

Harry Cohen, vice-president in charge of production for the company, announces that Jacqueline Logan has been chosen for the leading feminine role in "For Ladies Only," scheduled for early production.

This will mark Miss Logan's first appearance since the completion of her role in "The King of Kings," in which she scored such a personal triumph.

"For Ladies Only" is a colorful tale of American office life and presents Miss Logan in the role of a secretary to a young and handsome woman hater, who, as soon as he is put in charge of the office, replaces all girl employees by men. How Jacqueline revenges her sex forms the climax and the humor of this comedy.

"For Ladies Only" was adapted by Ernest S. Pagan from "Down With Women" a short story by George F. Worth, which appeared in Argosy-All Story Magazine.

Shooting Starts On Columbia's "Romantic Age"

Shooting started this week on the spectacular fire scenes which end the production of "The Romantic Age," Columbia's drama of a flapper's loves and tribulations.

According to reports from the Coast, this is shaping up into one of the most dramatic sequences of the year. Both Eugene O'Brien and Alberta Vaughn, featured players in this picture, appear in these scenes, which bring about the climax of the story, and the cooperation of the fire department was secured by Harry Cohn in order to add realism to the production.

M-G-M Picture Breaks Record

"Tell It to the Marines" broke records in Danville, Lexington and Staunton, in the State of Virginia, William Haine's home State.

"Tell It to the Marines" completed a successful run at the Embassy Theatre, New York City and is now a country-wide hit.

The production continues to uphold the name it established for itself, as one of the greatest box-office pictures in the history of the film industry.

An English Lord

Humberstone Wright, famous English actor, has been selected to play the part of Lord Rens in Rex Ingram's production of "The Garden of Allah," which is being made for Metro-Goldwyn release in Nice and Africa with Alice Terry and Ivan Petrovich in the leading roles.



Evidently Henry B. Walthall doesn't fancy bobbed hair. The curls belong to Charlotte Stevens, and the scene is from Tiffany's "The Enchanted Island."

E. H. Griffith With Columbia

Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that he has placed Edward H. Griffith under a long term contract, to direct several of the company's forthcoming "Perfect Thirty."

Griffith, who directed one of Columbia's most successful releases, "The Price of Honor," a circumstantial evidence drama, has long been identified with the motion picture industry, first as an actor and then as one of its leading directors.

He has to his credit many box office successes, directed for Famous, Cosmopolitan and P. D. C.

Wally Wales' Next

Wally Wales' Pathe Western feature, "Skedaddle Gold," has been completed. "Circle D" will be next in order.

Rinty's Next Is In Home Office

The first print of Rin-Tin-Tin's latest Warner Bros. starring picture, "Tracked by the Police," came in to the New York office this week from the coast studio and was screened before a group of Eastern executives prior to its general release to exhibitors on May 7. Ray Enright was the director. The cast includes Jason Robards, Virginia Browne Faire, Tom Santschi, Dave Morris, Wilfred North, Theodore Lorch, Ben Walker and Rin-Tin-Tin's handsome mate, Nanette, who scored with him in his recent picture, "Hills of Kentucky."

Sidney Featured

George Sidney is featured by F. B. O. in "Clancy's Kosher Wedding," which A. E. Gilstrom is directing.

Cruze to Direct

James Cruze will direct Thomas Meighan's next Paramount feature, "We're All Gamblers."

TIFFANY Means the **BEST!**
in **Everything!**

PLAYERS PRODUCTION POLICY

Exchanges Everywhere

Fox Films Will Release Five Feature Pictures This Month

FOX FILMS will release five feature length productions during the month of May, according to James R. Grainger, general sales manager. "Is Zat So?" the film version of the James Gleason Richard Taber international stage success, is the outstanding picture in the May group which includes two western outdoor action pictures, one starring Tom Mix and the other Buck Jones; a society drama and a racy comedy.

"Is Zat So?" which is about a prize fighter and his manager in high society, was directed by Alfred E. Green, with George O'Brien and Edmund Lowe featured in the roles of the prize fighter and his manager. The release date is May 15.

"Outlaws of Red River" is the title of the Tom Mix starring release, distributed on May 8.

Sharing the release date of May 8 with the Mix vehicle is "The Heart of Salome," a Victor Schertzinger production featuring Alma Rubens. Walter Pigeon is featured opposite Miss Rubens.

Buck Jones' starring production, released May 1, is titled "Hills of Peril," and Fox officials claim it to be the best production the big Western star has ever made. Lambert Hillyer directed. Georgia Hale has the leading feminine role.

The final May release is "Rich But Honest," a comedy based on the story by Arthur Somers Roche. Albert Ray directed. Nancy Nash and Clifford Holland, two newcomers of great promise, have the leading romantic roles, with J. Farrell Macdonald and Ted McNamara furnishing the comedy.

"Alice" Comedy At Paramount

"Alice's Three Bad Eggs," an F. B. O. "Alice" comedy, played the Paramount Theatre last week. The "Alice" comedies are one reelers, featuring Margie Gay.

F. B. O. Comedy At the Rivoli

"Shoosh," an F. B. O. Bowers novelty comedy, has been booked by the Rivoli Theatre, New York, for a four weeks' engagement, commencing April 29th. "Shoosh" is the third of F. B. O. short subjects to play Broadway in one month. "Don Go On," a Crazy Kat cartoon played the Rivoli Theatre the week of April 16th, while "Alice's Three Bad Eggs" was at the Paramount Theatre the week of April 23d.

Del Ruth Given New Contract; With Warners

Roy Del Ruth has been given a new contract by Warner Bros. under the terms of which he will direct for their organization for a long period.

The freshly dated contract is in the nature of a reward for his excellent work in the past, which has included such box-office productions as "Wolf's Clothing," "Across the Pacific" and "Foot-loose Widows."

Viola Dana's Next

Viola Dana's next F. B. O. starring feature will be "The Lure of the Night Club," which Tom Buckingham is directing.

Production Unit to Alaska For Sequences in "Trail of '98"

THE VANGUARD of the big company filming "The Trail of '98" will start for Alaska and the Yukon in the near future, it is announced by Metro-Goldwyn-Mayer.

Director Clarence Brown has decided to send a group of technicians and photographers to the North. They plan to start within a few days under the leadership of Harry Schenck.

The men will go to Skagway, Alaska, by boat. They plan to reach a point a few miles above Dawson City, on the Yukon River, by May 10, when the winter freeze of this big stream is

likely to break up, and go crashing towards the Arctic.

Harry Todd Signed

Harry Todd has been signed for a role in "Circle D," Wally Wales' next Pathe Western feature.

Miss Valli's Role

Virginia Valli is starred in "Judgment of the Hills," the F. B. O. feature which J. L. Meehan is directing.

New Title For Greta Garbo's Tolstoi's Opus

"Love" will be the film name of Count Leo Tolstoi's Russian romance, "Anna Karenina," which will be Greta Garbo's first starring vehicle for Metro-Goldwyn-Mayer.

Dimitri Buchowetzki, who was born in Russia, is the director. The film has been in production about two weeks.

Prince Youcca Troubetzkoy, son of the famous Princess Troubetzkoy, musician, authoress and social leader, has been engaged for an important role, as have Anton Vaverka and Andre De Beranger.

Young Troubetzkoy, who entered pictures a short time ago, will play a Russian cavalry officer.

Glynn Opens New Theatre

For the opening of Mike Glynn's new Floral Park (L. I.) Theatre, the Tiffany Production, "The Princess From Hoboken," was booked as the inaugural picture in this beautiful theatre before a capacity audience. In addition the program included the Tiffany Color Classic, "The Isle of June."

Mr. Glynn has also booked the other Tiffany features as well as the six Color Classics.

Blystone Ends 41st Production

J. G. Blystone, director, completed his forty-first consecutive production for Fox Films when he filmed the final scene of "Slaves of Beauty," comedy-drama of women in search of pulchritude.

Holmes Herbert and Olive Tell have the leading role in this production, based on Nina Wilcox Putnam's magazine story, "The Grandflapper."

Lois Buys a Home

Lois Wilson, star of F. B. O.'s "The Gingham Girl," has bought a home in Beverly Hills, but she plans to do further independent pictures in the East.



Groomed for stardom. The Paramount junior stars, left to right: Nancy Phillips, Richard Arlen, James Hall, Sally Blane, and (above center) Louise Brooks.

Felix Adler Is "Home Again" On Sennett Lot

Felix Adler has returned to work for Mack Sennett after an absence of a year and a half. Prior to 1925 Adler had been associated with Sennett for five years in the capacity of title writer and gag man.

In the Fall of 1925, Adler joined the two-reel department of the Fox Studios, writing stories, gags, titles, and doing some directing.

He has been engaged by Sennett to write and direct for the Pathe series of domestic comedies called "The Jimmy Smiths," which feature Mary Ann Jackson, Raymond McKee and Ruth Hiatt.

Cloud Drama Slated By "U" For A "Thrill"

For the fifth of the Aviation Series which Al Wilson is making at Universal City, Carl Laemmle himself has decided to have him make an airplane version of "Won in the Clouds." This picture was made by Universal in 1913, with balloons instead of airplanes.

Roy Knabenshue, the balloonist, was the star and Frank Lloyd played the heavy. Otis Turner directed it; and in its day it was a sensation and a big money maker.

Bruce Mitchell will direct the modern version.

Novarro-Terry Together Again

"Lovers?" Ramon Novarro's new starring vehicle for Metro-Goldwyn-Mayer, coming into New York with few advance announcements concerning its worth, not only hung up a big record of business at the Capitol Theatre, but was generally lauded by critics as great entertainment and the best of the seven new pictures which opened in New York City for first runs during the week.

Directed by John M. Stahl, "Lovers?" which has a colorful Spanish background, reunites Novarro and Alice Terry, a combination strikingly successful in many of Rex Ingram's pictures.

At F. B. O. Studios

The Spring production drive at the F. B. O. Hollywood studios is at its height, Edwin King, vice-president in charge of production announces.

Kirkland Directs

David Kirkland is directing "The Gingham Girl," the F. B. O. feature starring Lois Wilson. George K. Arthur plays opposite Miss Wilson.

Educational Comedies Lists Host of Pretty Girl Leads



Mad Davidson plays art critic in Columbia's "Pleasure Before Business."

Pathe Feature Stars Playing In Snow Film

Wanda Hawley and Tom Santschi head the cast of "Eyes of the Totem," a new Pathe feature staged against backgrounds of natural beauty in Alaska and on the slopes of Mt. Tacoma.

"Eyes of the Totem" is a drama of the North and West. The demands of the story call for an exceptional cast and Director W. S. Van Dyke assembled an all-star aggregation to enact this H. C. Weaver production.

Wanda Hawley and Tom Santschi have the leading roles while the juvenile leads are capably handled by Anne Cornwall and Gareth Hughes.

Thomson Returns

Fred Thomson, the F. B. O. Western star, has returned from location with his company. He is making "Arizona Nights," with Lloyd Ingraham directing.

Booking Gold Bonds

"Mother" and "The Magic Garden," F. B. O. Gold Bond productions, have been booked by the Garden Theatre, Milwaukee, each for a week's engagement.

Tyler at Work

Tom Tyler has taken a company of eighty to Lone Pine, in the high Sierras of California, for exteriors for "Splitting the Breeze," his forthcoming F. B. O. Western, directed by Robert DeLacy.

Estelle Bradley and Lucille Hutton With "Toy" Gallagher, Kathryn McGuire and Muriel Evans, Featured

BEAUTIFUL GIRLS will be more prominent than ever before in comedies produced next season at Educational Studios. In addition to the comedy girls who are cast in the leading feminine roles of the big comedy series, Educational will boast of a beauty squad which for a combination of ability, charm and pretty faces will not be exceeded by any comedy-producing company.

Estelle Bradley, who will play leading lady roles opposite one or more of the starred comedians, won first prize in the southern division of the Atlantic City Beauty Pageant a few years ago for perfect face and form. Few leading ladies in the pictures equal Miss Bradley for all-round comeliness.

Lucille Hutton, with her winsome attractiveness, is also to play principal feminine roles. She has brown hair and brown eyes and is an ideal type, being only 5 feet 3 inches tall and weighing a little over 100 pounds.

Kathryn McGuire, described as one of the most exquisite blondes in pictures, probably will appear again as Lupino Lane's leading lady after completing a part in a feature length production. Miss McGuire is a former Wampas baby star.

"Toy" Gallagher, who played leading roles in Cameo Comedies and opposite Lloyd Hamilton this season, again will essay principal feminine leads next season. An Irish beauty of the most fascinating type, she has black hair and gray eyes. She is a little more than five feet tall and weighs slightly more than 100 pounds.

Muriel Evans, who until recently was only being used in extra bits, has made such progress that she will be seen more often and in more important roles in the coming season. She is another charming blonde type. Amma Styers, a brunette, is also showing much promise and makes a suitable running mate for Miss Evans.

In addition to these outstanding feminine players, many of the comedies call for the use of eight or ten other members of Educational's beauty squad.



Diminutive Mary Ann Jackson scrambling the eggs in "Smith's Kindergarten," a Sennett-Pathe Comedy.

Syd. Chaplin's New Comedy At the Colony

Syd. Chaplin comes again to Broadway on Friday, May 6th, when his newest Warner Bros. comedy special, "The Missing Link," opens at the Colony, which held his last picture, "The Better 'Ole," for twenty-five weeks.

While "The Missing Link" unravels upon the Colony screen, a complete Vitaphone score will accompany it. Preceding the picture a selected program of new Vitaphone numbers will also be heard.

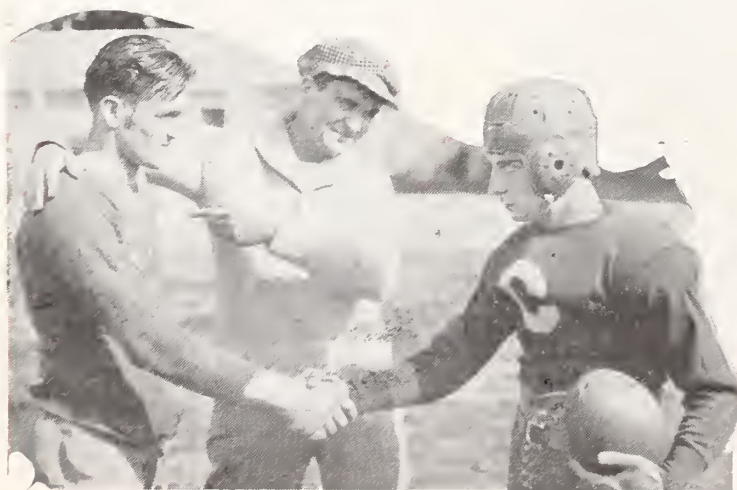
The story of "The Missing Link," written by Darryl Francis Zanuck, concerns itself with a series of uproarious situations that develop when a timid Englishman (played by Chaplin) accidentally finds himself at the head of an expedition moving into the treacherously dangerous interior of Africa in search for the connecting species between man and ape. Charles ("Chuck") Reisner directed the picture with Ruth Hyatt as Syd's leading lady and Tom McGuire, Crauford Kent, William Steele, George Nardelli, Nick Cogley and Sam Baker also in the cast.

Winner Month Great Success

Warner Pictures received the greatest Canadian distribution in the history of their organization during March as the result of a high-powered sales campaign for Warner Winner Month.

B. F. Lyon, Canadian Division Manager, states that the drive far exceeded the company's anticipation and helped entrench the Warner product more strongly than ever with Canadian exhibitors.

The campaign started on January 1 and lasted for thirteen weeks. Eight of the 1926-27 Warner Pictures were launched at big first run engagements during the month.



"Buster Keaton" as a football hero in United Artists' "College."

Langdon and Maloney Features Released by Pathe on May 8

PATHE will release two feature productions, Harry Langdon in "His First Flame" and Leo Maloney in "Don Desperado," on May 8.

Mack Sennett produced the Langdon comedy, which was directed by Harry Edwards, from an original story by Frank Capra and Arthur Ripley. Producer Sennett has provided the clever comedian with a vehicle ideally suited to his unusual talents. Langdon has two leading ladies. Ruth Hiatt portrays the heroine and Natalie Kingston is the "other woman." Miss Hiatt is famed for her clever characterization as Mrs. Smith in the Pathe-Sennett series of two-reelers entitled "The Jimmy Smiths." Natalie Kingston has the honor of being one of the 1927 Wampas Baby Stars.

Maloney, firmly entrenched among the ranks of top-notch Western stars, has proven that the one formula that makes for

consistent success in features could be adopted for the Western—and that essential force is drama. In "Don Desperado" there is the drama that is typical of all the Maloney features. You feel the presence of a real type of Westerner; the atmosphere is charged with impending action, with drama. A kindly act to a dog and Leo immediately wins the sympathy of the audience. Then in the highlands of Summit County, in a setting true to the West, Maloney plays the law's hand where the mining community has seen its gold shipments fall regularly into the hands of a notorious bandit. "Don Desperado" adds to the fast-increasing popularity of Maloney, the ace of dramatic action, who is supported in this production by a talented cast including Eugenia Gilbert, Frederick Dana, Charles Bartlett, Whitehorse, Bud Osborne, Morgan Davis, Allen Watt and Harry W. Ramsey.



Mildred Walker (Miss Pittsburgh), who is appearing in Gaiety Pictures

"College Widow" Is Dolores' Next

Warner Bros. have engaged Paul Schofield to prepare the scenario for "The College Widow," starring Dolores Costello.

This production, which will start on the coast in the not far distant future, will round out Miss Costello's contribution to the current Warner season, following which she will begin her program of stellar roles for the coming year.

Schofield has already started work on the adaptation. His recent script achievements include several productions that have played long Broadway runs at advanced prices.

Kinograms Cameramen "Snap" Accident to Byrd's Airplane

WHAT is claimed to be the outstanding news reel scoop of the year is appearing in Educational's news reel Kinograms, No 5284, in which is pictured the crash of Commander Byrd's airplane in which he expected to hop off to Paris. Two Akeley cameras were focussed on the 'plane when the accident occurred, producing in every vivid detail the turning over and collapse of the giant Fokker machine.

Supplementary pictures show the removal of the wounded men, Byrd, Bennett, his pilot, and Noville, assistant, the police driving away the crowds that swarmed to the spot.

The pictures are exclusive with Kinograms by reason of the fact that twenty-four hours earlier this news reel had been granted the ex-

clusive right to photograph Byrd's flight and preparations. In the face of feverish competition Kinograms was awarded the contract and immediately went to work to gather pictures preliminary to the flight. In the news reel the pictures show the finishing touches to the 'plane, and then a trial flight which was successful.

Then comes a second test, and after the descent of the 'plane it is shown taxiing along the field. While still traveling at terrific speed the landing wheels are seen to sink into a gully, tilting the 'plane forward until the whirling propellers strike the soft earth. Then the whole machine goes over on its back with a terrific smash.

About 400 feet of the pictures are used in Kinograms, or about half the entire length of the issue.

Has Tiffany Films In S. A.

John N. Weber, Assistant General Manager in charge of foreign sales for Tiffany Productions Inc., announces that Henry Arias, President of Magnus Films Sales Co., has contracted with Tiffany for the Twenty Gems for the season of 1927-1928 for the territory embracing Argentine Republic, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

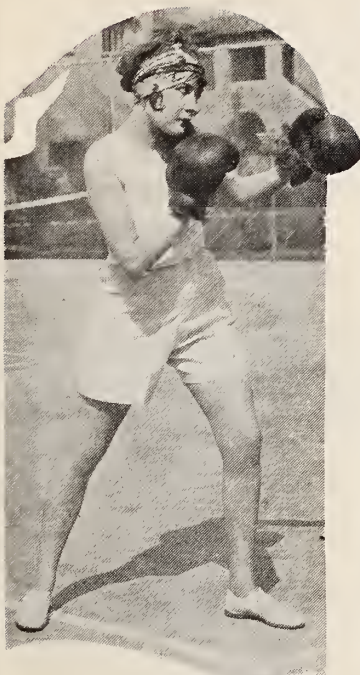
LaCava Goes West

Gregory LaCava, having completed direction of "Running Wild," the Paramount feature, starring W. C. Fields, is leaving this week for Hollywood.

"Big" Booking

The Hippodrome in New York has booked the Tiffany Color Classic "Fisherman's Luck" starting Monday April 25th after which it has been booked to play the entire Loew Circuit of theatres.

Educational Announces Program Of Short Features For 1927-28



Yola d'Avril, First National actress, spars for an opening.

Jack Gilbert In Stage Success, "12 Miles Out"

John Gilbert's new starring vehicle, "Twelve Miles Out," a story of bootlegging and hijacking on Long Island Sound, went into production last week at the Metro-Goldwyn-Mayer studio, with one of the strongest casts of the year assembled in support of the star, and Jack Conway, at the directorial helm.

The cast of "Twelve Miles Out" includes Joan Crawford in the feminine lead; Betty Compson in an important supporting role, Ernest Torrence, Edward Earle and Mike Donlin.

Bert Roach was a last-minute addition to the cast.

A. P. Younger made the screen adaptation from the play by William Anthony McGuire.

Base Campaigns On Press Books

Two strong campaigns on United Artists Pictures attracted attention in Arizona recently.

In Phoenix, the Columbia Theatre augmented advertising on John Barrymore in "The Beloved Rogue," and on Gloria Swanson in "The Love of Sunya," while in Tucson the Rialto underscored its advertising on "Stella Dallas," "The Son of the Sheik," Douglas Fairbanks in "The Black Pirate," Mary Pickford in "Sparrows," and Ronald Colman and Vilma Banky in "The Night of Love."

In each instance the bulk of the campaign was devoted to newspaper space, with "copy" from the United Artists campaign books.

THE PROGRAM OF SHORT FEATURES to be released by Educational in 1927-28 was announced this week by E. W. Hammons, president of Educational Film Exchanges, Inc. It includes seven series of two-reel comedies, with a total of sixty releases, and five series of one-reel subjects totalling 89 releases, in addition to 104 issues of the news reel Kinograms.

There will be eight Lupino Lane Comedies, eight Hamilton Comedies, eight "Big Boy" Juvenile Comedies, eight Larry Semon Comedies, six Dorothy Devore Comedies, six Tuxedo Comedies and sixteen Mermaid Comedies, all two-reel pictures. There will be twenty-six Cameo Comedies, twenty-six Felix the Cat animated cartoon comedies, thirteen Outdoor Sketches by Robert C. Bruce, twelve Lyman H. Howe's Hodge-Podge and twelve Curiosities, each in one reel.

Meeting the increased demand for more Lupino Lane comedies, the former Ziegfeld Follies' comedian will make eight two-reel pictures in his star series, two more than he made this season.

Lloyd Hamilton will be seen again next season in a series of eight of the same type.

"Big Boy" will be starred in a series of eight subjects to be known as "Big Boy" Juvenile Comedies.

Dorothy Devore, after several seasons in featured pictures, is returning to her old love, the two-reel comedies, to be starred in a series of six "Dorothy Devore Comedies."

Larry Semon is returning to Educational. He will have his own staff and company of supporting players.

The Mermaid Comedies (Jack White Productions) will be continued with sixteen two-reel subjects, featuring Clem Beauchamp, Al Thompson, Phil Dunham, George Davis and others, with the

usual array of beauties supporting these funsters.

In the six Tuxedo Comedies to be released during the new season Johnny Arthur again will be seen in the situation farces, for which he is celebrated.

Twenty-six one-reel Cameo Comedies, two more than were produced last season, will lead the parade of laugh-producing pictures of this length. Phil Dunham, Wallace Lupino, George Davis, Amma Styers, "Toy" Gallagher and Muriel Evans will play the principal roles in this series.

With four veteran directors as the nucleus of its directorial staff, Educational Studios will have a great combination of comedy directors during the coming season. Jack White, who has been with the company since it released the first two-reel comedy, continues as director-in-chief, while Norman Taurog maintains his position of senior director. The three other "ace" directors are Charles Lamont, Stephen Roberts and Mark Sandrich.

In addition to his duties as director-in-chief, Jack White also supervises all Mermaid productions and the Juvenile and Cameo Comedies. E. H. Allen continues as general manager of the studios.

Felix the Cat animated cartoon comedies again will be on the Educational program. There will be one Felix the Cat Comedy released every two weeks.

Robert C. Bruce will again be with Educational with a new series of thirteen unique scenic pictures to be known as Outdoor Sketches.

Curiosities, the Movie Side-show, produced by Walter Futter, which will be released again by Educational, has in one season become one of the screen's most popular novelties.

To round out its program of novelty and scenic subjects, Educational will have twelve Lyman H. Howe's Hodge-Podge releases, which, for diversity and entertainment, are unexcelled.



Mary Astor and William Collier, Jr., in First National's "The Sunset Derby."

Sisters Cast In Same Picture; Belasco Opus

For the first time in their careers as screen actresses, the Costello sisters, Dolores and Helene, will appear together in a picture. This will be in Warner Bros.' production of the David Belasco stage hit, "The Heart of Maryland," which is to be started on the coast shortly.

Dolores Costello will play the star role in "The Heart of Maryland," bringing to the films the same characterization made famous behind the footlights by Mrs. Leslie Carter. Helene Costello will have a featured part in her sister's supporting cast.

Although the Costello girls were discovered and signed to contracts simultaneously by Warner Bros. they have never before been selected for the same picture. They have, however, appeared together on the stage.

Colleen's Next

John McCormick, West Coast production chief for First National Pictures, has signed Winifred Dunn to adapt "Baby Face" as a vehicle for Colleen Moore.



Mr. and Mrs. Ernest Lubitsch on the "Old Heidelberg" set

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Smith's Kindergarten"

Pathe—Two Reels



Here is one of the most hilarious comedies that we have seen in many a day and it should prove a riot with the majority of patrons.

Shown cold in a projection room, it even had the hard-boiled reviewers in an uproar. Baby Mary Ann Jackson, pictured here, is the cause of all the fun, although a slightly older boy who is not identified, offers material aid. The fun all centers around these two kiddies and the attempts of their parents to take them to kindergarten. The little "bad boy" is continually starting something, but Mary Ann is no idler in this respect. Anyone who knows anything about kiddies or has ever had an experience with them will especially enjoy this comedy.

"The Midnight Bum"

Universal—One Reel



A farce comedy with plenty of slapstick and more "plot" than is frequently found in a feature is one of the distinguishing points of this single reeler starring Arthur Lake. In keeping with this, the comedy is exceptionally well-mounted, massive sets being utilized in the Russian scenes, and more than the usual number of players are used. According to the story, when Arthur is kicked out by the girl's father, he joins the navy and he and the girl eventually land in the same foreign city where Arthur and his sailor pals save her from a gang of ruffians and father, of course, withdraws his objection. It is better than the average comedy of its type and one of the best of the Arthur Lake series.

"Pathe Review 16"

Pathe—One Reel

BEAUTIFUL photographic shots of the Dells of Wisconsin open this issue of the Review with interesting scenes in Pathecolor depicting mountain climbing in Korea following. The final section is another installment of the camera record of the Smithsonian-Chrysler Expedition to Africa, in which the party is shown trailing and capturing wildebeestes, with sidelights on the habits of the natives.

"Old Heidelberg"

Fox—One Reel

GERMANY'S FAMOUS university city furnishes the subject of this interesting and picturesque Fox Variety and, of course, much of the footage is devoted to this institution of learning which is, perhaps, best known for its duelling. One of the student duels is pictured and it is surprising to see that pads and so forth protect the duelists in every vital part so that the chance of real injury is slight.

"Love My Dog"

Pathe—Two Reels



Kiddies' well known affection for their mutts furnishes the idea for this Our Gang comedy which is one of the best of the recent offerings in this highly amusing and popular series. With childish innocence the gang decides to exhibit a mutt in a dog show as a bird dog by disguising the animal with feathers. The manner in which they get a needed five-spot by allowing a rich tough kid to sock them for two-bits a sock, offers well-balanced human interest and comedy. Pathos and excellent suspense figure in a smashing surprise climax in which the dog becomes a victim of cruel dog catchers and is put in a chamber to be etherized. Apparently the gang arrive too late, but the dog is still alive and the way this is accomplished is a wow.

"Broke in China"

Pathe—Two Reels



As a practically penniless American sailor who with his companion wanders into a Chinese cabaret, Ben Turpin has the leading role in an amusing burlesque produced by Mack Sennett. Ben unconsciously wins a fortune at roulette when some money wished on him lands on a lucky number and keeps repeating and piling up. Cornered by two flappers of the vintage of 1880 he is up against it. It finally develops that he is the long lost child of one of them and that his sailor pal is really his father. The past is burlesqued by means of flashbacks which are cleverly handled and should appeal to all who like this form of comedy.

"The Honor Man"

Pathe—One Reel

HOW THOMAS CAT escapes from his pals in prison, is trailed by detectives and in seeking to elude them hides in a coal truck and lands back in the prison yard, furnishes the idea on which this Aesop's fable cartoon is based. It is a moderately amusing number with clever work in the manner in which the various nationalities of Tom's animal pals are depicted.

"Not the Type"

Fox—Two Reels



While luck breaks do help Van, he does not as usual prove a winner through a succession of fortunate circumstances in this issue of the Van Bibber series, nor is his role as prominent as usual. There are also other changes which make this offering quite a variation in type from its predecessors, and with the exception of Earle Foxe in the title role, the cast is new. It proves to be a moderately amusing comedy with several amusing gags that should be good for smiles. This time, Van is the publisher, editor, etc., of a newspaper that incurs the ire of the mayor. The janitor and handy man makes matters worse when he "pies" the lead page, but everything is finally righted and Van gets the girl. Two rough-necks who try to wreck the plant and are led a merry chase by the janitor, furnish much of the fun.

"The Lone Star"

Universal—Two Reels



Fred Gilman is again the star of this little "Mustang" Western, directed by William Wyler in the latter's brisk style. Fred plays "Bob Merrill" of the Texas Rangers and in successfully rounding up "The Lone Star," a notorious bandit, Fred romps through two cans of celluloid with a verve that will keep his admirers boosting for him and bring new boosters into his camp. "Bob Merrill" poses as "The Lone Star" and rides into the enemy's country, where, after bringing the bandits together, he is joined by the sheriff who discloses "Bob's" identity to the sweetheart.

"Kid George"

Universal—Two Reels



George, portrayed by Sid Saylor, goes to a kid party dressed as a youngster, which accounts for the title of this issue of the "Let George Do It" series of Stern Brothers' comedies. While not up to the best of the series, it will probably prove to be a fairly amusing offering for the fans. Most of the humor is centered around George's efforts to perform a stunt with his prospective father-in-law's hat, which, of course, ends in disaster, and in the situations where George marries Ethlyne by taking the place of his rival during the ceremony when the police chase said rival after recognizing him as a crook. This is an amusing scene handled in typical farce comedy fashion.

"The Hon. Mr. Buggs"

Pathe—Two Reels



In addition to starring Matt Moore, the well-known feature player, this Hal Roach comedy also has the distinction of presenting two of the best known Chinese players, Anna May Wong and So-Jin in prominent roles. Comedy and melodrama are smoothly combined in this two-reeler which should prove a popular attraction. As the title implies, Matt is a collector of insect specimens. The sudden appearance of the Oriental crook just as Matt's girl visits him causes complications which are heightened by the fact that So-Jin as another Oriental crook is hot on the trail of Anna. Poor bewildered Matt is the center of the farce-melodrama mix-ups.

"Ginger and Genius"

Pathe—One Reel

IN THIS ISSUE OF THE Sportlight, Grantland Rice shows how various well-known people turn to sports to provide them with pep and as relaxation from the arduous duties of their professions. Among these is the celebrated opera star, Galli Curci, who is shown as not only being an enthusiastic golfer, but a good one. It is an interesting number for sport lovers and the general public.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

*Moving Picture World Bureau,
Albany, N. Y., April 28.*

THERE were any number of out-of-town visitors along Film Row during the week, both exhibitors and those connected with exchanges or distribution. Sidney Sampson, of Buffalo, and Morris Fitzer, of Syracuse, heading the Bond Company, were in town; Phil Myers, of the New York Pathe office; John Augello, an exhibitor from Utica; Harry Dixon of the F. B. O. office, in Buffalo; Tom Spry, of Boston, and Andy Smith, of New York, both with First National; Arthur Abeles, of Warner Brothers; Henry Grossman, an exhibitor of Hudson, while a flock of special representatives for Metro-Goldwyn were out over the field with H. O. Worden, the local manager.

Fred Perry, promotion man for the Schine houses in Watertown, packed his bags last week, and left for Binghamton, where he becomes exploitation man for the Binghamton Theatre Company, handling seven theatres. He succeeds H. M. Addison, who has gone to Buffalo. In Ogdensburg, Charles S. Hubbard has been named as house manager of the Hippodrome, which was leased last week by James S. Burnham for a period of ten years.

Joe Wallace, manager of Proctor's Grand in Albany for many years, will soon leave the ranks of bachelorhood, the bride being Edith Barnum, an employee in the secretary of state's office. Miss Barnum is now wearing a \$1,500 diamond ring and picking out furniture. The wedding will occur the forepart of June.

No more Atlantic City for Chris Buckley, owner of the Leland and the Clinton Square Theatres in Albany, that is, unless it's in June or July. Mr. Buckley found the seaside resort so chilly that he was obliged to go horseback riding each day to keep warm, or at least that was his excuse.

The Albany Film Board of Trade is now occupying quarters on the third floor of the Mark Strand building and its former quarters will house a local business office.

Isaiah Perkins of Speculator, who is a great friend of Gene Tunney, was along Albany's Film Row during the week. Mr. Perkins runs the theatre in Speculator and plans to open on May 3. This may seem a bit late, but Mr. Perkins explained that the ice was just leaving the lake. He expects Tunney to visit him in the near future.

Business at practically all of the first run houses in Albany and Schenectady was ahead of a year ago Holy Week, managers in a half dozen of the theatres reporting business as standing up in fine shape throughout the week, with the possible exception of Friday. Much of this was due to the fact that exhibitors were wise enough to run good pictures rather than, as in the past, using the week to clean up "junk" pictures that had been booked from time to time.

Troy

Jake Rosenthal, owner of the Rose Theatre in Troy, N. Y., furnished not less than twenty-two acts of vaudeville last week, costing him exactly \$50, or a little over two dollars per act. Here's the story. Mr. Rosenthal was observing jubilee week at his theatre and ran these amateur acts, so many per night, all different, along with double features and with a \$50 prize in gold for the winners at the end of the week, as judged by the applause. When Saturday night rolled

Sixty Chills Kill Frost But Make Bankroll Sweat

Albany, N. Y., April 28.—It was a red-hot idea that struck Morris Silverman, who owns several prosperous theatres in Schenectady, when, on a recent visit to Exchange Row in Albany, he decided to give the girls in the Pathe exchange a treat—viz., namely, and to wit, an ice cream cone apiece. So far the sun shone warm. But the news of the lavish benefactor didn't stay on ice—instead, it flew on wings of haste, and every girl along the busy exchange section got the "ice cream gimmes" so that Morris had to decide whether to put in a hurry order for a couple of extra overcoats with fur collars or to put the money into more cones. He averted the frost by making the latter decision and the sun shone again—but the sixty cones it cost made the shadow of Morris' bankroll about six dollars thinner.

around, there were three who received an equal amount of applause, and so the fifty was split three ways.

Vincent Fisher, who has been a booker at several of the local exchanges, is passing out the cigars these days. Yep, it's a boy, and ten pounds at that.

Bill Smalley, of Cooperstown, plans to open his new house in Stamford about June 1, and to begin operation of his dance halls on Decoration Day. Mr. Smalley was in town during the week and is feeling much better, having recovered from his recent illness. He reports business last week as having been exceptionally good. The week just preceding Easter he used feature comedies over his circuit of thirteen houses with marked success.

There is nothing like having a fisherman in one's family. At least such is the opinion of Uly S. Hill, manager of the Stanley group of houses in Albany and Schenectady, who is now dining on trout twice a week. Mr. Hill's son, Norman, probably ranks as one of the best disciples of Isaak Walton in this section of the state.

Howard Morgan, local manager for Educational, and president of the Albany Film Board of Trade, left on Thursday for the West Coast to attend the annual convention. Pete Dana, formerly of Gloversville, has just been named manager of the Granada Theatre in Buffalo.

Illinois

*Moving Picture World Bureau
Chicago, Ill., April 28.*

FASHION shows are all the rage here now, the Cooney circuit put over shows at the Jeffrey Theatre and other houses belonging to their south side circuit. B. A. Campbell put over a successful show at the Star Theatre in Griggsville and other managers in nearby cities are tying up with their local merchants for fashion shows.

More than \$25,000 will be spent for improvements in the Armory Theatre at Morrison, Ill., and the house will be operated under an exclusive movie policy in the future.

Lubliner and Trinz are making some changes in their houses for the spring season; at the Belmont, eliminating the stage band and using vaudeville with pictures for a tryout. The Orchestra Theatre will be opened soon under their picture policy for the spring and summer months.

Frank Cook was a visitor along Film Row and reported he has added the Gem Theatre at Sheboygan to his circuit.

Paul V. Miller has added the Eagle and Roosevelt Theatres to his circuit, these houses were formerly under the Kikas management.

Elmhurst

M. Kissock, formerly with the Downer Theatre, has been made manager of the New York Theatre at Elmhurst, Ill.

James Casey has been named as house manager of the Karzas North Centre Theatre and will work with Managing Director Harry Corbett. The house policy has been changed to semi-weekly change of pictures and vaudeville.

Harry Spanuth has turned over his lease on the Peerless Theatre, at 3955 Grand boulevard, to John Santos, who will make some improvements in the house.

The boys in the trade are extending congratulations to U. J. Hermann, manager of the Cort Theatre for many years, on his appointment by Mayor Bill Thompson as a member of the Public Library Board of the City of Chicago.

Decatur

J. M. Duncan and J. A. Steinson, both formerly with the Chicago exchanges, have organized a company at Decatur, Ill., under the name of the Alhambra Theatre Company and for the present, they are operating the Alhambra and Crescent Theatres in that city.



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Michigan

*Moving Picture World Bureau,
Detroit, Mich., April 28.*

THE Film Board of Trade is taking up the matter of five cent matinees being given by a number of exhibitors and the order has been issued that hereafter should any more cut rate matinees come to the organization's notice, all contracts will be cancelled. The contracts specify that no pictures shall be shown for less than 10 cents, and the F. B. O. T. means to live up to it.

Carl Laemmle, president of Universal Pictures, has written Arthur Baehr, manager of the Senate Theatre, promising his assistance in a contest which Baehr is staging to find the most beautiful girl on the west side of Detroit. Mr. Laemmle says the screen test taken of the girl will be forwarded to the Universal studio where it will be given every consideration and if the results warrant the girl will be invited to try for a screen career.

W. S. Butterfield had so much fun and interest in his harmonica contests last year that he has decided to stage them again. This means that the public in 35 Michigan cities will participate in the mouth organ contests, as Butterfield is the head of the Bijou Theatrical Enterprises, controlling about 40 theaters in the Michigan territory.

H. M. Richey has issued a bulletin to members of the Motion Picture Theater Owners of Michigan begging them to desist from turning their theatres into "grocery stores." Richey, as manager of the association, deplors the growing tendency on the part of theatre owners to stage raffles and contests of various descriptions with flour, sugar, coffee, tea, canned goods and other grocery by-products as prizes. "Added attractions are legitimate," writes Richey, "But where is it all going to end?"

Two thugs held up the cashier of the Redford Theatre, Grand River avenue, near Lasher Road, last Wednesday night and escaped with \$100, the evening's receipts. The men pointed revolvers at the lady cashier and offered her a neatly written note, which read: "Don't scream, but hand out the cash."

C. R. Cohen has arrived in Detroit to be manager of the Fox-Washington Theatre. He succeeds E. L. Pincus, who has been transferred to a Fox house in New York City. Several new policies have already been introduced by Mr. Cohen.

So many motion picture theatres have arisen in Detroit during the past two years or are now under the course of construction that many confusions in theatre names have come up. The most serious of these complications came to view last week when the Charles H. Miles Co. started suit against the Lew-win Development Company, demanding that the name of the Orient Theatre be changed. Miles is erecting in the downtown section a large theatre to be known as the Oriental. He claims priority rights on the name and says the Orient was first known as the Oriental, but on written demand of Miles shortened it to Orient. Miles now claims the similarity of names will cause confusion and loss of business.

The capital stock of the Bijou Theatrical Enterprises, with principal offices in Detroit, has been increased to \$1,000,000. All stock has been taken by the present holders, of which W. S. Butterfield is the chief owner. There will be none placed on the market for sale, and the increased capitalization is simply a move to facilitate the expansion of the Butterfield Circuit.

The John H. Kunsky Enterprises will have three new theatres by fall. One will be in Redford, another in Royal Oak and a third in Birmingham. They will average around 2,000 seats each.

May will find most of the Detroit branch managers out of the city attending sales conventions. Quite a few will go to Chicago, some to California, others to New York and Atlantic City.

New Headquarters For Cleveland Association

Special to Moving Picture World

The Cleveland Motion Picture Exhibitors Association opened their new headquarters, 713 Film Exchange Building this week with a buffet luncheon to two hundred and fifty members, Film Building inmates, and friends. In appreciation of the membership patronage, the furnishings and decorating were furnished at cost by Sterling and Welch, Windowcraft Valance and Drape Company, Italian Fresco and Decorating Company and National Theatre Supply Company, resulting in business offices and a Members Club room of a standard that won universal approval for their beauty and efficiency from all. Among the telegrams received was one from President W. M. James of the State Organization to President Harwood. Manager P. J. Wood sent a basket of flowers as he could not be present in person. The Cleveland Motion Picture Exhibitors Association has been in existence about fifteen years. Sam Bullock was one of the originators. All Sams' old friends expressed regret that he did not live to see the Organization as it is today.

Texas-Oklahoma

*Moving Picture World Bureau,
Oklahoma City, Apr. 28.*

THE Texas M. P. T. O. will holds its spring meet at Galveston, Texas, May 30-31, the date having been changed on account of the Association refusing to hold a joint meet with the Bathing Girls' Review, set for the same dates.

The Wichita Seeburg Piano Co., at Wichita Falls, Texas, has been added to the consolidation of Herber Bros. & Wolf, of Dallas, Texas, and the Houston Seeburg Piano Co. consolidation which was effected last week.

Oklahoma

The Empress Theatre at El Reno, Okla., was damaged by fire last week, the audience leaving without any mishap.

A new theatre will be erected by Joe Hagan at New Lima, Okla., soon.

Massachusetts

*Moving Picture World Bureau
Saugus, Mass., April 28.*

THE Scenic Auditorium, Boston, may revert to pictures in the near future. A report is current that an effort will be made to re-establish this house in pictures, after a lapse of several years.

C. H. Williams is now manager of the National Theatre, Boston. Pictures are changed daily at this house, which was built about 15 years ago by the Keith-Albee interests for vaudeville. Which policy was sidetracked in favor of pictures.

The reopening of the Bijou, Boston, gives that city its only downtown-upstairs picture theatre. The Bijou was one of the original picture theatres of Boston. It was closed during a program of renovating and repairing. Flowing down the flight of glass stairs leading from the theatre to the street is filtered water.

San Francisco

*Moving Picture World Bureau,
Berkeley, Cal., April 28.*

A COLOSSAL disaster may seem an odd thing to celebrate, yet San Francisco regularly celebrates the anniversary of the great fire of April 18, 1906, when more than twenty-eight thousand buildings were swept away and damage estimated at \$400,000,000 done. This year's celebration culminated in the annual Press Club Rukus, held at the Warfield Theatre, in which talent from almost every large theatre in the city took part. Moving pictures of the old San Francisco formed an interesting feature of the program.

Mrs. Alice Bates, who will shortly open a moving picture theatre in Portola, Cal., was a recent visitor at San Francisco to make purchases of equipment. The announcement that she planned to open a theatre brought five film salesmen to Portola, a mountain railroad town, in one day and three salesmen were entertained so royally that when Mrs. Bates visited San Francisco the salesmen joined in arranging a dinner in her honor.

William Meade, formerly of this city, but more recently of Los Angeles, has joined the sales staff of Metro-Goldwyn-Mayer and is selling short subjects.

H. H. Hoffman, vice-president and general manager of Tiffany Productions, was a recent visitor at San Francisco, making a short stay at the local branch managed by Louis R. Reichert.

Miss Dorothy Taylor, secretary to George C. Parsons, manager of the Metro-Goldwyn-Mayer branch, has announced her engagement to John Lufts, of the Varsity Theatre, Davis, Cal.

M. J. Weisfeldt, district manager for F. B. O., paid the San Francisco exchange a visit recently.

The Twentieth & Mission Theatre Co. has been incorporated with a capital stock of \$200,000 by Martin J. Cagney, John W. Slater and V. G. Simpson.

S. M. Hatch, of the sales department of First National, was a recent visitor from New York, and is making the rounds of the Pacific Coast territory with District Manager L. O. Luken.

San Jose

With an imposing array of screen stars, city and county officials and moving picture men from all parts of California in attendance, the New California Theatre was formally opened on April 16. A. M. Bowles, general manager of West Coast Theatres, came up from Los Angeles in connection with the opening and arranged for the presence of Charlie Murray, who acted as master of ceremonies. The theatre was designed by Weeks & Day, of San Francisco, and built by Barrett & Hilp. The seating capacity is 2,000, with 350 loges in the balcony. Harry E. Browne, for seven years manager of the old California Theatre, now the Mission, is in charge of the New California.

The American Theatre, conducted by the National Theatres Syndicate, reopened April 16, following remodeling and redecorating work which cost \$50,000. Frank Vesley is in charge.

Oakland

Two reels of film recently blazed in the projection room of the Regent Theatre, 1116 Broadway, forcing the operator to flee and driving patrons to the street. Firemen extinguished the blaze, which did little damage, other than to destroy the film.

Fresno

Emil Kehrlein, Jr., for many years actively identified with theatre enterprises at Fresno and Oakland, has traded his property at Fresno for hotel holdings at Los Angeles and will move to the southern city.

Kansas City, Mo.

*Moving Picture World Bureau
Kansas City, Mo., April 28.*

W E. TRUOG, assistant sales director of Universal, returned to Kansas City after a trip to Minneapolis, Des Moines, St. Louis and Omaha this week. Harry Taylor, Universal branch manager, again is out in the territory looking for contracts. C. C. Knipe has succeeded Art Gebaur as assistant Universal branch manager, the latter having been made representative in Central Missouri. Ed Alpers, district manager for Warner Bros., was a Kansas City visitor this week. Russell Borg, assistant Educational branch manager, made a sales trip into Northern Missouri, as did E. C. Rhoden, manager of Midwest Film Distributors, Inc., and Harry Strickland, Warner Bros., branch manager. T. Y. Henry, former United Artists branch manager in Kansas City, has accepted a position as special representative for Metro-Goldwyn-Mayer in Minneapolis.

Hannibal

Thieves Saturday night broke into the Orpheum theatre at Hannibal, Mo., and stole a 300-pound safe from the box-office containing \$300, according to H. A. Scheidker, manager.

The purchase of the Uptown theatre, suburban house of Kansas City, by Universal was completed this week, the latter taking title in a holding company, the K. C. U. Theatre Company, incorporated under the laws of New York. Universal will complete the development of the theatre. The seller was the Valentine Realty Company, of which E. J. Willet is president. Universal also has under consideration the purchase of the Warwick theatre, another suburban house, it is understood, but a report that a purchase had been concluded was denied Tuesday.

About 100 entrants are expected to compete in the annual Kansas City Film Board of Trade golf tournament, to be played over the Excelsior Springs course April 25. The entrance for the tournament, which will be an 18-hole medal play affair, will be \$5, that amount including dinner. There will be prizes aplenty. C. E. Gregory, Metro-Goldwyn branch manager; C. A. Schultz, P.D.C. branch manager, and Tom Byerle, First National branch manager, compose the committee in charge of the tournament.

Webb City

The Blake theatre, Webb City, Mo., has just completed a remodeling job which cost \$20,000. The improvements included new upholstered seats, painting of the ceiling and replacing of the floors.

Kansas City Kids Spank; Show Profits Thru Prank

Kansas City, Mo., April 28.—Bruce Fowler, manager of the Newman theatre, first run Paramount house of Kansas City, fell heir to some unexpected and impromptu exploitation Monday night. A young man started prancing about in front of the theatre, his trousers rolled high above his knees, while wooden paddles in the hands of several other youths hit the mark regularly. It was an initiation stunt of a high school fraternity, but how was the traffic patrolman on the corner to know that? Excitement aplenty followed, hundreds of persons gathering in front of the theatre, most of them having nothing else to do except enter the theatre after the commotion had subsided.

It was a cruel joke, but Art Levy, feature representative for Pathe at Kansas City, recovered the next day. Levy was called to the telephone and informed there was a crate of eggs for him at the express office. "Where are they from?" inquired the puzzled Levy. "The hen!" snorted a voice on the other end of the line.

Newton, Kas.

Mrs. C. Wagner has sold the Star theatre, Newton, Kas., to O. K. Mason. The Ellsworth theatre, suburban house of Kansas City, has been reopened by H. E. Hightower.

Among the out-of-town exhibitors in the Kansas City market this week were: Samuel Blair, Belleview, Kas.; Fred Newton, Missouri City, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

Nebraska

*Moving Picture World Bureau,
Omaha, Neb., Apr. 28.*

ACCORDING to advance announcement the Strand Theatre at Omaha, one of the A. H. Blank string of theatres is to be closed April 19. Employees of the theatre were given that notice some time ago. The Strand belongs to the same concern that recently opened the new Riviera, the \$2,500,000 moving picture house in Omaha, and it is thought that the announcement of the closing of the Strand only three blocks away bears some relation to the opening of this fine new super-theatre in Omaha.

Northwest

*Moving Picture World Bureau,
Seattle, Wash., April 28*

J A. BRADT'S Roycroft Theatre, Seattle, was entered during the night last week and \$5,000 damage done to the interior drapes and projection machines, by vandals who were well versed in their work and knew precisely what injuries to inflict on the mechanism to do the most harm. They strewed odor bombs throughout the house before leaving. Mr. Bradt declared it as his opinion that the job was done by union sympathizers due to an impression that he was non-union, whereas he employs union help throughout. He purchased the house from a non-union man.

Tacoma

The Perunko Amusement Company has been incorporated in Tacoma, Wash., by Louis H. Perunko and Paul W. Bourgaize, for \$75,000.

John Danz has renewed his lease on the Colonial, Seattle, for twenty years, and plans extensive remodeling inside and out, installation of a new front, marquee, etc.

Bellingham

Bellingham, Washington's beautiful new Mount Baker Theatre, will open April 29, according to George Douglas, manager. The house is the latest in the North American chain and will seat 2,000.

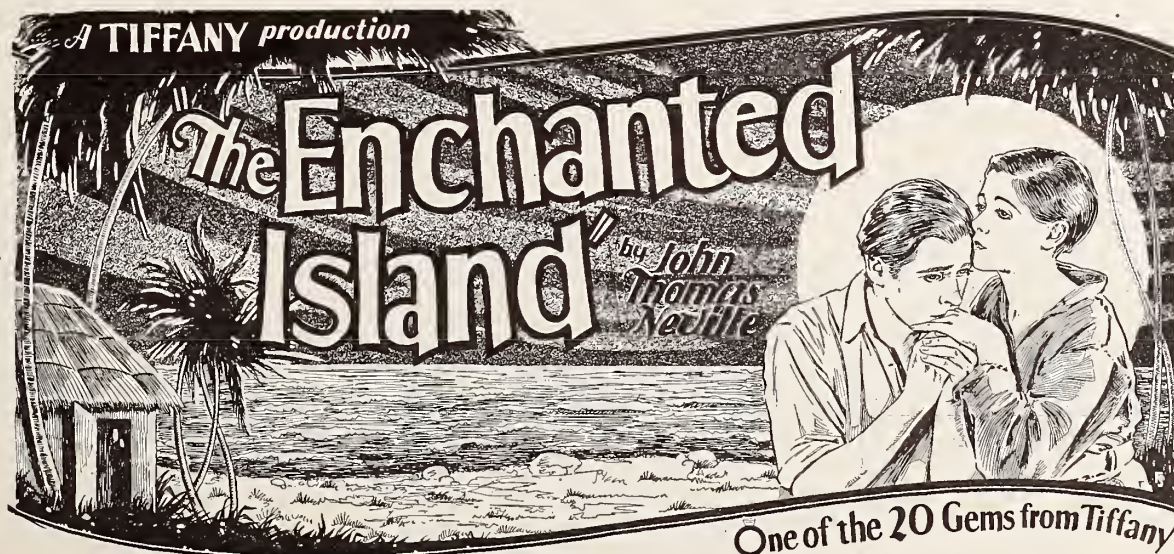
Raymond

George Reisner, pioneer theatre owner of Raymond and South Bend, Washington, died this week at the Riverview Hospital, following a long illness with heart trouble. Mr. Reisner opened the first show house in Raymond in 1907, exhibiting the first films shown there. He gradually built other and better houses, and gave to the towns of Raymond and South Bend, sister cities, two \$150,000 theatres, both known as the Tokay, named after his vineyards in Southern California. He was greatly beloved by all his fellow-townsmen and was a prime favorite on Film Row during his infrequent visits to Seattle. He has no known relatives except a cousin, Chuck Reisner, of film fame.

Kelso

The Vogue, Kelso, Wash., was robbed last week, thieves tearing down foyer drapes to muffle the explosion of the safe. They got away with \$500 in cash.

Lon Brown, who operates the Brown Theatre, Snohomish, sold several other houses in his circuit last week to Brockway and Gaynor. They include houses in Duvall, Carnation and Redmond.



Ohio

*Moving Picture World Bureau
Cincinnati, O., April 28.*

THE Gifts Theatre, Cincinnati, under the management of Jules Frankel, is exceeding the speed limit in point of attendance with "The Naked Truth," now in its fifth week. The first three weeks were for women only, while the other two weeks were for the male of the specie only. The result has been crowded houses at practically every showing.

The Keith-Albee house, Ned Hastings, manager, is playing a week's engagement of the picture, "The Big Divide," given under the auspices of a local society of World War veterans.

Andrew Hettesheimer, genial and general manager of the Orpheum Theatre, Cincinnati suburban house, has been appointed chairman of the publicity committee of the Stage and Screen Scribes of America.

Columbus

Loew's Capitol Theatre, now under construction at Columbus, Ohio, will, according to reports, be completed for opening early in the fall. This is located at the corner of Pearl and State streets. The Loew interests in connection with United Artists have also acquired the James Theatre block on West Broad street, which deal includes the Broadway Theatre, a former vaudeville house, as also the James office building. Consideration involved in the deal is said to be around \$2,500,000. The name of the James Theatre, at least, will be changed. The new owners will take possession in June. This gives Loew his first entrance into Columbus.

Mansfield

The Richland Amusement Corporation has been organized at Mansfield, Ohio, by Jack M. Greenbaum, Mark Greenbaum, George Q. Keeley, M. A. Friedman and Maurice Bernon, all of Cleveland, which company will have charge of the erection of the new Pythian Theatre at Mansfield. Jack Greenbaum has been operating the Royal Theatre, Mansfield, for several months in order to be close to the seat of activities in connection with the Pythian Theatre, negotiations for which have several times been delayed.

Youngstown

Youngstown, as it now appears, will actually have the new movie house which was originally contemplated many months ago, but delayed. Architects have been appointed and all indications point to the work really proceeding. The new house, which will have a seating capacity of 2,000, will be located immediately in the rear of the Orpheum, on West Federal street.

FREE FOR ONE WEEK

We will mail our "DAILY PERSONAL SERVICE" for six days upon receipt of attached coupon. This free offer is made to acquaint you with the value of our unbiased advice and recommendations concerning standard security issues.

If you are interested in the stock market or in a good investment, sign and mail the coupon.

N. Y. Institute of Financial Research, Inc.
135 Broadway, New York City

Please send me free of charge for 6 days your

"DAILY PERSONAL SERVICE"

Name

Address

Date

Pennsylvania

*Moving Picture World Bureau.
Pittsburgh Pa., Apr. 28.*

ANNOUNCEMENT was made last week by Messrs. Speer Marousis and Charles Freeman, of the Peoples Amusement Corporation, New Castle, of the purchase of the land and building, known as the Knobloch property, on South Mercer street, immediately south and continuous to the Henry Hotel. This site will in some future time be used for a magnificent theatre building to accommodate the theatre-going people of New Castle and vicinity. Preliminary plans for the new house have been drawn by Westover and Westover, Philadelphia architects, and call for a theatre with seating capacity of 2,800 persons. No date has been set for the beginning of construction operations.

I. Golden, former owner of the Rivoli Theatre, East Pittsburgh, and the Colonial, Turtle Creek, has taken over Samuel Gould's Strand and Liberty Theatres, Ellwood City, having taken charge of the houses on April 7. Always a popular exhibitor, local exchangemen extend their best wishes that he may have much success with his newest houses. Bud Silverman, who had been in charge of the Ellwood City theatres for Mr. Gould, will hereafter spend his time overseeing the destinies of the latter's three local houses in Pittsburgh, namely: Arcadia and Gould, Northside, and the Ideal in the West End.

E. W. Elder, well-known local film salesman, is recuperating from an operation in the West Penn Hospital here.

Among the out-of-town exhibitor visitors to Film Row the past few days, were: Nick Lambros, Leechburg; Mike Manos, Greensburg; Mr. Tran, Smock; Harry Petz, Youngwood; Oliver Kitchell, Jeannette; C. E. Gable, Sharpsville; Mr. Zwick, Finleyville; "Andy" Battiston, Irwin; Maurice Baum, State College; Charles Moyer, Greenville, and Charles Richelieu, Bellefonte.

T. M. Elliott, formerly manager of the Ferguson Theatre, Charleston, W. Va., visited in Pittsburgh the past week.

C. C. Kellenberg, Fox salesman, and I. T. Sweeney, Atlantic salesman, have each purchased cars.

Charles Loewenberg, University publicity representative in the eastern division, is working in the Pittsburgh territory for a brief spell.

Emil Drozd has just taken over the Jewel Theatre on the Northside, formerly conducted by Harry Pomerance and David Glickman.

Samuel Fineberg last week resigned his position on the sales force of the Columbia Film Service, and this week joined the staff of the local Universal branch in a similar capacity.

Canada

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, cashed in nicely on the stunt of Tom McMahon, a Rochester, N. Y., golfer, who played a golf ball all the way from Rochester to Ottawa, by having him finish his unique journey on the stage of the theatre after he had "holed out" in front of the Parliament Buildings. Motion pictures of the arrival of McMahon were screened at every performance.

The English societies of Ottawa, Ontario, held their annual church parade to the Regent Theatre on Sunday, April 24, in commemoration of St. George's Day, the theatre being filled to capacity for the semi-religious program of music and other presentations.

Minnesota

*Moving Picture World Bureau,
Minneapolis, Minn., April 28.*

GOOD FRIDAY services were held at a number of loop picture houses in Minneapolis, which were offered for the occasion by Finkelstein & Ruben. Large crowds attended noon services at the State, Garrick, Lyric and Grand. Organizations sponsoring the services included the Minneapolis Council of Churches, the Lutheran Bible Institute and the Federation of Lutheran Brotherhoods.

Finkelstein & Ruben added two more theatres to its chain this week by purchasing the Orpheum Theatre at Sioux Falls, S. D., and leasing the Egyptian Theatre in the same city for 20 years.

Theodore Hays, general manager for F. & R., is a member of the committee which will arrange for the annual theatrical frolic to be given by the Twin City Theatre Managers' Association at the Hotel Radisson in Minneapolis, April 22.

The bill, which would prohibit daylight saving time in Minnesota became law this week, after being passed by house and senate and signed by Governor Christianson. Under the provisions of the bill, only central standard time may be used in the state. The Northwest M. P. T. O. and theatre owners in the state were backing the bill, as daylight saving time is considered detrimental to theatre business. A municipal ordinance to establish daylight saving time in Duluth was recently defeated.

Dr. Charles Mayo, the famous surgeon, turned the first shovelful of earth when ground was broken recently for the new F. & R. theatre at Rochester, Minn. The theater will cost \$350,000 and will be designed after a fourteenth century French chateau.

Scores of exhibitors in the state have already signified their intentions of attending the annual convention of the Northwest M. P. T. O. which will be held in St. Paul May 3, 4 and 5, and from the present outlook the meeting will be the most successful ever held. A cabaret buffet lunch and dance in the St. Paul hotel is being planned for May 4, and this will replace the usual banquet.

H. L. Nicholas has announced that a new \$10,000 pipe organ will be installed in the New Nicholas theater at Fairmont, Minn. The theatre is operated by Mr. Nicholas in conjunction with F. & R.

Max Roth, special Fox representative, will be in charge of the Minneapolis branch until a new manager is named to succeed William Clark, who resigned last week. Clark came to this city last fall when Sidney Abel resigned to manage the United Artists office at Detroit.

South Dakota

The Grand theater at Howard, S. D., has been taken over by the local post of the American Legion.

St. Louis

In its day the Hippodrome Theatre, 17 South Sixth street, was perhaps the most popular amusement place in St. Louis. But it has been closed to the public for many years and the police in a report submitted to the Building and Health Commissioners for the city have suggested that the building be condemned unless present conditions are remedied. Hoboes use it as their hangout. In recent weeks three men have been found dead in the place, being victims of prohibition booze, two fires broke out in the building and the basement is filled with stagnant water, the report says.

Mrs. Alex Sommers, manager of the Lowell Theatre, 5037 North Broadway, St. Louis, Mo., on the night of April 14 left her office to go into the auditorium for a few minutes and a sneak thief stole her purse containing \$40.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

M. W. Larmour Gets a Writeup in the Paper For Merely Painting His Lobby in a New Finish

GETTING publicity for a picture is a good stunt, but getting publicity for a theatre has a more lasting effect, and often is much easier. M. W. Larmour, of the National Theatre, Graham, Texas, recently achieved this effect very simply with a brush, some paint and a bit of elbow grease, and he got more attention for the house than he could have worked for a double bill. It was just a matter of making a stunt out of a regular job.

Perhaps you remember that some time ago Mr. Larmour started to use his lobby as a workshop for the erection of his lobby displays. He found that people stopped to watch and took more interest in the resultant display when they had seen it in the making. He also got over the fact that he made his own displays and did not get them in the can along with the film.

Doing some spring cleaning, Mr. Larmour decided to paint the lobby, and to use one of the new trick finishes. If we connect the name with the right can of paint, it is the finish that has sand mixed with the pigment to give a roughcast effect.

This had not been used in Graham, and Mr. Larmour felt that it would be a novelty. We don't know whether he got the paint at a reduced price because he was introducing it, but we presume he did not overlook this detail.

In any event he grabbed the brush and went to work, and the editor of the Leader came over to watch and went back to write a story about the new idea and every housewife read the article and came down to see how it was done, which was Mr. Larmour's cue not to work too rapidly.

The result was that he had a gallery audience all morning for several mornings, and after that Mrs. Brown and Mrs. Jones found

a subject of common interest when they met.

Probably a number of homes will get a new coat of inside paint this spring, and in any event the whole town is talking about the new finish and coming to see it.

Naturally after the alleged head of the house has been dragged down to the National to see the paint, he figures that he might as well take the real boss of the family in to see the show.

This is just one instance of how the idea is worked. The possibilities are limited only by the scope of your imagination. If you can afford to spend ten or fifteen dollars to put over a picture for a day or a week, surely you can afford to spend some thought on a scheme to put the house in mind for a week or a month, and generally it will cost less. Mr. Larmour's lobby needed a coat of paint. The trick lay in getting a paint novelty instead of merely repeating the last coat.

You can dress your still frames, rig up an animated display, replace loose tiles, or do almost anything, and if you stand in well with your editor, you will find that he'll be glad to give you a mention.

It all makes for interest in you and the house, and in a small town you can cash in the interest in your doings at the box office if you do not get egotistical about it.

There is a difference between being egotistical and not being too modest.

Taxi On The Sidewalk Was Ad For Taxi Kiss

Montagu Salmon borrowed a yellow taxi for his display on "A Kiss in a Taxi" at the Rialto Theatre, Macon, Ga., and put it partly on the sidewalk and partly in the gutter, timbering up the wheels on the gutter side. Getting a new taxi, the stunt was very effective.

A silhouette of a couple kissing was placed in the rear window and backed by white cloth. At night a baby spot in car threw the shadow into bold relief. For night work it would be better to put the cloth next the window and use a flasher to get an intermittent effect.

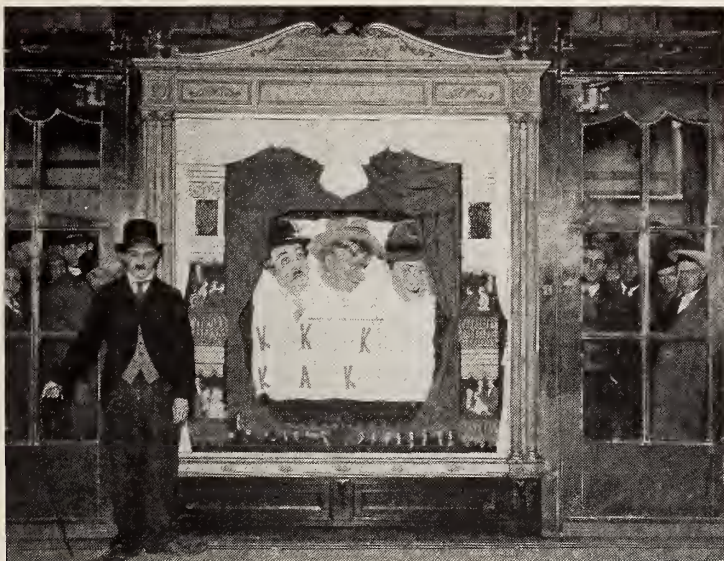
The last day of the run he Yellow Taxicab Co. took a two-column full to announce that all persons riding in a yellow cab between certain hours would be given a pass to see the picture. The company paid for the advertisement and for fifty tickets. Mr. Salmon issued passes to cover the rest of the demand.

A Firemen's Benefit

Just to be different the Cameo Theatre, Bridgeport, Conn., put over "The Fire Brigade" in cooperation with the Firemen's Sick Benefit Fund, giving 25 per cent of the ticket sales to the firemen, who did most of the selling. A wonderfully effective campaign was planned and the firemen drew down something more than \$5,000 as their share, which was only for tickets sold by them.

Got the Prettiest

One way of getting over "Orchids and Ermine" was to hold a contest for the prettiest telephone operator in Portland, Oregon, while the picture played the Broadway. Just for that the telephone company put on four extra girls to call all its subscribers about the picture and also carded many of its pay stations. The winner was given a loving cup from Colleen Moore.



WHEN IT WANTS TO MAKE A CLEANUP, MOSS' BROADWAY THEATRE USES PATHE SHORTS

Two of the phases of the latest Keith Comedy Carnival at the Crossroads. The vaudeville is booked for comedy and filled in with Pathe shorts. This time Langdon, Rogers and Chaplin gave real names for the marquis, and a Chaplin impersonator provided the ballyhoo. The Broadway uses a Carnival every six or eight weeks, finding that they pay.

Any Old Mutt Was A Devil Dog In Greeley, Col.

Sells Collegian Series With Contests and a Race

With Carl Laemmle Jr.'s "The Collegians" booked at the four houses of the New Jersey Theatrical Enterprises, it was a simple matter to put over this set of productions in a big way, and Charles P. Carroll, advertising manager for the Majestic, Cameo, Monticello and Apollo, went after the space with a comprehensive campaign.

He first got the editorial staff of the *Jersey Journal* to come to the projection room to see the first of the series run off. With a little talk about clean sportsmanship, as exploited in this series, he sold the *Journal* on a contest for a cup presented by Carl Jr. to the leading athlete in the high schools, the competition being confined to the boys who had won their letters in school athletics.

This brought not only the support of the newspaper, but of the three high school principals and the local commissioner of the A. A. U.

This contest will serve to put over the early titles, and on Memorial Day the Downtown Business Mens' Association will sponsor a marathon which will start in front of the Cameo Theatre, lead past the Fulton, Monticello and Apollo Theatres and wind up at the Majestic, which is directly across from City Hall.

In connection with this latter event the *Jersey City Shopping News*, which is sponsored by the association, will bring out a special collegian edition.

The campaign involves more hustle than cash, but it will bring far greater results than cash alone could buy.

Reversed It

Although "Evening Clothes" refers to Adolphe Menjou's soup and fish, Montagu Salmon made the title the excuse for a fashion show for women at the Rialto Theatre, Macon, Ga. A local store not only supplied the models and their costumes, but gave the picture a huge display window at the store for displays of both men's and women's wear and advertising for the picture. In addition, it wrapped a thousand heralds and gave space in its own newspaper work.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn



Six musical incidents and three film subjects made up the program for Easter Week, with Harry Langdon in his new picture, "Long Pants," as the feature photoplay. As this picture was only 58 minutes long, Will Rogers "In Holland," the second of the Unofficial Ambassador Abroad series, was chosen to go on the same bill. The Rogers film was 10 minutes long and in addition to these two features there was the usual Mark Strand Topical Review, running 9 minutes. This brought the film portion of the show to 1 hour and 17 minutes, and 46 minutes were given to the musical presentations, making a complete program of 2 hours and 3 minutes.

Incident No. 1 was the overture "Il Guarany" by Gomez. It required 7 minutes and was lighted as follows: Bridge 1 deep blue flood, full; dome, 2 amber floods on orchestra; white on cue; ceiling spots, 2 light blues and 2 light ambers, and blue borders.

In salutation of the season, an Easter Greeting was staged with the Mark Strand Corps de Ballet, the set representing a group of vari-colored eggs, from which the dancers emerged. They did a chicken dance, led by Michio Ito, rural melodies being used for the music. This greeting required 3 minutes.

Harry Breuer, xylophon soloist of the orchestra, played from his place in the orchestra, the selection being "Marionettes" by Arndt. Lights: Light blue ceiling spots; blue borders, amber spot from dome; bridge 1, violet flood, full.

The Vitaphone presentation was Vincent Lopez and his orchestra, selections including "Hello, Bluebird," "California Sunshine," "Bing Bing," a piano solo by Lopez; and "Trail of Dreams." Ten minutes were used up for this.

After the Topical Review Allan Prior, the Australian tenor, appeared on the apron of the big stage in "Mother Machree," "La Donna e Mobile" from "Rigoletto," and "I'm Falling in Love with Someone," by Herbert, using up 6 minutes, and lighted as follows: Light blue ceiling spots; blue borders, red foots on production stage; bridge 1 violet floods, bridge 2 deep blue flood on orchestra and side; dome, amber spot on singer.

"A Spanish Fiesta," running 17 minutes, was the big stage number, in full stage setting. The set represented a Spanish Garden just outside an old castle. Props used included Spanish chairs and potted plants. The routine of this was as follows: "A Lane in Spain," sung by a soprano; a tango by De Villa and Ruarke, a Tambourine Dance by the Serova Dancers; La Meri, Queen of the Spanish Shawl, did a Castanet Dance; Chaminade's "Spanish Serenade" by Sascha Kindler, concert master; and the "Toreador Song" from "Carmen" was sung by Carlo Ferretti, baritone. Lights: Magenta floods, foots and borders; side spots, 4 orange, 4 magenta and 4 violet floods; bridges lemon floods, and lemon spot from dome on soprano. For the tango—bridges and dome amber; Tambourine Dance—4 steel-blue floods from bridge and dome going to white at finish; La Meri—bridges amber floods; dome steel-blue spots, stage lights to one half; for the baritone number—stage as in opening number.

Blackboards Handy

School blackboards are becoming a part of the advertising layout on many pictures with a more or less educational value. All that is necessary is to convince the school authorities that the picture has an educational value and

then slip a few passes to some boys to write the announcement on the blackboard each morning.

C. Clare Woods had no trouble in landing the idea for the Colorado Theatre, Pueblo, Col., for "The Winning of Barbara Worth," and he was just as fortunate in getting permission to stretch a 30 by 3 foot banner across the street.

Delivered the Cans

Here's another new one on "The Fire Brigade." In Tulsa, Okla., the cans were taken from the express office to the theatre by seven pieces of fire apparatus, the run being timed for ten minutes past noon. In accordance with local custom all traffic was stopped when the siren sounded and the apparatus had the centre of the stage.

Sidney Dannenberg offered 53 prizes for the best Scotch or Irish joke when he played McFadden's Flats at the Strand Theatre, Birmingham, Ala. The jokes did not have to be original. With \$15, \$7.50 and \$2.50 for the top prizes, Dannenberg stands to get a full file of all the Scotch-Irish jokes ever written. This seems to be a press book stunt, but Dannenberg gave it a large kick with the number of prizes, though fifty of them are pairs of seats.



ALL PUPS WERE DEVIL DOGS IN GREELEY, COLORADO

Any youngster with a dog could get into the Sterling Theatre to see *Tell It to the Marines* at a special matinee, after they had paraded the town and let the pups tell the populace all about it in their vociferous canine way.

Harry F. Storin Is Made An Honorary Veteran



A PROLOGUE SUGGESTION ON SLIDE, KELLY, SLIDE

This was used at the Stillman Theatre, Cleveland, for one of the early showings of the feature, the players being a quartet. Dressing the singers in the uniforms of a local club will help get the idea over.

Madison, Wis., Slid For Kelly Aerial Balls

Naturally baseballs have a close connection with "Slide, Kelly, Slide," and A. P. Des-normeau, of the Strand Theatre, Madison, Wis., tossed two dozen off the roof of a building, easing their fall by tying them to air balloons. Some of them were marked as good for admissions.

Naturally all of the younger generation were out to capture a ball and most of their elders came along to watch the fun, so everyone got the message.

Special window displays were obtained, and a clever use of the special pennants was made, by handing them out to automobilists for their cars. These pennants are good quality felt, well printed, and no auto driver had cause to be other than proud of the decoration.

Three hundred copies of the pictorial news were placed in store windows and the special crossword puzzle helped along.

Locating Chaney

Eight photographs of Lon Chaney in as many different plays were mounted and placed in the windows of eight stores in Pittsburg, Kans., to advertise "Tell It to the Marines." Prizes were offered for the best identifications of these eight plays, the contestants being required to name the window in which each picture was displayed.

Although a week was given in which to figure out the answers, only 20 correct replies were received, and neatness and completeness had to be made the deciding factor.

For "Orchids and Ermine," Montagu Salmon, of the Rialto Theatre, Macon, Ga., played in luck. A local greenhouse loaned him a number of their choicest orchids for lobby display in return for the usual credit card. It was not necessary to add the ermine. Orchids are more rare and generally more costly.

Likes K. Ks.

Every little while the Broadway Theatre, New York, works a Komedie Carnival, and each one seems to get over a little better than the last. Only a couple of blocks below the Crossroads, the house can pull from the transient sector and pack them in with a comedy bill where they would not cross the street for the average feature.

The last use was for a Lenten revival, with a Chaplin impersonator on the sidewalk and a perambulator. It pucked the business back up in a dull season. The Broadway seems to use them every five or six weeks.

Storin Is Honored By A Local Veteran Post

Although not a service man, Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., has been elected to honorary membership in the local post of the Veterans of Foreign Wars, in recognition of his many services to that body, both in helping them to raise funds and in the decoration of the Post rooms.

He is believed to be the youngest honorary member in the national organization, for he is not a veteran chiefly because he was too young to be enlisted in the World War. He applied for enlistment the day he became 18, but failed to pass the eye test and was rejected. He persisted in his efforts and was assigned to reserve duty just before the armistice and before he could qualify.

He has been of material assistance in handling a number of drives, and in appreciation of his many courtesies the national body was petitioned for permission to make him an honorary member.

Had a Town Crier

A town crier who did not cry was the special stunt for "The Scarlet Letter" at the Grand Theatre, Atlanta, Ga. The man, dressed in Puritan costume, would perambulate the streets ringing his bell. Every few minutes he would unroll a scroll announcing the showing and stand while it was read.

A special preview was given the 600 teachers comprising the faculties of the Junior and Senior High Schools, and as a result the student patronage was unusually large.

Printed Its Own

Having no daily paper, the Grand Theatre, Estherville, Ia., got out its own four-page Movie Fan for "The Black Pirate" for a two-day engagement. Two days is a long time in Estherville, but they put the picture over with the Fan and a prologue in which the local boys' glee club, were in pirate dress.



HELPING THE EXHIBITORS TO ADVERTISE WILL ROGERS

The Chicago branch of the Pathe Exchange has a good sign man and the windows are always well set with displays which might be moved into the lobby. These three signs are for the Mayor of Beverly Hills on the grand tour.

A Reversed Ford Can Be Made An Attention Getter

Used Reversed Ford For Marine Feature

Finding a reversed Ford at a drive-it-yourself garage, George E. Carpenter put it to work for "Tell It to the Marines" at the Paramount-Empress Theatre, Salt Lake City. It got a lot of attention and helped to put the picture over.

The body was reversed on the chassis, the motor being hidden by the wagon box, and it looked like the ordinary Henry backing up. Possibly you can get an old car and get your garage man to reverse it for you. You can do almost anything with a Ford, and this will be a passing novelty. The sign started off with "I'm all turned around for joy after seeing William Haines drive the Mississippi Mouse."

The band from a marine detachment gave serenades in the good old-fashioned minstrel way in front of the theatre, and a recruiting booth was set up with the offer of a pair of seats to any recruit for active service or the reserve.

Talking about Fords, don't forget the cross-eyed car. This is simple and yet good. Just paint crossed eyes and the headlights. It will get attention for any car.



REVERSED FORD WAS A GOOD ATTRACTOR IN SALT LAKE
George E. Carpenter used it for *Tell It to the Marines*. He found it in a drive-it-yourself garage and borrowed it in return for half the banner. The body is reversed on the chassis with the motor covered.

Shook Up Gilda

Charles H. Amos made a mechanical cut-out of Gilda Grey for her showing in "Cabaret" at the Florida Theatre, St. Petersburg, Fla. A slow-gear motor kept the figure in motion.

If you want a real shimmy dancer, cut out the figure and mount it behind a white screen, instead of in front of it, tacking the figure so that there is a slight bulge backward to the stomach.

Attach a single lamp close to the centre of a slow-moving wheel just back of the stomach outline or use two rapid flasher lamps set side-by-side. You'll get all the action you can ask for, and it will keep the crowd watching.

Broke His Records With Fourth Commandment

Bob Browning broke the records at the Rialto Theatre, Enid, Okla., with Universal's production of "The Fourth Commandment." He did it mostly with advertising hustle, plus a lavish lobby dress, the latter a lattice.

The lumber for the lattice he borrowed from a lumber company in return for a credit card, so that the only cost was for some bunches of flowers from the ten cent store. Nothing about lattices in the "Fourth Commandment," but it made the house look dressy, and they figured the show must be good to command this extra effort.

And don't forget that a lattice lobby the first few warm days is worth a lot of extra patronage to any house.

Browning started in with teasers in the newspaper such as "What is the Fourth Commandment?" and "Do you believe in The Fourth Commandment?" When he broke out with the full displays he heavily stressed Belle Bennett.

A few days before the opening he pasted one sheet cutouts on all available trash cans and used several three-sheet cutouts for the lobby. He writes that the paper is particularly good on this title, so he used more than his usual quantity.

The last punch was given with the rotos, which were timed to get to every house in town and on the rural routes the day of the opening. He won a four-day business that shot the record up so high that it is going to take a lot of shooting to better it.

Got the Governor

In addition to the Marines, Governor Adams, of Colorado, and members of the State Senate helped put over "Tell It to the Marines" at the Victory Theatre, Denver. The Governor, his staff, and the Senators attended a special showing and were received by a squad of marines.

Another stunt was a "Jiggs Memorial" fund supposedly suggested by Lon Chaney in honor of the late Marine mascot, who appears in the picture. A limit of one dollar was placed on subscriptions and all donors were presented with an autographed portrait of Chaney.

Ran a Questionnaire

Following the latest irritation, the Allen Theatre, Akron, Ohio, used a set of four baseball questionnaires in conjunction with the sports editor of one of the local papers, taken from the press book on "Slide, Kelly, Slide." This and a schedule of the local team got all of the fans interested, and that means a large percentage of any population.



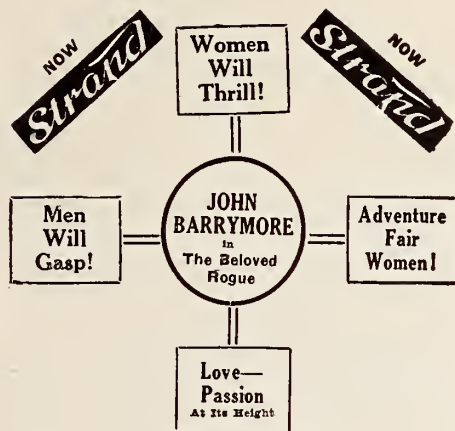
A DISPLAY OF FIRE ALARM TELEGRAPHS HELPED BRIGADE
This was arranged by the Cameo Theatre, Bridgeport, for *The Fire Brigade*. It showed what happens when the box is pulled, and interested a lot of people while the pictures sold the film. This is better than a book display.

Eastman Has Held To Only One Style Display

Walter McDowell Copies Cliff Lewis's Ad Layouts

Since Cliff Lewis came to New York to join Paramount, we have had no samples from the Strand theatre, Syracuse, but Walter McDowell comes in at last with a bunch of samples and the explanation that since Cliff left he has been doing the advertising as well as the managing. He has been doing it effectively as a couple of the samples will prove.

One of these is for "The Beloved Rogue" and shows a trick style of layout in which he uses a circle and squares.



A TRICK LAYOUT

This is about a two fours with the star and title in the centre and four sales boxes at the compass points. There does not seem to be much layout to this, yet Mr. McDowell probably found that it helped to send the box office barometer up, since the oddity of the design will cause persons to stop and look. There may be no great sales value in any single panel, but the general effect is much like the dressed lobby. It gives the idea that a play on which so much pains has been taken must be worth while.

The second example is for Corinne Griffith in "Into Her Kingdom," and while the coat armor gives a suggestion of royalty that does not lie with the story, the effect is striking.

AN UNUSUAL DESIGN

Mr. McDowell sends in a press proof on this instead of a newspaper clip, which leads us to suspect that the black bar did not come out as well in the newspaper as it did in the proof. In proof the design is very striking, but it takes a good black to make it so.

There is no real sales argument in the "Costs a King's ransom" lines, but they sound opulent and ride with the general suggestion of the space.

Other designs show that Mr. McDowell appreciates the value of white space and open layouts, and Cliff does not have to be ashamed of his pupil. If he keeps on improving, maybe he'll get down to New York, too. He seems to be headed that way.

Eastman Sticks To Single Style of Ad

Probably no other theatre in the country has stuck so closely to one style of announcement as the Eastman Theatre, Rochester, which has used only one style since its opening. It may alter the position and style of the cut and change the length to match the importance of the message, but since the opening announcements the signature has remained unchanged, and any Rochester reader can spot the Eastman at a glance.

LON CHANEY, FOR THE FIRST TIME, APPEARS AS "HIMSELF" IN HIS MOST STIRRING ROLE.

COME TO THE MATINEES

Without doubt seats will be at a premium at the evening presentations of this great picture. Attend the matinees if possible. Shown Sunday at 2:00, 3:45, 5:45, 7:30, 9:30; Week days at 1:00, 2:30, 4:30, 6:00, 7:30, 9:30 P. M.

Howard Hanson's "Forest Ballet"

(Beginning Monday)
Danced by Thelma Strucan, Marion Tefft, Harold Kolb, Maude Vogt and Company.
SONG NOVELTY
"Marche Slave"
EASTMAN THEATER ORCHESTRA
"The Boy Is You and the Girl Is Me"

Saturday Morning Movies, 10c—Buster Keaton in 'The Navigator'

THE EASTMAN STANDARD STYLE

Sometimes a larger cut is used, but almost always it is a line and not a half-tone, and the same general style of layout is used, with a comparative absence of display for other stars and features, and with plenty of upper and lower case matter to carry the sales arguments.

Perhaps in some places this adherence to a single style would not be advisable, but in a

town without too great a competition the standard style is in itself an advertisement.

In any event it is profitable to have a distinctive signature that never changes, that the eye may be lead directly to the space. Even in the directory style, where a very small space is taken, it is possible to get something of an effect with a distinctive style of setting, and this always should be done.

Plenty of Kisses Sell Flesh and the Devil

Most of the theatres have gone in strong for half-tones on "The Flesh and the Devil," and the Stillman Theatre, Cleveland, used all three kisses in putting the story over. The cuts are a bit cloudy, for a fine screen is used, but you certainly get the idea of flesh from the illustrations.

THREE SETS OF KISSES

The Stillman gives it a strong endorsement but the job lot of kisses probably does more of the selling than the type talk. The picture and title both sell the sex idea and yet the real picture appeal is not the sex but the brotherhood motive. Probably the average manager does not care which it is so long as he gets them all in and sends them all out satisfied, but this is a peculiar example of selling one thing and delivering something else and getting away with it. The Stillman has made a good intensive use of the cuts and wisely gives the cuts the run of the space.

Listless Selling Is Detriment to Appeal

One of the poorest spaces offered by the Valentine Theatre, Toledo, in a long time is

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell



"Camille"

Norma Talmadge in Fine Version of Classic Drama Should Prove Big Box-Office Feature

ly with the gentler sex, because of its intense emotional appeal.

While some may consider that the Camille of Norma Talmadge does not follow to the letter the character as Dumas drew it, after all each of the great actresses who have essayed this role have offered their individual interpretation and it is the possibilities along this line offered by this baffling contradictory character as much as the touching heart interest story that have made it a favorite role for the display of dramatic and emotional ability.

Whoever is responsible deserves praise for the clever and skillful manner in which without changing the idea of the story the screen hoodoo of a morbid or unhappy ending due to the death of Camille and the unfillment of the romance with Armand has been disposed of. This is accomplished by letting the spectator know right at the beginning that Camille is dead and then going ahead with the story and presenting the story by means of a flashback. Thus, the audience knows at the outset that it is a story of unfulfilled love and the interest and drama is centered on the explanation.

The photography is exceptionally beautiful,

the performances of the players is of the best, the direction of Mr. Niblo is excellent.

(Continued on page 850)

Joseph M. Schenck presents
Norma Talmadge in
"Camille"

Based on novel by Alexander Dumas Fils
A Fred Niblo Production
A First National Picture

CAST:

Camille	Norma Talmadge
Armand	Gilbert Roland
Olympe	Lilyan Tashman
Armand's Father	Maurice Costello
Prudence	Rose Dione
Camille's Maid	Helen Jerome Eddy
Henri	Albert Conti
Camille's Mother	Evelyn Selbie
Duke	Alec B. Francis
Baron	Harvey Clark

Length—8,700 Feet.

The auction sale of the personal effects of Camille, the famous Parisian courtesan, is in progress. Armand buys her diary and picture and as he reads her story it is pictured. She is shown as leaving home because of ill-treatment, becoming the paramour of a wealthy count and establishing her famous salon. Then her meeting with Armand, their quarrels because of her life, their brief happiness in a villa, her leaving him at his father's request, Armand's misunderstanding and cruel treatment of her and finally her death. Romantic drama.

"Chang"

Tremendously Thrilling Wild Animal Film With Herd of Charging Elephants and Good Comedy

Adolph Zukor and Jesse L. Lasky
present
"Chang"

A wild animal classic.

Filmed in jungles of Northern Siam
Produced by Ernest Schoedsack and Merian Cooper

CAST:

Natives who have never previously faced a camera, and a variety of wild animals including a herd of a hundred elephants.

Length 6,536 Feet.

Thrilling story of the fight of the courageous natives to establish homesteads in the Siamese jungle against the depredations of leopards, tigers and finally an enormous herd of elephants, punctuated with amusing comedy relief supplied by monkeys.

STAGING A MOB scene with elephants instead of humans is one of the highlights of "Chang," the newest ethnological study brought to the screen by Paramount. This was made by Ernest Schoedsack and Merian Cooper, who made "Grass" a classic of the screen, but profiting by the study of that picture, they have brought into "Chang" a wealth of comedy that materially lightens the tension and gets laughs such as the Sennett animal comedies in their palmiest days never thought of. This makes it a far better audience picture than "Grass" in which there was little to lighten the almost oppressive epic of the trek.

This story deals with the fight of the residents of northern Siam against the ever encroaching jungle. A native family penetrates the forest and there the man wrests from the heavy tropical growths a space sufficient for a paddy field. A leopard destroys one of his goats, leaping the high bamboo barricade, and returning later, is trapped in the enclosure now raised to great height and provided with a trap door. He kills the leopard, but that does not bring back the precious goat.

A little later a tiger kills his water buffalo, and he goes to the chief of his tribe, who sends a party of thirty men on a hunting excursion on which they kill tigers and other predatory beasts and leave the country clear.

But worse is yet to come. Elephants trample down the rice and the little family face starvation. An elephant drive is arranged and the close of the picture shows the little family once more making its fight against the jungle, but now with an elephant to lighten the labor and permit better cultivation.

This is the barest outline of what easily is the most magnificent wild animal picture ever brought to the screen. Some of the scenes are so tremendous that they leave even the hardened picture viewers gasping for breath, and the shots of a herd of nearly a hundred wild elephants stands a triumph of cinematography.



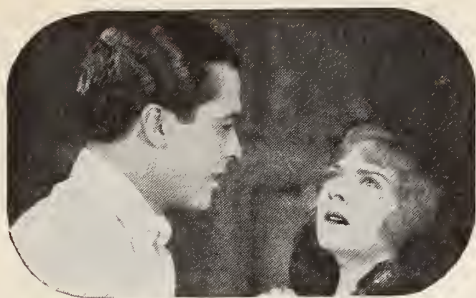
"Tremendous" is the only adjective that will apply to many of these scenes. No man-made thrill ever approached these shots.

There are some other shots of leopards and tigers in the wild that must have taken weeks of patient shooting to get just the right effect. These evidently are not trained animals. They are the real thing and even the big game hunter will thrill to some of the shots. Several of the beasts are shot, but skillful cutting keeps the picture clear of the suggestion of carnage. "Chang" is not a picture adequately to be described. It must be seen.

The comedy is chiefly contributed by a single monkey which is owned by the little family, but there are shots of other species of simians, and a number of shots in which they are seen disporting in the treetops.

The native actors are wholly natural. They face the camera with the aplomb of Hollywood and yet with a sincerity all their own and the interest they gain for themselves works to the benefit of the slight thread of story.

Properly sold, "Chang" should be a sensation.



THE HAVOC WROUGHT BY unfounded gossip furnishes the keynote of the story of "Lovers?" a Metro-Goldwyn-Mayer picture starring Ramon Novarro and featuring Alice Terry adapted from Charles Frederic Nirdlinger's play "The World and His Wife."

An unusual note is the fact that it is the gossip of idle sensation seeking men and not women that causes all of the trouble in this instance. The locale of the story is Madrid and when a nobleman is offered an appointment as ambassador and takes his young wife's childhood friend into his home and prepares to make him his first assistant, the

members of a swell club begin to whisper about the young wife and the handsome lad. Eventually there is a duel, the husband is killed and the young couple who have been forced into this situation, get married.

John M. Stahl has effectively directed the earlier scenes so that they are bright and interesting and dramatically forceful, there is also quite a lot of clever and rather sophisticated comedy. As the story approaches the duel stage the development seems more forced and falls into familiar lines with the hiding of the wife in the lad's rooms and her discovery by the husband and the marriage of the couple under the circumstances, even though they profess love, seems rather anticlimactic as this outcome is obvious.

Ramon Novarro gives an interesting performance but the role does not suit him as well as more romantic ones. Alice Terry is attractive and effective as the wife

"Lovers?"

Ramon Novarro and Alice Terry in a Pleasing Drama Based on the Havoc Wrought by Gossip

Metro-Goldwyn-Mayer present

Ramon Novarro in
"Lovers"

With Alice Terry

Adapted from play, "The World and His Wife" by C. F. Nirdlinger
Directed by John M. Stahl

CAST:

Jose	Ramon Novarro
Felicia	Alice Terry
Don Julian	Edward Martindel
Don Severo	Edward Connelly
Pepito	George K. Arthur
Alvarez	John Miljan
Gladys	Roy D'Arcy
Milton	Holmes Herbert

Length—5,291 Feet.

When Don Julian took young Jose into his home gossip started and although they were entirely innocent of wrongdoing the names of Jose and Julian's young wife Felicia, were bandied about and a duel resulted with the death of Julian and the marriage of Felicia and Jose Drama.

"Down the Stretch"

Good Racing Story With a New and Effective Human Interest Angle Features Marian Nixon

Carl Laemmle presents
"Down the Stretch"

With Marian Nixon

Based on story "The Money Rider"

by Gerald Beaumont

Directed by King Baggot

A Universal-Jewel Production

CAST:

Marty Kruger	Robert Agnew
Katie Kelly	Marian Nixon
Mrs. Kruger	Virginia T. Boardman
Devlin	Lincoln Plummer
Tupper	Jack Daugherty
Conlon	Ward Crane
Pee Wee	Ben Hall
Dilley	Otis Harlan

Length—6,910 Feet.

To make the weight to ride in the handicap, Devlin forces Marty, a jockey to starve himself until he nearly wrecks his health. But aided by his sweetheart he wins the big race despite the temptation of the villain to bribe. Corking human interest racing story.

IN HIS STORY "The Money Rider" on which the Universal-Jewel production "Down the Stretch" is based, Gerald Beaumont hit upon a novel human interest angle in the treatment of a race track story, which has been effectively transferred to the screen with the result that this picture should rank well up in the list of productions of this type.

It is in the fact that the interest in the jockey's winning the race is centered in the struggle of the jockey to get down to a specified weight that the difference lies and the manner in which the lad is forced to starve himself to the point of exhaustion and almost wrecks his health not only makes for effective melodrama but offers an exceedingly strong human interest note.

There is an exceptional air of authenticity in the handling of the race track scenes



which makes you feel that you are being shown considerable inside stuff and while there is some mild villainy it is not of the doping of horses or other familiar varieties. Of course the lad wins not only the race but the girl.

Marian Nixon who is featured gives a capable and sympathetic performance as the sweetheart who stands by the jockey and spurs him on in the fight but it is Robert Agnew as the jockey who really has the leading role and he gives an excellent portrayal, it is one of the best things he has done. The other roles are in capable hands.



DEPARTING FROM HIS usual type of roles, Monte Blue appears as a man of the great open spaces in "The Brute" a Warner picture dealing with the western ranches and the oil country.

There is a nice little romance woven into this story which gets away from the beaten path of its type and combined with excellent scenes around a "gusher" oil well with the hero capping it in an exciting sequence, it falls into the class of virile melodrama with considerable heavy villainy and should rate as a good program attraction.

Only in a few sequences does the hero do

"The Brute"

Oil Wells, Ranches and Dance Halls Add to Excitement of Western Starring Monte Blue

anything to mildly justify the title and these occur when he is disgusted and disheartened by his discovery that the woman he idolizes is a performer in a questionable dance hall. Of course her innocence and the fact that she is aiding her weak brother are finally established and all ends happily.

The early romantic scenes are attractive and well handled and there is considerable effective melodrama later that is well handled and the atmosphere of the suddenly rich oil town with the Indians and natives finding strange ways to spend their money is capably suggested.

Monte is effective in this role both as the easy-going rancher and as the more vigorous chap bent on revenge. Paul Nicholson makes an entirely effective villainous dance hall proprietor and Leila Hyams gives a

fine performance as the girl, always holding the sympathy even when appearances are against her.

Warner Bros. present

Monte Blue in

"The Brute"

Directed by Irving Cummings

CAST:

"Easy Going" Martin	Monte Blue
Janice Daun	Leila Hyams
Oklahoma Red	Clyde Cook
The Eel	Carroll Nye
Felton	Paul Nicholson

Length—6,901 Feet.

Martin falls in love with a strange girl and is disillusioned when he discovers her working in Felton's dance hall. Later, in a boom oil town he strikes it rich, learns the truth about the girl being good and is glad to become reconciled. Stirring melodrama.

"Children of Divorce"

Clara Bow and Esther Ralston Are Joint Stars
In Intelligent Screen Version of Famous Novel

Adolph Zukor and Jesse L. Lasky Present
Clara Bow and Esther Ralston in
"Children of Divorce"
Based on novel by Owen Johnson
A Frank Lloyd production
A Paramount Picture

CAST:

Kitty Flanders.....Clara Bow
Jean Waddington.....Esther Ralston
Ted Larrabee.....Gary Cooper
Prince.....Einer Hanson
Duke.....Norman Trevor
Katherine Flanders.....Hedda Hopper
Tom Larrabee.....Edward Martindel
Princess.....Julia Swayne Gordon

Length—6,871 Feet

Their childhoods darkened by divorces of their parents, Kitty and Jean are drawn together by this bond of friendship. When Kitty married Ted after a night of cabarets Jean will not let him get a divorce and things are muddled until Kitty commits suicide. A problem drama.

FOLLOWING CLOSELY the story of Owen Johnson's novel, Frank Lloyd has made a powerful, but sombre drama of "Children of Divorce" working to an effective but unhappy climax in which the impetuous Kitty Flanders unravels her own and Jean Waddington's love affairs by taking poison. There is strong dramatic value to the story, but drama is gained at the cost of entertainment and the result is apt to disappoint the admirers of both these charming stars. Both are given far greater opportunities to show their acting abilities than has been granted them in recent pictures, and in opposite types, their work does not interfere, but rather each gains through contrast with the other. It is to be questioned, however, whether the average patron will regard this fine dramatic work as extenuation of an unhappy ending story, though the plot is such that a happy ending may be achieved



only through the extinction of Kitty, and the suicide provides Miss Bow with an opportunity for a death scene that is easily the finest thing she has yet done. It is pure tragedy gaining its strength through its very simplicity. In this sequence the director has done splendid work. Most of the situations supplied by the author are artificial, but this rings soundly true.

Miss Ralston, as the quiet, contained Jean, is as beautiful as ever, and proves herself to be something more than a clothes model. The other parts are well planned, but even the hero is unimportant in the unraveling of the story.



AS THE NEWEST starring vehicle for Rex, the magnificent black stallion, Pathe is offering "No Man's Law" which like the previous features starring this remarkable horse was directed by Fred Jackman.

The story is one of primitive passion in which two bad men, balked in their plot to jump a gold claim, deliberately injure the owner while attempting to cause his death and then cast lustful eyes on this man's daughter while he lies helpless. One of them is so touched by her innocence that he experiences a change of heart and eventually wins her love after saving her from his former pal.

"No Man's Law" is heavy melodrama playing up man's baser passions and there are a number of tense dramatic scenes which by their very force accentuate the morbidity of the theme. So far as the story goes there is little to lighten in except the vivacity and innocence of the girl. Moderately amusing comedy relief is furnished by Jimmie Fin-

"No Man's Law"

Newest Story Starring the Remarkable Horse,
Rex, is Melodrama of Bad Men and Gold Mines

layson in the role of the father and by a pair of donkeys and there are some attractive and rather risqué shots of the girl bathing in a pool.

Theodore Von Eltz gives a capable performance as the good-bad-man and Oliver Hardy hitherto known as a comedian is excellent as a heavy villain. Barbara Kent is excellent as the girl and is a valuable addition to the picture in every way. Rex, the star of the picture has less to do than in his former vehicles, his work consisting mostly in harrassing the comedian and coming to the rescue of the girl and eventually in a rather gruesome scene, even though it has been softened, kills the villain.

This picture does not measure up to the star's previous films and because of its heaviness and morbid story and rather unconvincing romance its appeal is limited.

Although not especially forceful in the role of Armand, Gilbert Roland, a newcomer, give a creditable performance and proves to be an unusually handsome fellow. With Miss Talmadge, who never looked more beautiful, he makes a striking picture. Helen Jerome Eddy gives added prominence to the minor role of Camille's maid and Mauriee Costello scores in a few brief scenes as Armand's father. The other members of the large cast give notable performances and add their bits to making this an exceptionally well-rounded picture.

Although in the sequences after she became famous, Miss Talmadge displays little of the traditional wit and brilliance of the character, she does show marked vivacity in the earlier scenes which serve to offset the rather morose opening, and some of the scenes of Camille as the pet of the aristocrats are quite peppy and alluring for the men folks.

While we have referred to the character as Camille, it is a noteworthy fact that she got this name from her passion from camellias and all through the story she is referred to by her real name, Marguerite Gautier. Incidentally it is said that this story is actually based on life.

The majority of patrons will, we believe, find "Camille" excellent entertainment. This beautiful love story claimed by many to be the greatest ever filmed is rich in dramatic values and unusually high in its emotional appeal because of the sacrifice of the heroine and the indignity she uncomplainingly suffered at the hands of the man she loved. Added to this is the superb acting of the star and the excellent direction of Fred Niblo who has made strikingly effective use of frequent closeups especially in building up the ardent romance. Pictorially, too, this picture ranks high and some of the individual scenes are exquisite examples of the cameraman's art.

"Camille"

(Continued from page 848)

lent. The continuity is smooth and without a jarring note and as the story unfolds it grips the interest, plays strongly on the emotions and offers genuinely satisfactory entertainment despite what would ordinarily be a rather depressing theme.

Much of this is doubtless due to Mr. Niblo's direction but in a greater measure Miss Talmadge is responsible. Never has she had a more exacting role or given as fine a performance. Although she is shown as being driven into her mode of living by cruelty at home, no attempt is made to alter the fact of her being a famous courtesan, but notwithstanding this, so genuine is her portrayal of her love for Armand and so ennobling her sacrifice for him and so pathetic her death and her acceptance of insults at his hands, that she gains the entire sympathy of the audience.

Pathe presents
Rex, the Black Stallion, in
"No Man's Law"

Directed by Fred Jackman

CAST:

Rex.....Himself
Toby Belcher.....Barbara Kent
Jack Belcher.....Jimmy Finlayson
O'Day.....Theodore Von Eltz
Nye.....Oliver Hardy

Length—6,903 Feet.

O'Day and Nye, bad men, seek to jump a gold claim belonging to Belcher and afterward to attack his daughter Toby, but O'Day has a change of heart and falls in love with her. Eventually he saves Toby from Nye who is finally killed by Rex who figures largely as Toby's friend. Drama of primitive emotions.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15	5,385
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sept. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistful culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hycna's Langh	Unnatural History	Feb. 12	1 rl
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls
Oh, Boy	MacDougall Alley	Feb. 19	2 rls
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 7	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,408
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,562
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,503
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	

EDUCATIONAL FILM CORP.

		1926	
Yellow Pirate	Life cartoon com.	Oct. 16	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16	1,000
Whatnots	Futter's Curiosities	Oct. 16	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16	2,000
Cut Price Glory	Life cartoon	Oct. 23	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30	2 rls
River Road	Bruce scenic	Oct. 30	1 rl
Pound Foolish	Comedy	Nov. 6	1 rl
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13	1 rl
His Off-Day (Dunham)	Cameo comedy	Nov. 13	1 rl
Figures of Fancy	Hodge-Podge	Nov. 13	1 rl
Bad Breaks	Cameo comedy	Nov. 20	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20	1 rl
Thens and Nows	"Curiosities"	Nov. 20	1 rl
Raging Tide	Life cartoon	Nov. 27	1 rl
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls
Movieland	Lupino Lane comedy	Nov. 29	2 rls
The Mona Lisa	Romantic Production	Nov. 29	2 rls
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Wozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls
Peaceful City	Life cartoon	Feb. 19	1 rl
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Gandpa's Boy (Big Boy) ..	Juvenile comedy.....	Mar. 12..	2 rls
Icy Eyes (Felix-cat).....	Sullivan cartoon.....	Mar. 12..	1 rl
Pedigreed (Felix-cat).....	Sullivan cartoon.....	Mar. 12..	1 rl
Ask Dad (Sargent).....	Cameo comedy.....	Mar. 12..	1 rl
Bruce Scenics.....	Two subjects.....	Mar. 12..	1 rl
Wise Old Owl.....	Hodge-Podge.....	Mar. 19..	1 rl
Local Talent.....	Life cartoon.....	Mar. 19..	1 rl
Chicken Feathers (Cornwall).....	Christie comedy.....	Mar. 19..	2 rls
Stars and Stripes.....	Felix the Cat.....	Mar. 19..	1 rl
A Perfect Day.....	Cameo comedy.....	Mar. 19..	1 rl
Hot Lightning (Beauchamp).....	Mermaid comedy.....	Apr. 2..	2 rls
Felix Sees them in Season.....	Felix the Cat.....	Apr. 2..	1 rl
Somebody's Fault.....	Hamilton comedy.....	Apr. 2..	2 rls
Bruce Scenics.....	Two subjects.....	Apr. 2..	1 rl
Roped In (St. John).....	Comedy.....	Apr. 9..	2 rls
Here Comes Precious (Adams).....	Comedy.....	Apr. 9..	2 rls
Cash and Carry (Burns).....	Christie comedy.....	Apr. 9..	1 rl
Odd Jobs.....	Curiosities.....	Apr. 9..	1 rl
Dumb Belles (Dooley).....	Sailor comedy.....	Apr. 16..	2 rls
Buried Treasure.....	Bruce Scenic.....	Apr. 16..	1 rl
Brain Storms.....	Mermaid comedy.....	Apr. 16..	2 rls
First Prize (Dunham).....	Cameo comedy.....	Apr. 16..	1 rl
Ruling the Rooster.....	Life cartoon.....	Apr. 16..	1 rl
Germ Mania.....	Felix the Cat.....	Apr. 16..	1 rl
Prince of Whales.....	Life cartoon.....	Apr. 16..	1 rl
Climbing Into Cloudland.....	Howe Hodge-Podge.....	Apr. 16..	1 rl
Barn Yarns.....	Felix the Cat.....	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon).....	Comedy.....	Apr. 16..	2 rls

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh).....	Punch melodrama.....	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh).....	Pugilist melodrama.....	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926
Isle of Retribution (L. Rich-Frazier).....	Melodrama.....	May 29.. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama.....	June 5.. 5,510
Hands Across the Border (Thomson).....	Action western.....	June 12.. 5,367
Valley of Bravery (Custer).....	War-western.....	June 19.. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.....	June 26.. 5,480
Jade Cup (Brent).....	Crook melodrama.....	July 3.. 3,656
Dead Line (Bob Custer).....	Western.....	July 10.. 5,000
Masquerade Bandit (Tom Tyler).....	Western.....	July 10.. 4,010
Bigger Than Barnum's (star cast).....	Melodrama.....	July 17.. 5,391
Two-Gun Man (Fred Thomson).....	Western.....	July 24.. 5,139
Her Honor, the Governor (Frederick).....	Melodrama.....	July 31.. 6,712
Better Man (R. Talmadge).....	Stunt comedy.....	Aug. 7.. 4,703
Cowboy Cop (Tom Tyler).....	Action western.....	Aug. 7.. 4,385
Flame of the Argentine (Brent).....	Melodrama.....	Aug. 14.. 5,004
College Boob (Lefty Flynn).....	Comedy drama.....	Aug. 21.. 5,340
One Minute To Play.....	Red Grange special.....	Aug. 28.. 7,430
Laddie (John Bowers).....	Romantic drama.....	Sept. 4.. 6,931
Kosher Kitty Kelly (Viola Dana).....	Hebrew-Irish comedy.....	Oct. 2.. 6,105
Breed of the Sea (Ralph Ince).....	Sea-Island drama.....	Oct. 30.. 5,408
Red Hot Hoofs (Tom Tyler).....	Pugilistic western.....	Nov. 13.. 4,681
A Regular Scout (Fred Thomson).....	Action western.....	Nov. 29.. 6,119
One Hand Saunders (Thomson).....	Action western.....	Dec. 4.. 4,553
The Gorilla Hunt.....	Burbridge special.....	Dec. 11.. 4,362
Rose of the Tenements (Shirley Mason).....	Human int. drama.....	Dec. 18.. 6,678
Timid Terror (George O'Hara).....	Comedy drama.....	Dec. 25.. 4,872
1927		
Her Father Said No (Guard-Brian).....	Witwer comedy.....	Jan. 1.. 6,808
Home Struck (Viola Dana).....	Drama of stage.....	Jan. 5.. 5,615
Cactus Trails (Bob Custer).....	Western.....	Jan. 15.. 4,889
Lightning Lariats (Tyler).....	Western.....	Jan. 22.. 4,536
Uneasy Payments (Vaughn).....	Farce comedy.....	Feb. 12.. 4,770
Magic Garden.....	G. S. Porter novel.....	Feb. 26.. 6,807
Don Mike (Thompson).....	Romantic drama.....	Mar. 5.. 5,723
Sonora Kid (Tyler).....	Action western.....	Mar. 5.. 4,565
Mother (Belle Bennett).....	Mother-love drama.....	Mar. 19.. 6,885
Tarzan and the Golden Lion.....	Jungle fantasy.....	Apr. 2.. 5,807
Moulders of Men (Frankie Darro).....	Melodrama.....	Apr. 9.. 6,412
Outlaw Dog (Ranger).....	Railroad melo.....	Apr. 23.. 4,721
Short Subjects		
Sock Me to Sleep (Vaughn).....	Fighting Hearts series.....	Apr. 10.. 2,000
Smouldering Tires.....	Fighting Hearts.....	June 5.. 2,000
Lightning Slider.....	Fighting Hearts.....	June 26.. 2,000
Three of a Kind.....	Standard comedy.....	June 26.. 2,000
Big Charade.....	Fighting Hearts.....	June 26.. 2,000
Dinky Doodle & Little Orphan.....	Bray cartoon.....	July 10.. 1,000
Black and Blue Eyes.....	Comedy.....	July 17.. 2,000
Up and Wooping.....	Fighting Hearts.....	July 24.. 2,000
When Sally's Irish Rose.....	Fighting Hearts.....	July 31.. 1,000
Magician.....	Bray Dinky-Doodle.....	July 31.. 1,000
Mule's Disposition.....	Bray Unnatural Hist.....	July 31.. 1,000
Wedding Daze (Alexander).....	Comedy.....	Aug. 7.. 2,000
Vamping Babies (L. Sargent).....	Comedy.....	Aug. 7.. 2,098
All's Swell That Ends Swell.....	Fighting Hearts.....	July 24.. 2,000
Back Fire (Fat trio).....	Comedy.....	Aug. 21.. 2,000
Lady of Lyons, N. Y.....	Bill Grimm's Progress.....	Aug. 28.. 2,000
1927		
Many A Slip (Bowers).....	Comedy and cartoon.....	Jan. 22.. 2 rls
Wise-crackers (Crake-Guard).....	Witwer series.....	Jan. 29.. 2 rls
He Couldn't Help It.....	Charley Bowers com.....	Mar. 5.. 2 rls

FIRST NATIONAL

		1925
Why Women Love (Blanche Sweet).....	Sea melodrama.....	Oct. 31.. 6,570
Scarlet Saint (Astor-Hughes).....	Drama.....	Nov. 21.. 6,886
Unarmed Hour (Sills-Kenyon).....	Emotional romance.....	Dec. 5.. 6,617
We Moderns (Colleen Moore).....	Typical of star.....	Dec. 12.. 6,609
Clothes Make the Pirate (Erroll).....	Pirate travesty.....	Dec. 12.. 8,000
1926		
Infatuation (C. Griffith).....	Drama.....	Jan. 16.. 5,794
Just Suppose (Barthelmess).....	Romance.....	Jan. 30.. 6,276
Reckless Lady (Bennett-Moran).....	Drama.....	Feb. 13.. 7,336

	Kind of Picture	Review	Feet
Far Cry (Blanche Sweet).....	Society drama.....	Mar. 6..	6,086
Irene (Colleen Moore).....	Romantic comedy.....	Mar. 13..	4,408
Girl from Montmartre (LaMarr-Stone).....	Drama.....	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill).....	Romantic Drama.....	Mar. 27..	6,229
Kiki (Norma Talmadge).....	Comedy Drama.....	April 17..	8,279
Old Loves and New (Stone-Bedford).....	Drama.....	May 1..	7,423
Mlle. Modiste (C. Griffith).....	Victor Herbert opera.....	May 8..	6,230
Greater Glory (Tearle-Nilsson).....	Epic drama.....	May 15..	9,710
Wilderness Woman (Pringle).....	Comedy.....	May 22..	7,533
Ransom's Folly (Barthelmess).....	Romantic drama.....	May 29..	7,322
Brown Derby (Johnny Hines).....	Comedy.....	June 5..	6,500
Tramp, Tramp, Tramp (Langdon).....	Farce-comedy.....	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson).....	Human Interest dr.....	June 26..	7,773
Ella Cinders (Colleen Moore).....	Comedy.....	June 26..	6,540
Puppets (Sills).....	Drama.....	July 3..	7,468
Senor Daredevil (Ken Maynard).....	Western.....	July 10..	6,402
Men of Steel (Sills).....	Melodrama.....	July 24..	9,143
Duchess of Buffalo (C. Talmadge).....	Comedy drama.....	Aug. 21..	9,940
Great Deception (Lyons-Pringle).....	War melodrama.....	Aug. 28..	5,885
Into Her Kingdom (C. Griffith).....	Romantic drama.....	Sept. 4..	6,447
Amateur Gentleman (Barthelmess).....	Romantic drama.....	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill).....	Comedy drama.....	Sept. 25..	6,727
Paradise (Milton Sills).....	South Seas melo.....	Sept. 25..	7,090
It Must Be Love (Colleen Moore).....	Typical comedy.....	Oct. 16..	6,848
Forever After (Astor-Hughes).....	Romantic drama.....	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon).....	Romantic drama.....	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard).....	Action western.....	Nov. 6..	6,505
Midnight Lovers (Nilsson-Stone).....	Light comedy.....	Nov. 13..	6,100
Syncope Sue (C. Griffith).....	Drama.....	Nov. 20..	6,770
Stepping Along (Johnny Hines).....	Comedy.....	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon).....	Farce.....	Nov. 29..	6,119
Silent Lover (Milton Sills).....	Desert drama.....	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon).....	Comedy-drama.....	Dec. 11..	6,800
White Black Sheep (Barthelmess).....	Melodrama.....	Dec. 18..	6,798
Overland Stage (Ken Maynard).....	Pioneer western.....	Dec. 25..	6,392
Just Another Blonde (Mackaill).....	Romantic com-dr.....	Dec. 25..	5,603
1927			
Twinkletoes (Colleen Moore).....	Drama.....	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith).....	Drama.....	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn).....	Sophisticated drama.....	Jan. 22..	5,442
Perfect Sap (Lyon-Starkie).....	Am. Detective com.....	Jan. 22..	5,620
Lunatic at Large (Leon Errol).....	Farce.....	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin).....	Irish-Scotch com.....	Feb. 12..	7,845
Easy Pickings (A. O. Nilsson).....	Mystery melodrama.....	Feb. 26..	5,400
An Affair of the Follies (All-Star).....	Human interest drama.....	Mar. 5..	6,422
High Hat (Ben Lyon).....	Comedy-drama.....	Mar. 19..	6,161
All Aboard (Johnny Hines).....	Fast comedy.....	Apr. 2..	6,300
Long Pants (Langdon).....	Gag comedy.....	Apr. 9..	5,550
Orchids and Ermine (C. Moore).....	Romantic comedy-drama.....	Apr. 9..	6,734
Three Hours (C. Griffith).....	Mystery and drama.....	Apr. 16..	5,760
See You in Jail (Mulhall-Day).....	Farce comedy.....	Apr. 23..	5,800

FOX FILM CORP.

Features		1926
Palace of Pleasure (Lowe-Compson).....	Romantic drama.....	Jan. 23.. 5,467
First Year (K. Perry-M. Moore).....	Matrimonial comedy.....	Feb. 6.. 6,038
Yankee Senor (Tom Mix-Tony).....	Spanish-western.....	Feb. 13.. 4,902
Cowboy & The Countess (Jones).....	Action melodrama.....	Feb. 13.. 5,345
Road to Glory (McAvoy-Fenton).....	Drama.....	Feb. 20.. 5,600
Johnstown Flood (all-star).....	Spectacular melo.....	Mar. 13.. 6,258
Dixie Merchant (Bellamy).....	Drama.....	Mar. 20.. 5,126
My Own Pal (Tom Mix, dog and child).....	Western.....	Mar. 27.. 6,039
Yellow Fingers (Olive Borden).....	Oriental melodrama.....	April 10.. 5,994
Sandy (Madge Bellamy).....	Drama.....	April 17.. 7,850
Fighting Buckaroo (Buck Jones).....	Comedy melodrama.....	May 1.. 5,095
Rustling for Cupid (O'Brien).....	Romantic western.....	May 8.. 4,835
Shamrock Handicap (J. F. McDonald).....	Romantic racing drama.....	May 22.. 5,685
Early to Wed (M. Moore-K. Perry).....	Domestic drama.....	May 29.. 5,912
A Man Four-Square (Buck Jones).....	Western.....	June 5.. 4,744
Black Paradise (Bellamy).....	Thrill melodrama.....	June 12.. 4,963
A Trip to Chinatown (Foxe).....	Farce-comedy.....	June 26.. 5,594
Gentle Cyclone (Buck Jones).....	Action-comedy.....	July 3.. 4,622
More Pay-Less Work (Mary Brian).....	Comedy-drama.....	July 10.. 6,027
Fig Leaves (O'Brien-Borden).....	Comedy drama.....	July 17.. 6,494
Family Upstairs (Valli-McDonald).....	Comedy drama.....	July 31.. 5,971
Midnight Kiss.....	Comedy drama.....	Aug. 7.. 5,021
No Man's Gold (Tom Mix).....	Western.....	Aug. 14.. 5,745
Three Bad Men (Star cast).....	Spectacular thrill melo.....	Aug. 28.. 8,000
Marriage License? (Alma Rubens).....	Mother-love drama.....	Sept. 4.. 7,168
Flying Horseman (Buck Jones).....	Action western.....	Sept. 11.. 4,971
Blue Eagle (George O'Brien).....	Drama.....	Sept. 25.. 6,200
Womanpower (Graves-Perry).....	Comedy drama.....	Oct. 2.. 6,240
The Lily (Belle Bennett).....	Emotional drama.....	Oct. 9.. 6,268
Great K. & A. Train Robbery (Mix).....	Fast melodrama.....	Oct. 16.. 4,800
Country Beyond (Olive Borden).....	Cowwood drama.....	Oct. 23.. 5,363
Whispering Wires (Anita Stewart).....	Mystery melodrama.....	Oct. 30.. 5,906
International Eucharistic Congress.....	Religious.....	Nov. 20.. 6,950
Return of Peter Grimm (star cast).....	Drama from play.....	Nov. 20.. 6,950
The City (Robert Frazer).....	Clyde Fitch drama.....	Nov. 27.. 5,500
What Price Glory? (all star).....	War comedy-drama.....	Nov. 29.. 11,400
Wings of the Storm (Thunder-dog).....	Melodrama.....	Dec. 4.. 5,374
Wynons of Light (Tom Mix).....	Typical Mix.....	Dec. 11.. 5,389
Going Crooked (Bessie Love).....	Crook melodrama.....	Dec. 18.. 5,425
Bertha, Sewing Machine Girl.....	Stage melodrama.....	Dec. 25.. 5,242
1927		
Summer Bachelors (Bellamy).....	Comedy drama.....	Jan. 1.. 6,782
Desert Valley (Buck Jones).....	Western comedy-dr.....	Jan. 8.. 4,731
One Increasing Purpose (Lowe).....	Drama.....	Jan. 15.. 7,677
Music Master (Alec. B. Francis).....	Belasco play.....	Jan. 22.. 7,734
Stage Madness (Virginia Valli).....	Stage-home drama.....	Jan. 29.. 5,620
The Auctioneer (Geo. Sidney).....	Stage success.....	Feb. 5.. 5,500
Last Trail (Tom Mix).....	Zane Grev Western.....	Feb. 12.. 5,190
Upstream (Earle Foxe).....	Theatrical drama.....	Feb. 12.. 5,516
War Horse (Buck Jones).....	War (horse) story.....	Feb. 19.. 4,953
Marriage (Virginia Valli).....	Drama.....	Feb. 26.. 5,440
Monkey Talks (Lerner).....	Drama.....	Mar. 5.. 5,500
Ankles Preferred (Bellamy).....	Light com-dr.....	Mar. 12.. 5,498
Love Makes 'Em Wild (Johnnie Harron).....	Breezy comedy.....	Mar. 19.. 5,506
Broncho Twister (Tom Mix).....	Whirlwind western.....	Apr. 2.. 5,425
Whispering Sage (Buck Jones).....	Action western.....	Apr. 9.. 4,783
Madame Wants No Children (M. Corda).....	Comedy drama.....	Apr. 16.. 5,415
Matinee Ladies (MacAvoy-McGregor).....	Modern life com-dr.....	Apr. 23.. 6,552
Outlaws of Red River (Tom Mix).....	Action western.....	Apr. 23.. 5,327

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	895
Poland—A Nation Reborn	Varieties	June 26.	920
Swimming Instructor	Van Bibber	July 3.	2,000
Jerry the Giant	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 3.	2,000
A-I Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 24.	2,000
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25.	2,000
King Bozo	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold	Varieties	Oct. 9.	845
Cliff Dwellers of America	Varieties	Oct. 9.	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16.	2,000
Lyn' Tamer (Ernie Shields)	Imperial comedy	Oct. 23.	2 rls
Marry Month of May	O. Henry comedy	Oct. 30.	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6.	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13.	2 rls
Napoleon, Jr.	Animal comedy	Nov. 13.	2 rls
Maryland, My Maryland	Variety	Nov. 20.	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20.	2 rls
Great Lakes	Variety	Nov. 27.	900
Babes in the Jungle	O. Henry series	Nov. 29.	2 rls
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29.	2 rls
Madam Dynamite	Imperial comedy	Dec. 11.	2 rls
Battling Kangaroo	Animal comedy	Dec. 18.	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25.	2 rls

Bathing Suior (G. Harris)	Imperial comedy	Jan. 1.	2 rls
My Lady's Stockings	Variety	Jan. 8.	1 rls
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15.	2 rls
Overnight from Paris	Variety	Jan. 15.	1 rls
Big Business	Imperial comedy	Jan. 22.	2 rls
Constantinople	Scenic	Jan. 22.	1 rls
Society Architect	Van Bibber	Jan. 22.	2 rls
An Old Flame	Helen & Warren	Feb. 5.	2 rls
Sky Sentinel	Variety	Feb. 5.	784
Roses and Ruses	O. Henry story	Feb. 12.	2 rls
Shippery Silks	Imperial comedy	Feb. 12.	2 rls
Birthday Greetings	Comedy	Feb. 19.	2 rls
Everybody's Servant	Varieties	Feb. 26.	900
Portugal Today	Variety	Mar. 5.	786
Car Shy	Van Bibber	Mar. 5.	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19.	2 rls
The Last Word	Helen and Warren	Apr. 2.	2 rls
Below the Equator	Variety	Apr. 9.	1 rls
Girls	O. Henry story	Apr. 16.	2 rls
Nature's Wonderland	Variety	Apr. 16.	1 rls
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23.	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture	Feb. 19.	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11.	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9.	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30.	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29.	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5.	6,500
Flying High			
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19.	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray)	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26.	4,757

His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crank Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibenez Novel	Feb. 27.	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	5,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	5,719
Brown of Harvard (Pickford-Brian)	College comedy-dr.	May 5.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 22.	5,580
Lovely Mary (Bessie Love)	Drama	July 2.	5,759
Road to Mandalay (Chaney)	Melodrama	July 10.	6,551
Waltz Dream		Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Romantic comedy	Aug. 21.	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2.	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibenez novel	Oct. 23.	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6.	6,960

Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13.	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20.	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27.	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29.	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4.	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11.	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25.	8,616

Tell It To The Marines (Chaney)	Melodrama	Jan. 1.	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8.	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15.	8,754
A Little Journey (Star Cast)	Comedy drama	Jan. 15.	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19.	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12.	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19.	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2.	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2.	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23.	6,909

PARAMOUNT

The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16.	6,765
Ihat Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6.	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29.	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 19.	7,445
Volcano (Daniels)	Thrill melodrama	June 12.	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,918
Variety (Emil Jannings)	Drama, short version	July 10.	7,804
Born to the West (Jack Holt)	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow)	Drama	July 24.	6,077
You Never Know Women (Vidor)	Drama	Aug. 7.	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11.	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25.	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2.	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2.	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9.	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23.	5,630
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23.	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23.	
Ace of Cads (Menjou)	Drama	Oct. 30.	7,776
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6.	7,114
London (Dorothy Gish)	Sequel, "Behind Front"	Nov. 13.	6 rls.
We're in the Navy Now (Beery-Hatton)	Comedy	Nov. 20.	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20.	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27.	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27.	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29.	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4.	7,296
Old Ironsides (special cast)	Super-special	Dec. 11.	10,689
Canadian (Meighan)	Northwest drama	Dec. 11.	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18.	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18.	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25.	6,244

Hotel Imperial (Pola Negri)	Drama	Jan. 8.	7,091
Ronde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15.	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22.	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29.	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29.	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5.	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12.	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26.	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5.	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12.	6,052
Metropolis	UFA Superspectacle	Mar. 12.	
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19.	12,071
stark Love	Mountaineer drama	Mar. 19.	6,203
Miss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2.	6,429
Reasons for Women (E. Ralston)	Comedy drama	Apr. 9.	6,298
Wing Clothes (Menjou)	Light comedy	Apr. 9.	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16.	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23.	6,199
Knockout Reilly (Richard Dix)	Prizing com.-dr.	Apr. 23.	7,080

PATHE

Keeping in Trim	Kind of Picture	Review	Feet
Mighty Like a Moose (Chase)	Spotlight	July 10.	1,000
Pirates Bold	Comedy	July 17.	2,000
Tangle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000

Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Along Came Auntie (Tryon).....	Hal Roach comedy	July 31..	2,000
Merry Widow (E. Clayton).....	Hal Roach comedy	July 31..	2,000
Venus of Venice.....	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day).....	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin).....	Comedy	Aug. 14..	2,000
Last Ha-Ha.....	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game.....	Sennett comedy	Aug. 14..	2,000
Ball and Bat.....	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase).....	Comedy	Aug. 21..	2,000
Shivering Spooks.....	Our Gang Comedy	Aug. 21..	2,000
Dough Boys.....	Terry cartoon	Aug. 21..	1,000
A Knight Out.....	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day).....	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs.....	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Gene Tunney).....	Serial	Sept. 4..	1,000
A Buggy Ride.....	Terry cartoon	Sept. 11..	1,000
Fourth Alarm.....	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch.....	Pilgrimage series	Sept. 11..	1,000
Watered Stock.....	Terry cartoon	Sept. 25..	1,000
Bull's Eye.....	Sportlight	Sept. 25..	1,000
Charleston Queen.....	Terry cartoon	Sept. 25..	1,000
Bromo and Juliet (Chase).....	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt).....	Jimmy Smith series	Sept. 25..	2,000
Perils of Peterboro (Quillan).....	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt).....	Sennett comedy	Oct. 2..	2,000
Why Argue?.....	Terry cartoon	Oct. 2..	1,000
Road House.....	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes.....	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridgroom (Turpin).....	Sennett comedy	Oct. 9..	2,000
Smith's Visitor.....	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase).....	Hal Roach comedy	Oct. 16..	2,000
Restless Race.....	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day).....	Sennett comedy	Oct. 23..	2,000
Gnn Shy.....	Terry cartoon	Oct. 23..	1,000
Mount Sinai.....	"Pilgrimage" series	Oct. 23..	1,000
Home Sweet Home.....	Terry cartoon	Oct. 30..	1,000
Get 'Em Young (Harry Myers).....	Hal Roach comedy	Oct. 30..	2,000
Phoney Express.....	Terry cartoon	Oct. 30..	1,000
Durable Souls.....	Sportlight	Oct. 30..	1,000
Journey of the Israelites.....	"Pilgrimage" series	Oct. 30..	1,000
Pnp's Tale.....	Mayer "Sketchbook"	Oct. 30..	1,000
More Ways Than One.....	Sportlight	Oct. 30..	1,000
Nuremberg.....	Mayer "Sketchbook"	Oct. 30..	1,000
Raggedy Rose (Mabel Normand).....	Hal Roach comedy	Nov. 13..	3,000
A Harem Knight (Turpin).....	Sennett comedy	Nov. 13..	2,000
In Vandeville.....	Terry cartoon	Nov. 20..	1,000
Hooks and Holidays.....	Sportlight	Nov. 20..	1,000
Smith's Uncle (C. Geraghty).....	Sennett comedy	Nov. 20..	2,000
House Without a Key (Ray-Miller).....	Mystery serial	Nov. 27..	1,000
Be Your Age (feature cast).....	Hal Roach comedy	Nov. 29..	2,000
On the Front Page (L. Rich).....	Hal Roach comedy	Nov. 29..	2,000
Buck Fever.....	Terry cartoon	Nov. 29..	1,000
Radio Controlled.....	Terry cartoon	Nov. 29..	1,000
Tripping the Rhine.....	Sketch Book	Nov. 29..	1,000
War Feathers.....	Our Gang comedy	Nov. 29..	2,000
The Nickel Hopper (Normand).....	Sennett comedy	Dec. 4..	3,000
Divorce Dodged (Bevan).....	Sennett comedy	Dec. 4..	2,000
Through Thick and Thin.....	Terry cartoon	Dec. 4..	1,000
Hesitating Horses (Alice Day).....	Sennett comedy	Dec. 4..	2,000
Hitting the Rails.....	Terry cartoon	Dec. 4..	1,000
Bars and Stripes.....	Terry cartoon	Dec. 11..	1,000
There Ain't No Santa Claus.....	Hal Roach comedy	Dec. 11..	2,000
A Blonde's Revenge (Turpin).....	Typical comedy	Dec. 18..	2,000
School Days.....	Terry cartoon	Dec. 18..	1,000
Top Notchers.....	Sportlight	Dec. 18..	1,000
Forty-five Minutes from Hollywood.....	Hal Roach comedy	Dec. 25..	2,000
Anything Once (Mabel Normand).....	Hal Roach comedy	Jan. 1..	2,000
Telling Whoppers.....	Our Gang	Jan. 1..	2,000
Musical Parrot.....	Terry cartoon	Jan. 1..	1,000
Kitty from Killarney (Day).....	Sennett comedy	Jan. 8..	2,000
With the Wind.....	Sportlight	Jan. 8..	1,000
Fourflushers (Bevan).....	Sennett comedy	Jan. 8..	2,000
Many Scrappy Returns (Chase).....	Hal Roach comedy	Jan. 15..	2,000
When Friendship Ceases.....	Terry cartoon	Jan. 15..	1,000
Smith's Pets.....	Jimmy Smith series	Jan. 15..	2,000
Bring Home the Turkey.....	Our Gang comedy	Jan. 22..	2,000
Chasing Rainbows.....	Terry cartoon	Jan. 22..	1,000
Should Sleep Walkers Marry?.....	Sennett comedy	Jan. 22..	2,000
Two Time Mama (Tryon).....	Hal Roach comedy	Jan. 22..	2,000
Pass the Dumplings (Alice Day).....	Sennett comedy	Jan. 22..	2,000
On Guard (Cullen Landis).....	Army serial	Jan. 29..	1,000
Sporting Knack.....	Sportlight	Feb. 12..	1,000
Smith's Customer.....	Smith Family com.	Feb. 12..	2,000
Peaches and Plumbers (Bevan).....	Sennett com.	Feb. 19..	2,000
Plumber's Daughter (Alice Day).....	Sennett comedy	Feb. 19..	2,000
Pathe Review 6.....	Magazine	Feb. 19..	1,000
Plow Boy's Revenge.....	Terry cartoon	Feb. 26..	1,000
Crowd Bait.....	Sportlight	Feb. 26..	1,000
Seeing the World.....	Our Gang comedy	Feb. 26..	2,000
One Hour Married (Normand).....	Hal Roach comedy	Mar. 5..	2,000
In the Rough.....	Terry cartoon	Mar. 5..	1,000
Tit for Tat.....	Terry cartoon	Mar. 5..	1,000
Crawl Strike Kid.....	Terry cartoon	Mar. 12..	1,000
With Will Rogers in Dublin.....	Rogers Abroad	Mar. 12..	2,000
Mail Pilot.....	Terry cartoon	Mar. 12..	1,000
Are Brunettes Safe? (Chase).....	Comedy	Mar. 12..	2,000
Why Girls Say No (Marj. Daw).....	Hal Roach comedy	Mar. 19..	2,000
Weatherproof.....	Sportlight	Mar. 19..	1,000
Pathe Review.....	Review	Mar. 19..	1,000
Cracked Ice.....	Terry cartoon	Mar. 19..	1,000
Taking the Air.....	Terry cartoon	Mar. 19..	1,000
Duck Soup (Laurel-Hardy).....	Hal Roach comedy	Apr. 2..	2,000
Frost Line.....	Sportlight	Apr. 2..	1,000
A Small Town Princess.....	Sennett comedy	Apr. 2..	2,000
A Dozen Socks (Alice Day).....	Sennett comedy	Apr. 9..	2,000
Rival Sex.....	Sportlight	Apr. 9..	1,000
Smith's New Home (Mc-Kee-Hiatt).....	Smith Family series	Apr. 9..	2,000
Pathe Review 12.....	Magazine	Apr. 16..	1,000
Magician.....	Terry cartoon	Apr. 16..	1,000
Ten Years Old.....	Our Gang	Apr. 16..	2,000
Keep Off the Grass.....	Terry cartoon	Apr. 16..	1,000
Jolly Jilter (Ben Turpin).....	Comedy	Apr. 16..	2,000
Melting Millions (Ray-Miller).....	Chapter Play	Apr. 16..	1,000
Hiking Through Holland (Will Rogers).....	Rogers Abroad	Apr. 23..	2,000
Pathe Review 13.....	Magazine	Apr. 23..	1,000

	Kind of Picture	Review	Feet
Medicine Man.....	Terry cartoon	Apr. 23..	1,000
Slipping Wives (Dean-Rawlinson).....	Hal Roach comedy	Apr. 23..	2,000
Smith's Surprise (Hiatt).....	Smith Family	Apr. 23..	2,000
Forgotten Sweeties (Chase).....	Comedy	Apr. 23..	2,000
Pathe Review 14.....	Magazine	Apr. 23..	1,000
Features.....		1926	
The High Hand (Leo Maloney).....	Western	Sept. 11..	5,679
Atta Boy (Monty Banks).....	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney).....	Action western	Nov. 6..	5,479
Cyclone Cowboy (Wally Wales).....	Western	Jan. 8..	4,447
The Long Loop (Maloney).....	Action western	Jan. 15..	5,977
Play Safe (Monty Banks).....	Thrill comedy	Jan. 29..	4,915
Sink or Swim.....	Terry cartoon	Feb. 5..	1,000
A Hollywood Hero (Turpin).....	Sennett comedy	Feb. 5..	2,000
Should Men Walk Home (C. Hale).....	Hal Roach comedy	Feb. 5..	2,000
Between Dangers (B. Roosevelt).....	Fast western	Feb. 5..	4,533
Burnt Fingers.....	Melodramatic mystery	Feb. 12..	5,854
Galloping Gobs (Buffalo Bill, Jr.).....	Western	Feb. 19..	4,524
Man from Hardpan (Maloney).....	Western drama	Feb. 26..	5,814
Princess on Broadway (Garon-Walker).....	Comedy drama	Mar. 5..	5,705
Tearin' Into Trouble (Wally Wales).....	Western	Mar. 5..	4,453
Arizona Whirlwind (Bill Cody).....	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt).....	Action western	Apr. 2..	4,145
Spuds (Larry Semon).....	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks).....	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.).....	Western	Apr. 23..	4,794

PREFERRED PICTURES

	Kind of Picture	Review	Feet
Romance of a Million Dollars.....	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast).....	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts).....	Romantic com-dr.	Oct. 30..	5,218
His New York Wife (Alice Day).....	Comedy drama	Nov. 27..	5,294
Exclusive Rights (L. Rich).....	Politics-melodrama	Jan. 22..	6,067

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review	Feet
Awful Truth (Agnes Ayres).....	Light comedy	July 11..	5,917
Texas Trail (Carey).....	Typical western	July 18..	4,720
Private Affairs (Huletette).....	Character drama	Aug. 1..	6,112
Hell's Highroad (Leatrice Joy).....	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich).....	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque).....	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Wong).....	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich).....	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut).....	Tense drama	Dec. 12..	9,980
Wedding Song (Leatrice Joy).....	Comedy-heart int-dr.	Jan. 2..	7,573
Steel, Preferred (star cast).....	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRoque).....	Indian drama	Jan. 23..	7,230
Rocking Moon (Tashman-Bowers).....	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean).....	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star).....	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal).....	Suspense-spy-melo.	Feb. 20..	7,413
Fifth Avenue (De La Motte).....	Humor int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana).....	Melodrama	Apr. 10..	6,908
Red Dice (Rod LaRoque).....	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner).....	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair).....	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal).....	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney).....	Comedy drama	May 8..	6,600
Bachelor Brides (La Roque).....	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy).....	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner).....	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.).....	War drama	June 12..	7,979
Dice Woman (Priscilla Dean).....	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen).....	Melodrama of Yukon	June 26..	5,808
Up in Mabel's Room (Marie Prevost).....	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut).....	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut).....	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince).....	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds).....	Comedy drama	July 17..	5,994
Speeding Venus (Priscilla Dean).....	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy).....	Comedy	July 31..	6,400
Young April (Bessie Love).....	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy).....	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Roque).....	Drama	Oct. 16..	7,293
Nervous Wreck (Ford-Haver).....	Farce-comedy	Oct. 23..	6,796
Pals in Paradise (star cast).....	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost).....	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye).....	Girl War-workers	Dec. 18..	7,460
Jim, The Conqueror (Boyd-Faire).....	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver).....	Farce comedy	Jan. 15..	6,421
Man Bait (Marie Prevost).....	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost).....	Farce comedy	Feb. 19..	6,899
White Gold (Jetta Goudal).....	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love).....	Auto comedy	Apr. 9..	6,303
King of Kings.....	Biblical drama	Apr. 23..	13,500

RAYART

	Kind of Picture	Review	Feet
Midnight Limited (star cast).....	Railroad melodrama	Dec. 27..	5,253
Call of the Klondike (Glass-Dwan).....	Melodrama	Ang. 21..	5,803
Moran of the Mounted (Howes).....	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

	Kind of Picture	Review	Feet
Song Cartune.....	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey).....	Magazine	Apr. 10..	854
Hair Cartoon.....	Marcus cartoon	Apr. 10..	54
Old Black Joe.....	Song Car-tune	July 17..	500
Hair Cartoon.....	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko).....	Fleischer cartoon	July 17..	1,000
Hair Cartoons.....	Marcus cartoon	July 31..	1,000
celview (Issue E).....	Pictorial	July 31..	1,000
Searchlight (Issue H).....	Pictorial	Aug. 7..	1,000
Song Car-tune.....	Song series	Aug. 7..	1,000
Marvels of Motion.....	Issue L	Sept. 4..	800
Morning Judge.....	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway.....	Fleischer cartoon	Sept. 11..	1,000
Film Reporter.....	Series	Sept. 11..	1,000
Churchyards of Old America.....	Humor	Sept. 25..	1,000
Film Reporter (Issue B).....	Sport subjects	Oct. 9..	1,000
Berth Mark.....	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

	Kind of Picture	Review. Feet
Hair Cartoons	Number 17	Oct. 16.. 458
Searchlight	Issue J.	Oct. 16.. 1,000

STERLING PICTURES CORP.

Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.. 5,800
Men of the Night (Rawlinson)	Melodrama	July 24.. 5,723
Wreckage (May Allison)	Drama	July 24.. 5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama	
One Hour of Love	Emotional drama	
The Enchanted Island	Romantic drama	
Flaming Timber	Woodland drama	
Squads Right	War farce comedy	
The Song of Steel	Society-business drama	
Snowbound	Comedy drama of the North	
Wild Geese (Special)	Human drama	
Princess of Hoboken	Comedy drama	
Lightning	Zane Grey drama	
Tale of a Vanishing People	Society drama	
The Broken Gate	Emotional drama	Jan. 15.. 5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.. 6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6.. 7,300
Joselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27.. 5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11.. 6,100

Redheads Preferred (Hitchcock-Daw)	Farce comedy	
The First Night (Lytell-Devore)	Farce comedy	Feb. 19.. 5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26.. 5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 12.. 6,022

UNITED ARTISTS

Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.. 8,388
The Bat (all-star)	Mystery drama	Mar. 27.. 8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.. 6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.. 6,800
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4.. 8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 28.. 7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12.. 7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19.. 7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2.. 9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16.. 9,120

UNIVERSAL

My Old Dutch (McAvoy-O'Malley)	Drama	May 1.. 7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.. 8,767
Looking for Trouble (Hoxie)	Western	May 8.. 4,362
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.. 8,000
Rolling Home (Denny)	Farce comedy	May 22.. 6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.. 5,820
Rustler's Ranch (Acord)	Western	June 5.. 5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.. 6,822
Chasing Trouble (Morrison)	Action western	June 19.. 4,304
Bucking the Truth (Morrison)	Action western	June 26.. 4,305
Marriage Clause (Lois Weber)	Drama	July 3.. 7,680
Under Western Skies (Norman Kerry)	Western	July 10.. 6,352
The Terror (Art Acord)	Western	July 17.. 4,862
Man in the Saddle (Gibson)	Western	July 24.. 5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 31.. 7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 7.. 6,662
Wild Horse Stampede (Hoxie)	Western	Aug. 14.. 4,776
Runaway Express (Daugherty-McHaffy)	R. R. thriller	Aug. 21.. 5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.. 7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.. 7,445
Texas Streak (Hoot Gibson)	Thrill western	Sept. 18.. 6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.. 5,747
Yellow Back (Fred Humes)	Western	Oct. 9.. 4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.. 6,649
Michael Strogoff	Russian Melodrama	Oct. 30.. 9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6.. 5,635
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20.. 6,107
Red Hot Leather (Hoxie)	Western	Nov. 27.. 4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4.. 4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11.. 6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18.. 4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25.. 5,598

Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1.. 7,319
Rough and Ready (Hoxie)	Western	Jan. 8.. 4,409
Loco Luck (Art Acord)	Action western	Jan. 22.. 4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29.. 7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5.. 6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12.. 4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19.. 7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26.. 5,292
Wrong Mr. Wright (Jean Hersholt)	Crime	Mar. 5.. 6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2.. 6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9.. 5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9.. 6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23.. 6,892

Short Subjects		1926
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.. 2,003
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.. 1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.. 2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.. 2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.. 1,000
The Collegians	Series of 10	Oct. 9.. 4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16.. 1,000
A Man's Size Pet	Western comedy	Oct. 16.. 2,000
Never Again	The Gumps	Oct. 16.. 2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16.. 1,000
Lots of Grief	Gump comedy	Oct. 16.. 2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 16.. 2,000
Pioneer Blood (P. Gilman)	Mustang western	Oct. 23.. 2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23.. 2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23.. 1 r
When Bonita Rode	Mustang western	Oct. 30.. 2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30.. 1 r
Jane's Engagement Party	What Happened to Jane	Nov. 6.. 2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6.. 2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6.. 2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6.. 1 r
Please Excuse Me	Excuse Maker com.	Nov. 6.. 2 rls

The Big Surprise	Gump comedy	Nov. 13.. 2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13.. 2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13.. 1 r.
Better Luck	Gump comedy	Nov. 20.. 2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20.. 2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20.. 2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20.. 1 r
Buster Prize Winner	Buster Brown series	Nov. 27.. 2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20.. 2 rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29.. 1 r
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29.. 1 r
Last Lap	Collegians No. 4	Nov. 29.. 2 rls
A Close Call	Gump series	Nov. 29.. 2 rls
Snookums' Merry Christmas	Newlyweds series	Nov. 29.. 2 rls
Hen Punchers of Piperock	Mustang western com.	Nov. 29.. 2 rls
Trail of Trickery (Cobb)	Northwest drama	Dec. 11.. 2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11.. 1 r
Around the Bases	Collegians series	Dec. 11.. 2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18.. 1 r
Rooms for Rent	Andy Gump comedy	Dec. 18.. 2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18.. 2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18.. 2 rls
Fighting Spirit	Collegians series	Dec. 25.. 2 rls
Buster's Picnic	Buster Brown series	Dec. 25.. 2 rls

Lost Soul (Puffy)	Bluebird comedy	Jan. 1.. 1 r
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1.. 2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1.. 2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8.. 2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8.. 1 r
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8.. 2 rls
Up Against It	Gump comedy	Jan. 15.. 2 rls
The Relay	Collegians	Jan. 15.. 2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22.. 2 rls
Tied Up	Piperock western	Jan. 22.. 2 rls
What's Your Hurry?	Excuse Makers	Jan. 22.. 2 rls
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22.. 1 r.
Newlyweds Build	Newlyweds and Baby	Jan. 22.. 2 rls
Cinder Path	Collegians	Jan. 22.. 2 rls
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22.. 1 r.
Youth and Beauty	Gump comedy	Jan. 29.. 2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29.. 2 rls
George Runs Wild	George series	Feb. 5.. 2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5.. 1 r
Tenderfoot Courage	Mustang western	Feb. 5.. 2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12.. 1 r
Meet the Husband (Arthur Lake)	Comedy	Feb. 12.. 1 r.
Snookums Disappears	Newlyweds	Feb. 19.. 2 rls
A Strange Inheritance	Mustang comedy	Feb. 19.. 2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19.. 2 rls
Ranger's Romance (Fred Gilman)	Short western	Feb. 26.. 2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26.. 2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26.. 1 r
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5.. 1 r
Flashing Oars	Collegians	Mar. 5.. 2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12.. 1 r
Backward George (Saylor)	Let George Do It	Mar. 12.. 2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19.. 1 r
Return of the Riddle Rider	Sequel serial	Mar. 19.. 1 r
Breaking Records	Collegians	Apr. 2.. 2 rls
Pride of Piperock	Western comedy	Apr. 2.. 2 rls
She's My Cousin	Excuse Makers	Apr. 2.. 2 rls
Jane's Hubby	What Happened to Jane	Apr. 9.. 2 rls
Courage of Collins	Short western	Apr. 9.. 2 rls
Haunted Homestead	Mustang western	Apr. 16.. 2 rls
Buster, Don't Forget	Buster Brown	Apr. 16.. 2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16.. 2 rls
They Call It Love (Edwards)	Comedy	Apr. 16.. 1 r
Flaming Snow	Western comedy	Apr. 16.. 2 rls
Keeping His Word	Excuse Makers	Apr. 23.. 2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23.. 1 r
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23.. 2 rls

WARNER BROS.

Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.. 7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.. 6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.. 6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.. 7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.. 7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.. 6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.. 6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.. 7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.. 6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.. 7,200

Sea Beast (John Barrymore)	Whaling epic	Jan. 30.. 9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.. 6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.. 6,741
Bride of the Storm (D. Costello)	Melodrama	Apr. 10.. 6,000
Night Cry (Rin-Tin-Tin)	Dog melodrama	Apr. 24.. 6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.. 6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.. 6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.. 6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.. 5,262
Silken Shackles (Irene Rich)	Drama	June 5.. 6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.. 6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.. 7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.. 10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.. 6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6.. 7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30.. 7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23.. 8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20.. 6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11.. 5,810

Third Degree (Dolores Costello)	Stage melodrama	Jan. 8.. 7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5.. 6,972
Finger Prints (Fazenda)	Crook-detective	Feb. 22.. 7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29.. 7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12.. 10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26.. 6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12.. 6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19.. 6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2.. 6,820

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You
Edited by A. Van Buren Powell.

F. B. O.

KOSHER KITTY KELLY. Star, Viola Dana. A Gold Bond that proved to be only a fair program attraction. Played on Sunday night to small attendance; played on Monday night to very few. There is a fair plot and a sprinkling of Jewish-Irish humor in the picture that was somewhat amusing. May be a good big-town feature, but was not much in the country. Appeal and tone fair. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAGIC GARDEN. Star, Margaret Morris. Really a splendid picture that was marred a good deal by the "soft focus" photography. The acting of the little girl was indeed wonderful and her work was loudly praised by the audience. There is no villain in this play and it is as clean as an ocean breeze, but it holds the interest from start to finish. Tone excellent, appeal strong. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

REGULAR SCOUT. This was a good picture and the biggest flop at the box office I had had for months. I lost double the film rental on this. I stepped on it hard as I wanted to sell Fred to my crowd—and guess they just don't want him. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

ROSE OF THE TENEMENTS. Star, Shirley Mason. A Gold Bond Special that went over fine with the few who saw it. Didn't draw for some reason and didn't make expenses. Play it, as it will please if you can get them in. Fine tone, appeal 90 per cent. Sunday yes, special almost. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SMILING AT TROUBLE. Star, Lefty Flynn. If you want action, here it is: good story and Lefty sure did his stuff in this one. Good supporting cast. Tone good. A. E. Sharer, Globe Theatre, Savannah, Missouri.

First National

CHICKIE. Star, Dorothy Mackaill. Fair picture: all right for a regular program, but don't expect too much and you won't be disappointed. Eight reels, print good. Tone hot, appeal 50 per cent. Sunday, special no. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

DUCHESS OF BUFFALO. Star, Constance Talmadge. One of the poorest stories, I think, that we ever had; no story; in fact, nothing to it in any shape or form. Small town exhibitor, if you have bought it, pay for it and don't run it. Tone none, appeal 40 per cent. Sunday, special no. Draw general class, town 600. Admission 10-25 to 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FOREVER AFTER. This was well liked: just a little better than program. Tone good, not much appeal. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

HER SECOND CHANCE. Star, Anna Q. Nilsson. This was a real good offering, and lots of comedy was furnished by Charles Murray, as the detective. However, it went the way of the rest as to box office receipts, just film rental, that's all. Tone fair, appeal 70 per cent. Sunday, special no. Draw

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

all classes, town 2,900. Admission 10-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

INTO HER KINGDOM. Star, Corinne Griffith. Can't give this picture much: not as good as her past picture. Hardly a program picture and not worth what we paid for it. Our advice is pay, don't play. Tone not so good, very poor appeal. Sunday maybe, special no. Saw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

IRENE. Star, Colleen Moore. This was a dandy picture and pleased almost everybody. Bought it right and made some money. Appeal 90 per cent. Special no. Draw country and town class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

RANSON'S FOLLY. Star, Richard Barthelmess. This star has flopped for me and flopped hard. Doesn't mean a thing any more. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

SAVAGE. In my opinion it was a shame to put such stars as Ben Lyon and May McAvoy in such a weak picture as this. My patrons were very much disappointed in the production. It wasn't even a good comedy. Julius Freedman, Manager, Freedman Theatre, Forest City, Pennsylvania.

STEPPING ALONG. Star, Johnny Hines. The second Hines we have played and went over big. Everyone liked it, only a couple of suggestive scenes should have been kept out. Tone good, appeal 95 per cent. Sunday yes, special no. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

STRONG MAN. A somewhat draggy picture which failed to draw. Moral good, Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SUBWAY SADIE. Star, Dorothy Mackaill. Oh, boy! They ate this up. Just what they want: nonsense, and lots of it. Tone good, appeal 60 per cent. Sunday no, special almost. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (460 seats), David City, Nebraska.

SYNCOATING SUE. Star, Corinne Griffith. Nothing to this number. Can't see how producer expects to get entertainment out of such a time worn plot as this. Star very much in evidence throughout the picture. Let's have more story and less star. First night weak; second night fell flat. Had several walkouts. Tone fair, appeal weak. Sunday, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TRAMP, TRAMP, TRAMP. Star, Harry Langdon. Good comedy drama with good tone and appeal. Sunday yes, and is just

above program schedule. Draw town, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TWINKLETOES. Star, Colleen Moore. A dandy, well liked by everybody. Tone good, appeal 60 per cent. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

TWINKLETOES. Star, Colleen Moore. Played to good business. Don't think it was as good as *It Must Be Love* by a long way. Tone not so good, fair appeal. Sunday maybe, special no. Draw town, rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

TWINKLETOES. Star, Colleen Moore. A very good picture of its type, but hardly the type for Colleen. I do not think it will stand up for two days in a small town. It is rather dragged out and dreary. Work of Colleen very good but the picture may not please her fans. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

WISE GUY. Star, James Kirkwood. A good program picture; not wise to say too much, however, as it is too churchy-religious. It is good entertainment, however. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

Fox

FIG LEAVES. Star, Olive Borden. Very nice entertainment; best style show we ever had in pictures. But a very poor print, which is unusual for Fox. Tone good, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

LAZYBONES. This picture pleased my patrons 100 per cent. As good as lots of big specials I have shown. Fine photography, pleasing stars, good story and interesting the whole way through. Would like to get wise to more like it. Received a dandy print too. Small town draw; also farming community. Admission 15-30. F. W. Miller Dayton, Pennsylvania.

SANDY. Star cast. This picture was a surprise. We ran this on a Wednesday and they packed the house and we had to turn some away. Very good picture and it seemed to please most of them. Tone fair, appeal 80 per cent. Sunday, special no. Draw town, farm class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

THIRTY BELOW ZERO. Star, Buck Jones. This should make a dandy summer attraction; good title and star for the hot months. Action and comedy a-plenty. Eva Novak attractive as the heroine. Good one sheets, slide not so good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THREE BAD MEN. Star, George O'Brien. Many said that this was the greatest outdoor feature ever shown. The actors actually lived their parts in a clean, thrilling, beautifully photographed story that had one of the greatest climaxes ever shown on the screen. The audience sat spellbound from beginning to end and applause was heard several times during the performance. Even the projectors seemed to realize that here was real entertainment—and they have been running better ever since *Three Bad Men* was shown. Advertised three weeks ahead with teaser slides followed by snipes and throwaways, then ones, threes, sixes, twenty-four and heralds, but the attendance was

less than fair. Not a fault of the picture but blamable to financial conditions and the fact that so many were observing Lent. Those who came have been praising the picture to the skies. Tone good, Sunday yes. Absolutely a special if there ever was one! Appeal 100 per cent. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WINGS OF THE STORM. Star, Thunder, dog. The dog tells the story, which isn't much. Patrons did not fail to tell, as they did before when we showed the Kentucky Derby, that they do not like to have their screen meals served by animals. Good photography. Few came first night, fewer the second. Tone, Sunday O. K. Appeal weak. Not a special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

A LITTLE JOURNEY. Star cast. Clean show, but was too slow to satisfy my taste. Appeal good. Sunday yes, special no. Draw from town 570. Admission 10-25. J. W. Ryder, Jewel Theatre (250 seats), Verndale, Minnesota.

MAGICIAN. Stars, Paul Wagener, Alice Terry. Good acting but proved a rotten picture here. Why waste Miss Terry on such a brainstorm as this? Had plenty walk out. People sent their kids home. The worst yet. Lost money. If you've bought it lay off showing, boys. Tone no, appeal nothing. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

MARE NOSTRUM. Star cast. This is a great picture in most ways, but too long; many scenes were dragged out till it was tiresome. But, take it all in all, it is worth showing, even for the small town show. Tone good, appeal fair. Sunday, special yes. Draw farm, town class, town 600. Admission 10-25, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THERE YOU ARE. Another one of Metro's good ones. Tone good, appeal 90 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

TIN HATS. Star, Conrad Nagel, also star cast. Very good. Had many favorable comments on this one. Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TIN HATS. Star, Conrad Nagel. Not as good as expected. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

VALENCIA. Star, Mae Murray. A weak sister. I doubled it up and got away with it. That is the best way to do with it because alone it will probably not stand up. Tone O. K. Fair appeal. Sunday hardly, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

WANING SEX. Star, Norma Shearer. Will say for this one that it was the best picture we ever played. All said "great" and Norma was fine. Good story, well acted. Tone good, appeal 100 per cent. Sunday yes, special almost. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Paramount

BLIND ALLEYS. (6 reels). Star, Thomas Meighan. Seemed to please my Sunday and Monday crowds but I sure expected a real picture: Acting O. K. and a good title, but slender story and its not big enough for Tom. Print good. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A tip in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

DIPLOMACY. Star, Blanche Sweet. Too long; would have been better in six reels instead of in eight. Not the type of show for a small town Saturday night. Tone good, appeal fair. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ENCHANTED HILL. Star, Jack Holt. A Peter B. Kyne story and take it from me this sure is a great picture. It not only has oodles of action, thrills and beautiful scenery, but it has a wonderful love theme running through it. Better than usual Tuesday business. A. E. Sharer, Globe Theatre, Savannah, Missouri.

EVENING CLOTHES. Star, Adolphe Menjou. This is pickings for the censors. This should be titled Night Clothes. Hero is portrayed as a perfect gentleman, but everyone else in the story is a stew, bum or pictured as similar to a prostitute. All right for those who like 'em that way. My crowd isn't indecent or immoral so it didn't go here. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

EVENING CLOTHES. (6 reels). Star, Adolphe Menjou. Here's a real picture—but such a title!—it scared my trade away. Miss Valli and Menjou wonderful. Business awful. But here's hoping that there are no more Evening Clothes or Slave of Fashion titles, as they are a business killer for quite a few theatres. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FASHIONS FOR WOMEN. Star, Esther Ralston. A picture with a weak story, but entertaining. Some women will like it because of the gorgeous gowns and fancy lingerie. This picture should particularly appeal to the women. Draw general big city classes. Admission 20-25-40. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

FOR HEAVEN'S SAKE. Star, Harold Lloyd. This picture goes only fair. Not up to the Lloyd standard. It was not the comedy it was advertised to be. Tone fair, appeal 80 per cent. Sunday, special no. Floyd G. Ward, Ward Theatre, Stark, Kansas.

GOLDEN PRINCESS. Star, Betty Bronson. Very nice program picture. Pleased and drew good at box office in spite of a week's rain and plenty of mud. Be sure and play it. Tone good, appeal 90 per cent. Sunday yes, special no. Draw farm class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (100 seats), Loyalton, South Dakota.

KID BOOTS. Star, Eddie Cantor. A real good comedy. Eddie will do but he is not a box office star. But Clara is a pippin. The entire picture was very pleasing. Tone O. K. Good appeal. Sunday O. K. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

KID BOOTS. Star, Eddie Cantor, Clara Bow in cast. A peach of a comedy. Believe me, I'm for Clara Bow every time, I'm telling you. Had plenty of laughs at the funny-bone ticklers in this. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LET IT RAIN. Star, Douglas MacLean. We usually expect April showers in April and—boy!—what a shower we had on Let It Rain. Played this April 10-11 and got one of the biggest crowds out for some time in bad weather. Everyone in cast was great. This MacLean is getting better right along. Boost it! It's box office stuff. Miss Mason was great. Tone good, appeal great. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LET IT RAIN. Star, Douglas MacLean. As good a little comedy as I have seen in a long time. It will please everyone. A good two-day picture for a small town, but I made the mistake of playing it only once as I had not seen the picture before I played it. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

NELL GWYN. Star, Dorothy Gish. Here just a piece of cheese. Foreign costume stuff and it was cordially disliked here by the very few who happened to see it. Dorothy showed too much of herself. Tone bad, appeal none. Sunday, special no. Draw general class, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SEA HORSES. Star, Jack Holt. I am a little late in playing this one but still it is a very good picture. Holt very good in his part. Will give satisfaction. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

STRANDED IN PARIS. Star, Bebe Daniels. This is a very good picture for this star; however, not up to the standard set by The Campus Flirt. It will please her following and is above the average from Paramount. Tone O. K. Appeal 90 per cent. Tone O. K. Sunday yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WOMANHANDLED. Star, Richard Dix. A burlesque on the Covered Wagon: Oh boy! what a picture. A comedy with a streak of western life running through it. Dix is one of our best bets. A. E. Sharer, Globe Theatre, Savannah, Missouri.

YOU'D BE SURPRISED. Star, Raymond Griffith. An excellent comedy with Ray doing excellent work. We had poor attendance but not the fault of the picture. Tone, appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

YOU NEVER KNOW WOMEN. Star, Florence Vidor. This is an excellent picture that did a fair business. Will please most any audience. I had many compliments on it. Good appeal, special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Pathe

WHITE SHEEP. Star, Glenn Tryon. Flashing, stirring drama of thrills, laughter and action. Shows what power people can have over others. Tone all right, appeal great. Sunday, special no. Draw from town of 570. Admission 10-25. J. W. Ryder, Jewel Theatre (250 seats), Verndale, Minnesota.

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STEEL PREFERRED. Wonderful picture: should please any audience. General patronage. F. Morse, Woodside Theatre, Bay City, Michigan.

UP IN MABEL'S ROOM. Star, Marie Prevost. Just about the best little comedy we have had in a long time. Miss Prevost made a big hit here in it. She is beautiful, clever and a wonderful comedienne. The picture, too, is very entertaining, beautiful and clever. The title and paper are box office assets. Tone O. K. Good appeal. Sunday, special O. K. Draw all classes town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

VOLGA BOATMAN. Star cast. What a picture! Impressive, entertaining, gripping. All who saw it complimented it highly. The scenes where the boatman and girl are locked up in a room while the mob waits outside for him to kill her was one of the most impressive and best handled things seen here. Tone, Sunday O. K. Appeal good.

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Edited by A. Van Buren Powell

Large Indiana Chain Continues Expansion

With the acquisition of the Howard and Arcade Theatres, the Goulden-Feldman Theatres, Inc., now control eight theatres in Indianapolis territory.

The Goulden-Feldman Theatres, Inc., one of the fastest growing circuits in Indiana, was organized March 1, 1926, when the Capitol Theatre was acquired.

The Capitol is a down town house which formerly was operated by the Columbia Burlesque, Wheel, and also by the Schuberts, after some remodeling and decorating the theatre was opened at an admission price of 15c with pictures continuous from 9 A.M. to 11 P.M.

The Emerald, Laurel, Jewel, Illinois of Indianapolis, and Alhambra, Terre Haute, Ind., soon followed and now the Howard and Arcade of Indianapolis.

Louis B. Goulden, president and general manager of the Goulden-Feldman Theatres, Inc., is an old-timer, in 1908 he opened his first theatre at Jefferson, Wis., and later branched out to Milwaukee, where he operated the Cozy, Hippodrome, and Owl Theatres, later becoming president and general manager of the Northern Feature Film Co., and the Federal Feature Supply Corp. of Chicago, for the past eleven years he was

manager of the Indianapolis office of Celebrated Players Film Corp., which position he held until he resigned to devote his entire time to the theatre circuit.

CHICAGO, ILL.—Samuel Donion, 6431 Newgard avenue, contemplates erecting theatre and store building at southeast corner Devon and Kedzie streets.

PASS CHRISTIAN, MISS.—S. L. Taylor, owner of Kozy Theatre, has plans by M. H. Goldstein, Hibernia Building, New Orleans, La., for cement theatre on present site, with seating capacity of 800. Install heating and cooling systems.

INDEPENDENCE, MO.—Company forming, care A. E. Elliott, 618 South Crystler street, has plans by Robert T. McBride, 901 West White Oak avenue, for six-story theatre, store and office building (including hotel), 108 by 165 and 25 by 40 feet, to be located at 218 North Liberty street. Estimated cost, \$250,000.

PHILADELPHIA, PA.—Adam C. Jaeger, William Penn Title & Trust Company, 2111 North Broad street, has plans by T. F. Bennett, Richboro, Pa., for three-story theatre and bank building, 154 by 235 feet, to be located at Ogontz avenue and Haines street. Estimated cost, \$600,000.

MORRISON, ILL.—Syndicate has plans by E. F. Behrns, 605 North Michigan avenue, Chicago, for remodeling theatre and store building. Estimated cost, \$75,000.

DECATUR, GA.—Community Theatres Corporation, Alpha Fowler, managing director, has awarded contract for new theatre. Estimated cost, \$75,000.

Typhoon System Going Into Stiefel Bros.' New Poplar

Another theatre in the Progressive Exhibitors' Chain, The Poplar, 6th & Poplar Sts., Philadelphia, operated by the Stiefel Brothers, is installing a complete cooling and ventilating system. The contract for the equipment was given the Typhoon Fan Company of New York.

The Stiefel Brothers chain has used many different cooling and ventilating systems in their theatres in their search to give their patrons the most satisfactory cooling system the market offers. The Typhoon System was used before by them.

The Typhoon Fan Company asserts that because of its large engineering corps and many years of experience in this field, a theatre can have a complete Typhoon Cooling and Ventilating System installed within a few days. The company declares that this efficiency is of particular benefit to theatre owners who have been delayed in considering the cooling of their theatre and now find themselves with the hot summer season only a little ahead.

Cooling and Ventilating theatres as a means to boom summer business is reported from various quarters to be making increasingly longer and quicker strides thus far this year.

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Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,621,953. MOVING-PICTURE MACHINE. Edmond John Roy, New York, N. Y. Filed June 10, 1926. Serial No. 115,027. 1 Claim. (Cl. 88—18.)

In combination, a shutterless moving picture projection apparatus, a source of illumination associated therewith, means for intermittently turning on and off said source of illumination, said means comprising a rotatable insulator disc mounted on the projection apparatus, spaced contacts arranged in the outer face of the insulator disc, brushes engaging the outer face of the disc and said contacts, supporting means for said brushes, said supporting means comprising an insulated block on which the inner ends of the brushes are secured, an arm carrying said block, and additional means for adjustably mounting the arm on the projection apparatus, the last mentioned means comprising a pair of members having their adjacent ends pivotally secured, one of said members being secured on the projection apparatus, a bolt extending transversely from the other member, the outer end of said bolt extending through said arm.

1,624,669. PROJECTING MACHINE. Edouard Ernest Lehwess, St. Cloud, near Paris, France. Filed Jan. 6, 1923. Serial No. 610,995. 6 Claims. (Cl. 88—28.)

A feed mechanism for projecting apparatus wherein the feed of the film or other pictures are suitably arranged for intermittent projection, comprising an automatic electric driving mechanism, means between the driving mechanism and the film strip or like picture mounting to effect alternately a quick feed of the film or like a predetermined and always uniform extent, said means including a spring co-operating with the electric drive, means to switch on a momentary current actuating the mechanism a substantial part of a revolution against the resistance of the spring, means for breaking the current and allowing return-motion by the spring energy to the initial or normal position.

1,624,580. CONTINUOUS MOVING-PICTURE MACHINE. John P. Burnett, Chicago, Ill., assignor to Automatic Motion Picture Display Co., Chicago, Ill., a corporation of Illinois. Filed March 5, 1921. Serial No. 450,016. 22 Claims. (Cl. 88—18.7.)

The combination with a motion picture apparatus and a film magazine, of a continuous film passing into and out of said magazine; and a pair of co-operating interchangeable oppositely disposed film receiving means, said means being interchangeable by the direct interengagement of the film with, and the application of its tension to one of the film receiving means.

1,613,562. MOTION-PICTURE MACHINE. C. Wallace Frost, Great Falls, Mont. Filed May 14, 1923. Serial No. 638,989. (Cl. 88—24.)

A device of the character described including a casing having a longitudinal slot in the top and bottom wall thereof, a sectional shaft extending through the slots, a shutter carried by the shaft within the casing, metal strips movable over the slots and attached to the shaft and an operating lever for said shaft as and for the purpose specified.

1-612,359. PRODUCTION AND REPRODUCTION OF TALKING MOTION PICTURES. Harry E. Chipman, New Haven, Conn., assignor, by direct and mesne assignments, to William A. Chipman and Andrew Le Roy Chipman, both of New York, N. Y. Filed Jan. 26, 1921. Serial No. 439,912. 6 Claims. (Cl. 179—100.2.)

In recording and reproducing devices, the combination of upper and lower electromagnets having primary and secondary windings thereon, connections for causing a constant current to flow through said primary windings, means for causing a current to flow through said secondary windings with a varying intensity corresponding to sound vibrations, core pieces within said coils, and means for progressing between said core pieces a continuous member of magnetizable material.

Screen Installed Giving Roxy Theatre Third Dimension Effect

For the first time in any theatre in the world, third dimension projection was used with great success at the Roxy Theatre Thursday, April 21st. This is one of the many innovations promised by S. L. Rothafel when his theatre was originally planned, but the manufacturer only perfected the new invention a few days ago, and after exhaustive experiments and trials by Roxy and his chief projectionist, Art Smith, it has finally been installed as regular apparatus in the world's largest motion picture house.

The principal feature of the new projection is a screen made of trillions of particles of glass forming a smooth surface which may be washed. It makes possible a stereoscopic effect. The glass was imported from Germany. There is a saving of about one-third in electrical current. The screen is very evenly illuminated by this method, and eye strain is greatly relieved both in the center and side seats.

The inventor of the third dimension projection screen is Ludwig A. Wilczek, who worked nearly three years before he finally perfected the screen. The third dimension projection will be used in the Roxy for scenic and news reels as well as for the feature picture.

LOS ANGELES, CALIF.—Parker Picture Corporation has plans by Cantell & Spencer, 6404½ Sunset Boulevard, for moving picture studio, including eight stages, dressing room structure, gymnasium, etc., to be located on Ventura Boulevard, near Fulton street. Cost to exceed \$450,000.

WARREN, O.—Upton & Lang, Commerce Building, Erie, Pa., has general contract to remodel Strand Theatre for Columbia Amuse-

ment Company, C. A. Poltar, president, 17 West Eighth street, Erie, Pa. Estimated cost, \$25,000.

PATENTS

William N. Moore, Patent Attorney

Loan and Trust Building, Washington, D. C.

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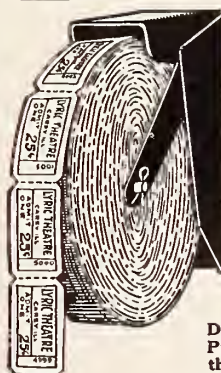
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Papers Read Before S. M. P. E. Mark Steady Engineering Advance

EXTRACTS from a few of many interesting and informative papers read before the Spring Meeting of the Society of Motion Picture Engineers at Norfolk, Virginia (news story of which meeting appears elsewhere in this issue), mark a decided advance in the engineering thought and research so ably carried forward by the members of the Society.

With the regret that space does not allow fuller publication at this time, brief excerpts are herewith given of a few subjects of especial interest to exhibitors on subjects pertinent to the management of their theatres and the latest strides in equipment advance. More information concerning these papers may be had by writing to MOVING PICTURE WORLD, which will take pleasure in securing the information.

Herewith are some interesting highlights from papers read:

Physiological Effects of Light, by M. J. Dorcas

Two physiological effects of the radiation from artificial and natural light sources are discussed, one arising from the ultra violet, the other from the infra red regions of the spectra. Klieg eye, once a serious problem for the actors, has been satisfactorily solved in most studios by the use of glass screens. This protects the actors from the chemically active shorter wave lengths, which never reach the photographic film in any case because excluded by the camera lenses. The method involves only a slight loss in desirable radiation through reflection losses from the screens employed.

A less well known hazard is the possibility of heat stroke effects in the presence of sufficiently high concentrations of the extremely penetrating infra red rays. With the tendency toward concentrations of artificial light in studio work approaching sunlight in intensity recent measurements have shown that certain incandescent sources will contain infra red radiation in amounts that are far from negligible, the possible hazards of which require careful investigation.

In this respect it appears, (a) that incandescent sources such as the solid carbon or neutral cored arcs, and the filament lamps constitute a class of artificial illuminants which have the smallest factor of safety; (b) that the low intensity flame carbons occupy an intermediate and fairly favorable position; and, (c) that the high intensity arcs closely approaching sunlight in radiation quality constitute from the physiological standpoint the most desirable form of artificial illumination, where concentrations of light of the order of noon day sunlight are required.

Vitolyzed-Air Corp. Has Made Many Theatre Installations

The Vitolyzed-Air Corporation, 1926 Broadway, New York, distributing the latest types of air conditioning, ventilating and refrigerating apparatus, under patents owned by Bernard Macfadden, have made, besides a large number of installations in clubs, restaurants, hotels, office buildings, laboratories and apartments, a great many theatre installations to the list of which new names are constantly being added.

Among the many theatres equipped with air cooling, purifying and humidifying devices, are: Capitol Theatre, New York; Warner Bros. Theatre, Keith's Fordham, of the same city; various Keith theatres, the Embassy, Easton, Pa.; Norva, Norfolk, Va.; National and Colonial, Richmond, Va., and Allentown, of that Pennsylvania city.

Among Loew theatres now equipped by this corporation may be named the Canal Street, New York; New Rochelle of that town, State of Memphis, Tenn.; State of New Orleans, La.; State of Los Angeles, and many others. The Marbro, the Ritz, the Tivoli, the Broadway Strand, all of Chicago; the Metropolitan of Boston; the Davis, Pittsburgh, Pa.; the Majestic, Dallas, Tex., are only a few from a long list of theatres equipped by the Vitolyzed-Air Corporation.



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The Magic Bandbox

A Moving Picture World Presentation Devised by O. T. Taylor

THERE is an idea that is equally suitable for fashion show or presentation, or a combination of the two. A number of varied novelties may be introduced in action. The setting is charming and artistic as well as a big flash, and is ideal for a childrens presentation.

THE ROUTINE

The drapes part on a typical street scene, (House street in one), on a blue stage. White spot from projection room picks up modiste's delivery girl, carrying a large decorated bandbox, coming in from right. Introduce appropriate song, either popular or from one of the known musical comedies or light operas. The girl stops at extreme left stage, she peers up and down the street, opens the bandbox and lifts out a picture hat which she holds up admiringly. She is about to place it on her head when she looks up to see, standing beside her, a gentleman immaculately attired, silk hat, cane, etc., a la Menjou. The girl hurriedly replaces the hat in the box, and picks up the box to be on her way. The man stops her with a gesture. Song may be introduced here. Finishing the song he then addresses the girl: "Would you like to see the Magic Bandbox, where beauty reigns and romance lives; the Bandbox of Dreams, of yesterday, today and tomorrow?" The girl nods. Soft, dreamy incidental music during action and recitation. Green spot on man's face as he makes a sign in the air with his cane. Black out, except green spot on man and a pale blue glint on the girl cringing at his feet.

Street drop flies. A flash of light, on and off. Tympani roll is heard, then the soft strains of "Alice blue gown" coming from the stage. Blue light up gradually behind large window in background. Amber up slowly behind drapes. Red border and side up front. Straw spot from projection room to bandbox, right. The girl clasps her hands in rapture. The man has disappeared.

The bandbox cover opens to admit a girl, followed by a boy, both in old fashioned clothes. They step out of the box and walk out upon the platform. The box has closed and again opens to admit another couple and yet another. Music segue to "Menuet in G" No. 2, Beethoven, stage to white flood, as the three (or more) couples dance the minuet. Dancers exit. Stage to red and blue. Music to "Alice Blue Gown" as Modiste girl takes up the song. Pink spot on girl from side. White spot to bandbox for fashion parade introduced here. The modelers enter through bandbox and exit alternately right and left front. Modiste's Girl exit. Stage to white. Band segue "Where did you get that hat?" doing comedy effects as the man re-enters. This time he is in bell pants, freak coat and hat. Introduce popular comedy song and comedy action such as modeling the various lamp shades with the band interpolating "Where did you get that hat?" Exit man. Band to potpourri of national melodies of other countries. Stage to amber.

Dancers or singers, introducing dances and.

(Continued on next page)

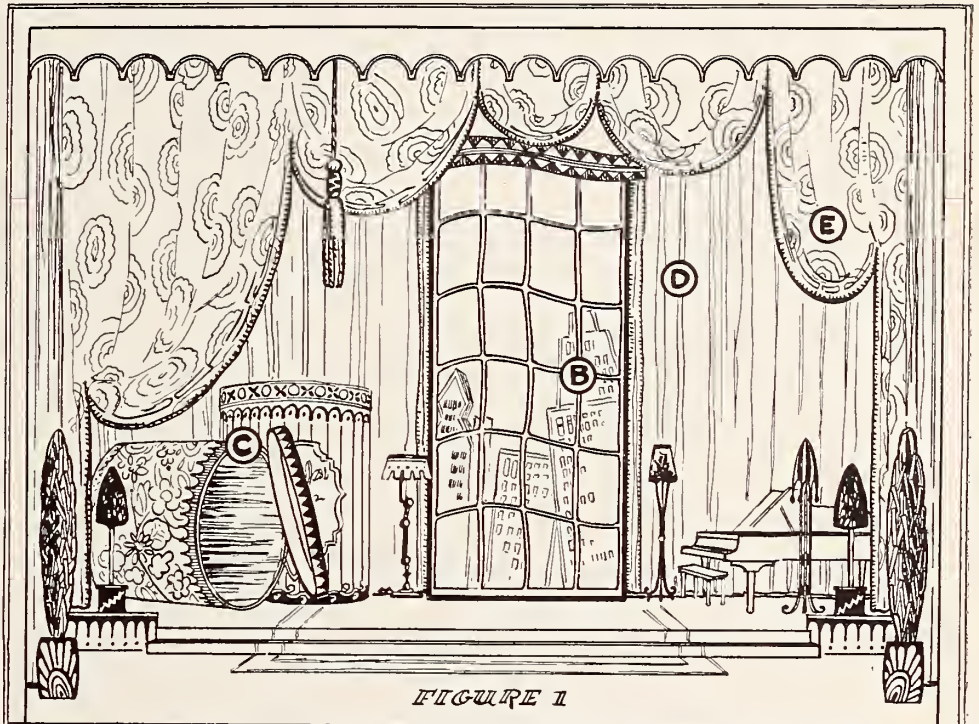


FIGURE 1

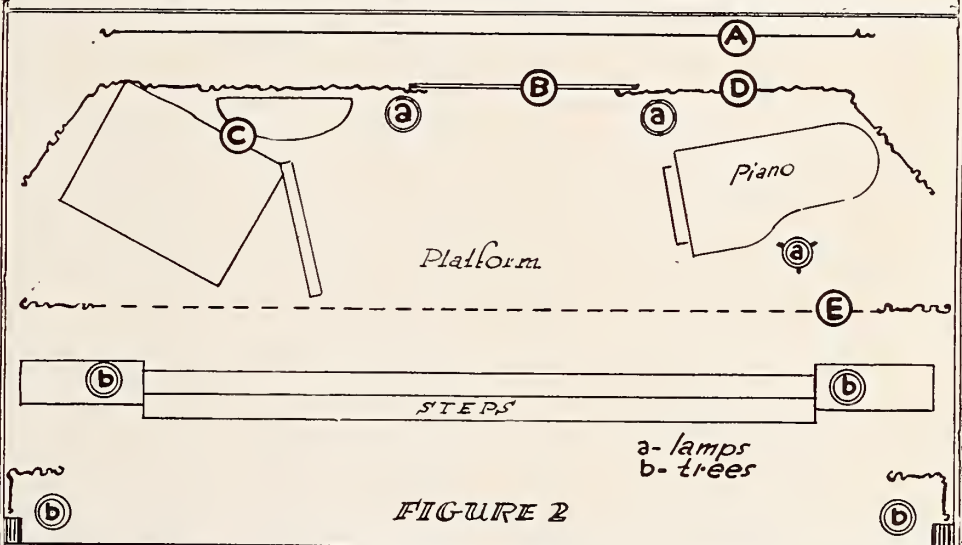


FIGURE 2

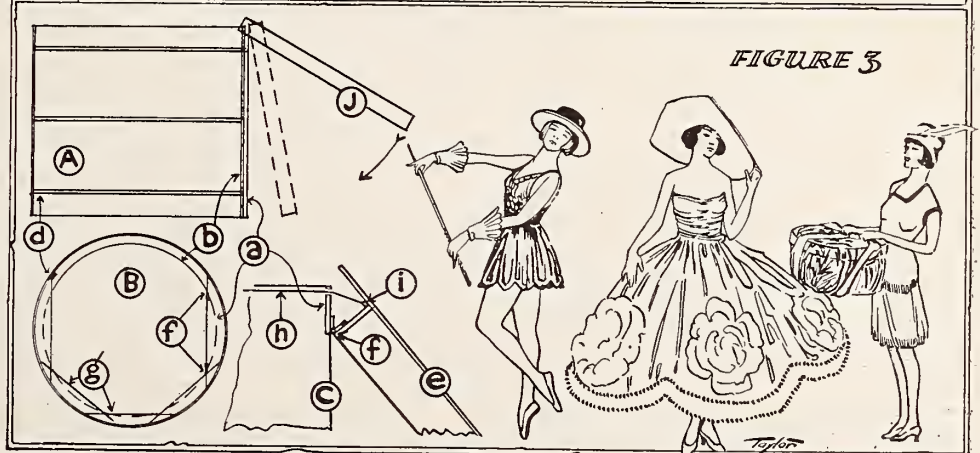


FIGURE 3

Tips, Kinks and Production Wrinkles

songs of other lands, enter through bandbox. Lights full up, band to hot popular number as chorus enter for fast step (Charleston, Black Bottom, etc.) Curtain.

Note. The action may be changed to meet the individual producer's requirements. The fashion parade may be eliminated in its entirety and the bandbox used as entrance for the various turns. Eccentric dance numbers, instrumental solos, etc., may be interpolated, or substituted for the fashion parade, to lengthen the action. The possibilities are so many and varied that even producers, new in the stage presentation field should not find it difficult to stage a very creditable offering.

The Setting

A city sky-line, either bizarre or natural, shows through the window against a dark blue sky drop; as if the studio is high in a building overlooking neighborhood structures. The skyline effect may be enhanced by making the windows in buildings transparent and illuminating from behind. A moon could also be used effectively. The skyline, A, is of frame

and paper or muslin construction with profiles cut from wall board. Paint in gray, black and blues. The big window, B, cut from wall board and nailed to a batten frame, is done in bright colors, keeping in mind the general color scheme dominated by the tone of the cyc and the drapes, E.

A platform, with steps leading to the floor, holds the orchestra and bandboxes. The up-right bandbox can be a half section. The other box is tipped and the cover hinged to open for entrance of the performers. The bandboxes are wall board over frame work as shown in detail in A, B and C figure 3. Build the circular end sections as follows: Strike a circle, with a chalk compass, on the work room floor, the exact diameter of end sections of the bandbox. Cut the segments, g, from light lumber, place in correct positions on the chalk circle and nail the segments together. The dotted line, b, shows segments cut to circular shape on inside. This entails more work but presents a neater appearance than the octagon.

The two end sections are spaced the desired

distance apart by battens, d. The battens may be set closer together thus making it possible to cover the framework with blue plaster board instead of the more expensive wall board. The cover, J, has a rim of wall board reinforced with light wood batten and covered with paper or muslin. The cover is hinged to the end segment, a, as indicated in Bf. The detail C shows the hinging and operating contrivance. The end section is indicated by, a, to which the cover, e, is hinged. To open the cover, attach a line, h, to the cover at point, i. Pulling on the line will open the cover. The cover will automatically fall shut if set at a slight angle, or a light spring may be used to close the cover. Do the boxes in bright, cheerful colors with vivid decorations, painted or covered with wallpaper in patterns of cretonnes and chintz. Line the inside of the box, part showing to audience, with sateen or cheese cloth in pale blue, pink or grey. Use floor lamps and plants to trim the setting. If the comedy action stunt is to be used the floorlamp shades should be selected with this in mind.

Universal Tries "Uncle Tom" Again

(Continued from page 811)

five cents to three or four dollars. Do you get what I mean? We may pay a hundred times as much as we did to make a picture, but the public does not pay a hundred times as much to see it.

"When the first picture was made, an adaptation was written, each player was given a copy to read and the shooting started two days later. Before a single foot of film was used in the present one we spent eight months' time and close to twenty thousand dollars in research work alone. A dozen men, experienced in their line, travelled throughout the South seeking sometimes for weeks for a small "prop" that would be used maybe half a minute in the picture. By prop I mean some small object such as a candle holder that was in vogue in the South 100 years ago.

"In furnishing Uncle Tom's living room in his cabin more than 400 of these props are used. Strung on cords from the ceiling are bunches of dried vegetables, leeks, cinnamon, tobacco, corn, peppers and what not, hung exactly as they were in the slave quarters on a southern plantation. For his washstand we found an exact replica in a negro's cabin a few miles from New Orleans. Finding the two hollowed gourds, that hang above the stand necessitated a trip of 200 miles and a half day of bargaining.

"The arranging of the open fireplace in Tom's cabin—Did

you know that the head slave was the only one allowed to have a fire in his cabin?—also forced us to go to untold lengths in order that it would be exactly as it should be. The old-fashioned cooking utensils, the wax tapers on the mantel; it was a special job to procure each of the 400 props.

"Tom's cabin is only one scene in the picture. Multiply what was necessary for us to do in it a thousand times and you have a faint idea of the detail involved. In all we gathered together some 18,000 props in our six months of research work and everyone of them is in the picture.

"The largest single outlay of money, except for the location trips, of course, to Plattsburgh, N. Y., and to Memphis, Tenn., and other Mississippi river points was in the construction of the Shelby and St. Claire plantation homes. These mansions, erected at Universal City, are the most expensive and complete residences ever built for the sole purpose of a moving picture. In the Shelby mansion there are nine rooms and each one of them is furnished exactly as it should be. It is the same in the St. Claire home. The huge chandelier in the living room had to be moved from New Orleans to Universal City in one piece.

"The two mansions were built from regular architects' plans designed by a nationally known architect after he had visited

nearly fifty plantation homes in the South.

"Furnishing the kitchen in the Shelby home was one of the hardest jobs we encountered. The countless pieces of crockery that were considered the last word in furnishing a kitchen 100 years ago, have now almost entirely disappeared. The huge stove used in the picture is one of the only two remaining of its kind. The owner refused to sell, so we were forced to rent it and it must be returned intact to a plantation on the banks of the Mississippi.

"But why continue? It will be necessary to see the entire picture to realize the work involved and then perhaps it will not all be taken in. It is hard for a person to watch in two hours and a half a job that has taken two years to complete and get it all. The public wants exactness and that's what we are going to give them in "Uncle Tom's Cabin."

That is Pollard's explanation of the magnitude of the picture and the reason it will cost more than 100 times as much as the first version.

The public may pay ten times what they did to see "Uncle Tom's Cabin" in 1913 and Universal may pay 100 times as much to show it to them, but if a prediction is to be ventured it is this: They will see a picture that is 1,000 times greater than any they have ever seen before.

Stern Brothers

(Continued from page 824)

From this starting point we are bending every effort to make "Keeping Up With the Joneses" the equal of anything on the screen. And we are proud of them. They are to the two-reel field what "McFadden's Flats" are to feature comedies. Ask anyone who has seen "Society Breaks" or "Keeping in Trim," the first two of the series, already in New York. You'll get the most enthusiastic comeback ever accorded a comedy series.

Our product for next season is well in hand. More than 25 per cent. of it already is completed. This enables us to show to the exhibitor months in advance of the new season. Seeing is believing. We don't expect the exhibitor to buy a cat in the bag. The only way to sell merchandise is to take it under your arm and show it to the purchaser. This applies to pictures, too.

Finally, the new Stern Brothers product is especially rich in exploitation value. Not only are the comedies backed by the greatest newspaper exploitation ever conceived, representing practically a national advertising campaign in hundreds of newspapers extending over a period of years, but they also have wonderful merchant and other tie-ups.

Better Projection

This Department Was founded in 1910 by its Present Editor—

F. H. Richardson

Better Projection Pays

Asterbrooke of London Has Several Questions

FROM William T. Asterbrooke, London, England, comes an interesting letter from which this excerpt is quoted: "I have been operating, as we still call it over here, for a long while. It really is too bad we have not a Richardson over here. The men engaged in projection work in the United States and Canada should feel grateful for the opportunity they have of consulting your books and department.

I have a copy of the "Bluebook," and although that portion of it devoted to equipment has not its full value because comparatively little American projection equipment is used over here, and of course, the detailed instruction on projectors etcetra which should be so useful over there has relatively slight value here, still I would not part with the book for many times its price.

I also manage to get hold of the Moving Picture World pretty regularly, and thoroughly enjoy the Better Projection columns. I find the Bluebook school of great value and most interesting.

And now may I ask you a question. Would there, in your opinion, be a market in America for a spool hub which would facilitate attaching the film to it, grip it firmly and release it readily at the end of the run? I have perfected such a hub, but do not feel well enough informed as to what has already been done in this direction to justify me in going ahead until I have your advice.

And another thing, while I am at it: I, and I am sure sure others, would like to have you publish the details of the optical action of the reflector arc lamp. Will you be good enough to do so?

Brother Asterbrook, you will find a very complete treatise on optical action of the reflector arc lamp in the Fifth Edition of the Bluebook, which is now published. Not only is that true, but you will also find a complete description of the best of our United States reflector arc lamp equipments, with detailed instructions for their efficient handling. So that's that. It would require several entire editions of this department to deal with that matter fully. I feel that that matter alone will be well worth the price of the new two-volume Bluebook.

As to the reel hub, inasmuch as you have not given me details of your plan I can only say that many, many schemes of this sort have been invented, tried out and, for the most part, have dropped back into oblivion. None have, so far as I am aware, made any real money for their inventors.

It is, of course, gratifying to know that men over in old England have benefited by my efforts. It is a bit more gratifying when I receive an occasional, though rather rare letter of this sort from England, because we over here have, and not without reason, regarded the men of England as a rather self-satisfied bunch who regard anything and everything which does not have its inception in England as what we call "not so good."

We all respect and admire England, but do

Bluebook School

Questions 573 and 574

Question No. 573—Explain what will happen if you connect test lamp from neutral to ground, and why it will happen.

Question No. 574—What possible effect might result from placing the rheostat in the neutral of an Edison 3-wire circuit?

not accept the proposal that all the good things emanate from there.

I shall be glad to be of further assistance to you, or to assist any other projectionist in England or elsewhere.

Thide Works His Own Change-Over at Kameo

RECENTLY J. M. Fedhun, Manager of the beautiful Loew Kameo Theatre, over in Rubber Plant Town (Brooklyn) phoned, asking that I call at the Kameo and once-over some device one of his projectionists had invented.

I did so, had a most pleasant chat with Manager Feldhun, looked at a well projected, brilliantly illuminated (high intensity light source) picture, talked with projectionists Charles Thide and Hans Hasse, and watched the working of the change-over device Projectionist Thide had invented.

The change-over may be worked either by hand or magnetically. It may be used for any desired number of projectors. It may be set to give a fade-out, fade-in effect, an instantaneous change, or for anything between the two.

I congratulate Projectionist Thide—a man of brains and ideas, by the way—upon his accomplishment.

I also compliment Manager Feldhun upon the fact—made evident by my talk with him—that he has keen appreciation of high grade work in the projection room, and believes in encouraging the men to produce it.

Manager Feldhun was Assistant to Manager Seward at the Loew Rio, over in Manhattan, for a considerable period, where he had ample opportunity to get into touch and sympathy with the idea that one of the chief things a motion picture sells is projection. That is a religion with Manager Seward, and he has had ample evidence that that brand of "religion" pays good dividends.

Manager Feldhun, like Manager Seward, fully realizes the importance of the projectionist in the scheme of motion picture theatre affairs, and therefore believes in recognizing the projectionist, and in encouraging him in every right way to not only produce the best possible results on the screen, but to produce them as efficiently as may be.

I have dwelt somewhat upon this, because of the fact that immense harm is done by a still numerous class of theatre managers who

seem thoroughly imbued with the idea that faults in projection which do not actually cause the screen to go dark don't matter much, and that the projectionist is really nothing more than a very ordinary, not to say common "hired man."

Such managers have an idea that the only attention due the projectionist, who to them is merely, only and nothing more than the operator of a machine, is to raise * * * when something goes wrong, possibly through no fault of the projectionist himself, and very possibly either directly or indirectly through the fault of the aforesaid manager himself, and to "keep him in his place," by this line of procedure.

This sort of policy is doing more real damage than any other one thing I can think of in connection with motion picture theatres. It is foolish almost to the point of insanity, because it very quickly saps away any and all interest and pride the projectionist may have in his work, and make of him one of the "aw what's the use" men.

I am sure manager Feldhun will pardon my having made his progressiveness the basis for this "sermon." What motion picture theatres need above all things else is more managers of the Seward-Feldhun sort. Projection is not the only thing in a motion picture theatre, of course, but **IT IS THE ONE MOST IMPORTANT THING**, aside from the photoplay itself, and it must be remembered that **WHILE HIGH CLASS PROJECTION MAY MAKE EVEN THE "NOT SO GOOD" PHOTOPLAY AT LEAST FAIRLY ACCEPTABLE TO AN AUDIENCE**, with poor projection added to an intrinsically poor production, that production is sure to fall flatter than the proverbial pancake; also none but the most conformed dumbell will even question the statement that **POOR PROJECTION WILL LESSEN THE AMUSEMENT VALUE OF THE BEST PHOTOPLAY EVER PRODUCED.**

Keuster Becomes Editor

Richard Keuster, whom you all know as an occasional contributor of most excellent articles to this department, has been appointed Managing Editor of the *American Projectionist*. I wish "Dick" every success in his new position, trusting he will not entirely forget old friends, or feel any urge to throw mud in our general direction, as has been the habit of that publication for some while past.

Recommend That You Read

Those who want to know the history of the early days should read "Cinematic Beginnings," page 289 of our recent twentieth anniversary edition. It is by far the most comprehensive thing of its sort I know of. Might have been added to with benefit in one or two places, but on the whole it is excellent. I advise you all to keep that article in your files.

Bluebook School Answer 562

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 562—Practical question proposed by C. H. Hanover, Burlington, Iowa, who remarks: "In asking this question I have no intention of stirring up argument, or being nasty, Brother Richardson, but merely to get an expression of the men as to what, if any difference they believe there actually is or may be." The question reads: "What is the difference between the 'Motion Picture Projectionist,' or the man who styles himself as such, and the 'Motion Picture Machine Operator,' or the man who styles himself as such."

There was only one question asked that week, on the theory that this one would bring sufficient ideas to fill all the available space. In this I was correct, the answers being mostly good and quite numerous. The following sent answers which seem worthy of note. S. F. Cooley, Manchester, N. H.; C. H. Hanover, Burlington, Ia.; G. L. Doe, Chicago, Ill.; John Doe, Chicago, Ill.; "Bill" Doe, Chicago, Ill.; Jack Doe, South Chicago, Ill.; George Lawrence, Jr., Sackville, New Brunswick; W. C. Budge, Springfield Gardens, N. Y.; Allan Gengenbeck, New Orleans, La.; D. G. Henderson, Quincy, Ill.; Richard Keuster, Brooklyn, N. Y.; T. R. Bankerton, Wentzville, Mo.; G. R. Hahn, Memphis, Tenn.; Chas. C. Colby, Santa Fe, N. M.; F. D. Thompson, Minneapolis, Minn.; Albert D. Hancock, Dallas, Texas; A. D. Henley, Seattle, Wash.; T. R. Roand, St. Louis, Mo.; T. Y. Fullerton, Des Moines, Ia.; F. D. Orenbacher, Truesdale, Mo.; T. R. Guimond, Mobile, Ala.; and Oliver Gainsboro, Denver, Colorado. I think G. L. Doe has given us what is perhaps the best of several very good answers.

He says: "To my mind the chief difference as between the title 'Motion Picture Projectionist' or 'Projectionist,' and the 'Motion Picture Machine Operator,' or 'Operator' is that the first named offers something in which one may take some real pride, because it infers an expert knowledge of all those many things which go to make up motion picture projection, whereas 'Motion Picture Machine Operator,' explicitly in itself sets forth the specific information that the man using it is only the operator of a mechanism or, as our editor has very aptly put it, an attendant upon a machine. We may not exactly like that way of putting it, but if we are fair we must admit that it expresses the matter very well.

"And who can possibly have any great amount of pride in operating a mechanism? Certainly I could not, nor do I believe any one else could. It is a hard-boiled fact that pride in anything is a direct incentive to excel therein, and certainly if the term 'Projectionist' gives us something to 'live up to' and be proud of, and 'Operator,' or 'Machine Operator' does not, then the term 'Projectionist' has value on that score alone, if on no other.

"However, I believe that when Mr. Richardson sets up the term projectionist, and drew a line of contrast between it and the 'Operator,' he set up a really healthy rivalry. It seems a fact that under conditions no man could possibly adopt and use the term 'Projectionist' without believing it represented something superior, and making at least some attempt to 'live up to' his new self-adopted title. That seems to me to be common sense, and if it is true then we cannot escape the conclusion that the mere adoption of the title projectionist by the individual, works for his improvement.

"Coming down to the exact text of the question, I would say that generally speaking the chief present difference as between the man who clings to the title Motion Picture Machine Operator, and the man who has adopted the newer title, Motion Picture Projectionist, is that the adoption of the title projectionist marks the man who either is or is inclined to be what we term a progressive.

"However, this latter must be tempered by the fact that many men persist in the use of the title Motion Picture Machine Operator because of imagined loyalty to the union. I say 'imagined' because I do not regard this as evidencing true loyalty in any degree. To my way of thinking the man who is most truly loyal is the one who will adopt the title, and in so doing help induce the organization to discard that part of its name, which, while it was all right in the beginning, when those who projected motion pictures were really nothing but machine operators, now is wrong, misleading and bad from any possible viewpoint.

"In closing I repeat: the Projectionist is, generally speaking, the progressive, and the Operator the non-progressive. That is my answer to the question."

Here is one which is amusing. It comes from an up-to-date, progressive New York City motion picture projectionist—a very able man. I shall not say who he is because some of his operator associates might get "sore" at him.

He says: "I will take a crack at the projectionist-operator question. The difference to me is the same as the difference between a live Indian and one of those wooden relics they used to have standing in front of cigar stores—you know the kind. The generous-souled dummy with a bunch of cigars in one hand and a tommyhawk in the other.

"The dummy looked always to be in action, but he never got anywhere, unless some one got in back of him and shoved him into another corner.

"One thing I remember about the dummy, and that is he seldom lasted long. Now they are about all gone. Modern cigar stores don't want them. If you do find one it will be in front of an old cobwebby store which never realized there was such a thing as progress.

"The live Indian, though—well he was different, and ready to go on the warpath any old time for anything he thought was right. And he'd scalp you, too, to get it. Ditto the projectionist.

"This answer may not be what you want, but you know what _____ said, viz: It is hard to argue facts."

Here is one more, by S. F. Cooley, who says:

"What a chance this is to heave a bunch of mud, only I don't get any kick out of that, either in throwing it or watching some one else doing the heaving. To me there is a very real difference in the two terms, or titles, and in the men who style themselves projectionist or operator, though I am not sure I will be able to express my views clearly in the matter, because as things now lie it is difficult to draw a clean-cut line between the two, if any line can be drawn at all.

"In the effort to reach a fair conclusion let us bear two things in mind. First we must consider the enormous advancement the industry, as a whole, has made within the past few years, which includes ALL its various branches.

"Second, we must consider that many are engaged in motion picture projection who are themselves efficient, or fairly so in their

work, and who have advanced with the industry at least to a considerable extent, but who have little or no interest in the advancement of the profession of motion picture projection as a whole, or of the men engaged therein as a body, except in the matter of wages and working conditions.

"With these things in mind the question seems to answer itself in the single word 'Progress.' That is the real difference between the two.

"The theatre has progressed steadily from the kitchen-chaired store-room to the magnificent motion picture palace of today. Productions have progressed from the run of a fire department to the massive productions of today. The projector inclosure has advanced from the 'coop,' 'booth' or 'box' to the projection room. The 'Pitcher machine' has advanced to the projector. Everywhere we look there is change and advancement. All the various branches of the industry are struggling toward perfection as best they may.

"Consider the 'Operator.' Looking back over the past ten years it would be foolish to say we have not advanced, and here is a point which should be brought out. Operators, taken as a whole have made fine progress, which has meant hard work. While we have striven to make ourselves more efficient in our work, we have not worked hard enough, as a whole, to get out from under the title 'Operator,' which does not, never has and never will indicate that we are a body of men with a profession, or much of anything else except ability to operate a machine. The title 'Operator' does not suggest ability, nor does it tend to give us any degree of prestige as being efficient in difficult work, and if it is thus tending to retard our progress it is time to change it. It would seem that the men, as a whole, have not taken the interest they should have in this matter.

"We now come to the actual question—the actual difference between the two terms, and between the men who have adopted the new one and those who have not. To my mind the term operator refers to the man who 'ran pitchers' in the long ago. It was a term, given to or taken by (I don't know which) one who was a Jack of all trades (Electric, optical, mechanical, etc.) and master of none. He deserved very little credit, and got just about none at all.

"Projectionist is the term which refers to the man of today, who regards projection as a profession. It is a term which puts us in line for consideration by the Powers That Be. It indicates progressiveness and advancement.

"As to men who style themselves Projectionists—well that is a more difficult question to answer. We cannot form an intelligent opinion by considering just one or two men. We must take them as a whole, and when so viewed they represent the progressives, though I do not mean to say that all progressives have adopted the progressive title projectionist—yet.

"Summing up it seems that the only real difference between the two, is that one stands for progress and advancement for himself and his fellows, and regards projection as a profession, whereas the other (Operator) is less interested in advancement, either individually or as a whole. He is willing to just ride along the way he is, reap what he can from the efforts of his more progressive fellows and from the union. He regards projection as being merely the operation of a mechanism, disregarding all those large problems such as screen surfaces, auditorium lighting, optics of the projector optical train etcetera.

"One is a progressive while the other is non-progressive, or has lost the desire to progress further."

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 85
(March and April, 1927) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference
Picture Chart" ALPHABETICALLY arranged for your convenience

A

All Aboard. 6,300 ft.—Johnny Hines—Directed by Charles Hines—First National—Review, April 2.
Affair of the Follies. 6,433 ft.—Based on Dixie Wilson's story, "Here Y'Are Brother"—Billie Dove—Directed by Millard Webb—First National—Review, March 5.
Afraid to Love. 6,199 ft.—Based on story "The Marriage of Kitty," by Fred Gresac and F. deCroisset—Directed by Edward H. Griffith—Paramount—Review, April 23.
Ankles Preferred. 5,498 ft.—Madge Bellamy—Directed by J. G. Blystone—Fox—Review, March 12.
Agile Age. The. 1 reel—Pathe—Grantland Rice Sportlight—Review, April 30.
Are Brunettes Safe. 2 reels—Charles Chase—Pathe Comedy—Review, March 12.
Arizona Whirlwind. 4,134 ft.—Bill Cody—Directed by William J. Craft—Pathe—Review, March 19.
Ask Dad. 1 reel—Lewis Sargent—Educational-Cameo Comedy—Review, March 12.

B

Back to Mother. 2 reels—Kathryn Perry, Allan Forrest—Fox "Helen and Warren" Comedy Series—Review, March 19.
Backward George. 2 reels—Sid Saylor—Universal—"Let George Do It Series"—Review, March 12.
Barn Yarns. 1 reel—Educational-Felix the Cat Cartoon—Review, April 16.
Beloved Rogue, The. 9,264 feet.—John Barrymore—Directed by Alan Crosland—United Artists Corp.—Review, April 2.
Beware of Widows. 5,777 ft.—Laura La Plante—Based on story by Owen Davis—Directed by Wesley Ruggles—Universal—Review, April 9.
Blind Alleys. 5,597 ft.—Thomas Meighan—Directed by Frank Tuttle—Paramount—Review, March 5.
Brain Storms. 2 reels—George Davis—Educational-Mermaid Comedy—Review, April 16.
Bray Magazine. 1 reel—Bray—Review, April 16.
Breaking Records. 2 reels—George Lewis—Universal—Collegians Series—Review, April 2.
Broke in China. 2 reels—Ben Turpin—Pathe—Mack Sennett Comedy—Review, April 30.
Broncho Twister, The. 5,435 ft.—Tom Mix—Directed by Orville Dull—Fox—Review, April 2.
Bruce Scenics. 1 reel—Educational—Review, March 12 and April 5.
Brute, The. 6,901 ft.—Monte Blue—Based on novel by W. D. Newton—Directed by W. D. Newton—Directed by Irving Cummings—Warner—Review, April 30.
Buried Treasure. 1 reel—Educational-Bruce Scenic—Review, April 16.
Buster Don't Forget. 2 reels—Arthur Tremble—Universal-Stern Brothers Comedy, "Buster Brown Series"—Review, April 16.

C

Camille. 8,700 ft.—Norma Talmadge—Based on novel by Alexander Dumas Fils—Directed by Fred Niblo—First National—Review, April 30.
Car Shy. 2 reels—Earle Foxe—Fox "Van Bibber" Comedy Series—Review, March 5.
Casey at the Bat. 6,040 ft.—Suggested by poem by Ernest Thayer—Wallace Beery—Directed by Monte Brice—Paramount—Review, April 16.
Cash and Carry. 2 reels—Neal Burns—Educational-Christie Comedy—Review, April 9.
Chang. 6,536 ft.—Animal picture filmed in Siam by Ernest Schoedsack and Meriam Cooper—Paramount—Review, April 30.
Cheaters, The. 6,023 ft.—Pat Malley—Directed by Oscar Apfel—Tiffany Productions—Review, March 12.

Chicken Feathers. 2 reels—Anne Cornwall—Educational-Christie Comedy—Review, March 19.
Children of Divorce. 6,871 ft.—Esther Ralston and Clara Bow—Based on the novel by Owen Johnson—Directed by Frank Lloyd—Paramount—Review, April 30.
Climbing Into Cloudland. 1 reel—Educational-Hodge Podge Series—Review, April 16.
Courage of Collins, The. 2 reels—Edmund Cobb—Universal Western—Review, April 9.
Cracked Ice. 1 reel—Pathe-Aesop Fable Cartoon—Review, March 9.
Crawl Stroke Kid, The. 1 reel—Pathe-Aesop Fable Cartoon—Review, March 12.

D

Demi-Bride, The. 6,886 ft.—Norma Shearer—Directed by Robert Z. Leonard—Metro-Goldwyn-Mayer—Review, April 2.
Dog's Pal, A. 2 reels—Jerry Madden—Fox Animal Comedy—Review, April 23.
Don Mike. 5,723 ft.—Fred Thomson—Directed by Lloyd Ingraham—F. B. O.—Review, March 5.
Down the Stretch. 6,910 ft.—Marion Nixon and Robert Agnew—Based on Gerald Beaumont's story "The Money Rider"—Directed by King Baggot—Universal-Jewel—Review, April 30.
Dozen Socks, A. 2 reels—Alice Day—Pathe-Mack Sennett Comedy—Review, April 9.
Drama DeLuxe. 2 reels—Lupino Lane—Educational Comedy—Review, March 5.
Duck Soup. 2 reels—Stan Laurel—Pathe-Hal Roach Comedy—Review, April 2.
Dumb Belles. 2 reels—Billy Dooley—Educational Comedy—Review, April 16.

E

Evening Clothes. 6,287 ft.—Based on play "The Man in Dress Clothes," by Andre Picard and Yves Mirande—Adolphe Menjou—Directed by Luther Reed—Paramount Review, April 9.

F

Fashions for Women. 6,298 ft.—Based on play, "The Girl of the Hour" by Paul Armond and Leopold Marchand—Esther Ralston—Directed by Dorothy Arzner—Paramount—Review, April 9.
Felix Dines and Pines. 1 reel—Educational-Felix the Cat Cartoon—Review, March 5.
Felix Sees 'Em in Season. 1 reel—Educational-Felix the Cat Cartoon—Review, April 2.
Fightin' Comeback. 4,415 ft.—Buddy Roosevelt—Directed by Tenney Wright—Pathe—Review, April 2.
First Prize. 1 reel—Phil Dunham—Educational-Cameo Comedy—Review, April 16.
Flaming Snow. 2 reels—Ben Corbett—Universal-Western Comedy—Review, April 16.
Flashing Oars. 2 reels—Universal "The Collegians" Series—Review, March 5.
Forgotten Sweeties. 2 reels—Charley Chase—Pathe Comedy—Review, April 23.
Fourth Commandment, The. 6,863 ft.—Mary Carr and Belle Bennett—Directed by Emory Johnson—Universal Picture—Review, April 23.
Frost Line, The. 1 reel—Pathe-Grantland Rice Sportlight—Review, April 2.
Frisco Sally Levy. 6,900 ft.—Sally O'Neill—Directed by William Beaudine—Metro-Goldwyn-Mayer—Review, April 23.
Furry Tale, A. 1 reel—Bray-Nature Special—Review, March 5.

G

Gay Old Bird, The. 6,284 ft.—Louise Fazenda—Directed by Herman Raymaker—Warner Brothers—Review, March 12.
Germ Mania. 1 reel—Educational-Felix the Cat Cartoon—Review, April 16.
Girls. 2 reels—Richard Walling and Sally Phipps—Fox O. Henry Comedy—Review, April 16.
Grandpa's Boy. 2 reels—Big Boy—Educational Comedy—Review, March 12.

H

Haunted Homestead. 2 reels—Fred Gilman and Violet LaPlante—Universal Mustang Western—Review, April 16.
Heart of Salome. 4,581 ft.—Alma Rubens—Directed by Victor Schertzinger—Fox—Review, April 16.
Heavy Date, The. 1 reel—Educational-Life Cartoon—Review, March 5.
He Couldn't Help It. 2 reels—Charles Bowers—F. B. O. Comedy—Review, March 5.
Heidelberg. 1 reel—Fox Variety—Review, April 30.
Held by the Law. 6,929 ft.—Based on the play by Bayard Veiller—Marguerite de la Motte—Directed by Edward Laemmle—Universal-Jewel Production—Review, April 2.
Here Comes Precious. 2 reels—Jimmie Adams—Educational-Christie Comedy—Review, April 9.
Hey! Hey! Cowboy. 5,378 ft.—Hoot Gibson—Directed by Lynn Reynolds—Universal-Jewel—Review, April 9.
High Hat. 6,161 ft.—Ben Lyon, Mary Brian—Directed by James A. Creelman—First National—Review, March 19.
Hiking Through Holland. 2 reels—Pathe-Will Rogers Series—Review, April 23.
Hitting the Trail. 1 reel—Educational Life Cartoon—Review, March 5.
Hon. Mr. Buggs. 2 reels—Matt Moore—Pathe-Hal Roach Comedy—Review, April 30.
Horse Shoes. 5,668 ft.—Monty Banks—Directed by Clyde Bruckman—Pathe—Review, April 16.
Honor Man, The. 1 reel—Pathe-Aesops Fable Cartoon—Review, April 30.
Hot Air. 1 reel—Charles Puffy—Universal-Blue Bird Comedies—Review, March 19.
Hot Lightning. 2 reels—Clem Beauchamp—Educational-Mermaid Comedy—Review, April 2.

I

Icy Eyes. 1 reel—Educational-Felix the Cat Cartoon—Review, March 12.
In the Rough. 1 reel—Pathe-Aesop Fables Cartoon—Review, March 5.

J

Jail Birdies. 2 reels—Bobby Vernon—Educational-Christie Comedy—Review, April 16.
Jailhouse Blues. 1 reel—Arthur Lake—Universal Comedy—Review, March 12.
Jane's Hubby. 2 reels—Charles King—Universal "What Happened To Jane" Comedy Series—Review, April 9.
Jolly Jilter, The. 2 reels—Ben Turpin—Pathe-Mack Sennett Comedy—Review, April 16.

K

Kid George. 2 reels—Sid Saylor—Universal "Let George Do It" Comedy Series—Review, April 30.
Keep Off the Grass. 1 reel—Pathe-Aesop Fable Cartoon—Review, April 16.
Keeping His Word. 2 reels—Charles King—Universal-Stern Brothers Comedy—Review, April 23.
Kelly Gets His Man. 2 reels—Edmund Cobb—Universal—Review, April 23.
King of Kings. 13,500 ft.—H. B. Warner—Cecil B. DeMille Production—Pro. Dist. Corp.—Review, April 23.
Kiss in a Taxi, A. 6,439 ft.—Based on the play by Maurice Hennequin and Pierre Veber—Bebe Daniels—Directed by Clarence Badger—Famous Players-Lasky—Review, April 2.
Knockout Reilly. 7,080 ft.—Based on story "The Hunch" by A. P. Terhune—Richard Dix—Paramount—Review, April 23.

L

Last Word, The. 2 reels—Kathryn Perry and Allan Forrest—Fox "Helen and Warren" Series—Review, April 2.

Let It Rain. 6,052 ft.—Douglas MacLean—Directed by Eddie Cline—Famous Players—Review, March 12.

Local Talent. 1 reel—Educational-Life Cartoon—Review, March 19.

Lone Star, The. 2 reels—Fred Gilman—Universal Mustang Western—Review, April 30.

Long Pants. 5,550 ft.—Harry Langdon—Directed by Frank Capra—First National Review, April 9.

Love My Dog. 2 reels—Our Gang Comedy—Pathe-Hal Roach—Review, April 30.

Love Makes 'Em Wild. 5,508 ft.—Johnny Harron—Based on the story, "Willie the Worm" by Florence Ryerson—Directed by Albert Ray—Fox—Review, March 19.

Lovers. 5,291 ft.—Ramon Novarro—Based on play "The World and His Wife" by C. F. Midlinger—Directed by John M. Stahl—Metro-Goldwyn-Mayer—Review, April 30.

Love of Sunya, The. 7,311 ft. Based on Charles Guernon's and Max Marcin's play "Eyes of Youth"—Gloria Swanson—Directed by Albert Parker—United Artists Review, March 19.

Lunch Hound. 1 reel—Bray Hot Dog Cartoon—Review, April 23.

M

Madame Wants No Children. 5,415 ft.—Maria Corda—Directed by Alexander Korda—Fox—Review, April 16.

Magician, The. 1 reel—Pathe-Aesop Fable Cartoon—Review, April 16.

Mail Pilot, The. 1 reel—Pathe-Aesop's Fable Fable Cartoon—Review, March 12.

Matinee Ladies—6,352 ft.—May McAvoy—Directed by Byron Haskins—Warner Bros.—Review, April 23.

Medicine Man, The. 1 reel—Pathe-Aesop Fables Cartoon—Review, April 23.

Melting Millions. Allene Ray, Walter Miller—Pathe Serial—Review, April 16.

Men of Daring. 6,155 ft.—Jack Hoxie—Directed by Albert Rogell—Universal—Review, April 9.

Metropolis. 10,400 ft.—Directed by Fritz Lang—Paramount-Ufa Production—Review, March 12.

Midnight Bum, The. 1 reel—Arthur Lake—Universal-Bluebird Comedy—Review, April 30.

Monkey Talks, The. 5,500 ft.—Based on the play by Rene Fauschois—Olive Borden—Directed by Raoul Walsh—Fox—Review, March 5.

Mother. 6,885 ft.—Based on novel by Kathleen Norris—Directed by J. Leo Meehan—F. B. O.—Review, March 19.

Moulders of Men. 6,413 ft.—Conway Tearle and Frankie Darro—Directed by Ralph Ince—Review, April 9.

N

Not the Type—2 reels—Earle Foxe—Fox—"Van Bibber" Comedy Series—Review, April 30.

Nature's Wonderland. 775 ft.—Fox "Varieties"—Review, April 16.

Naughty Nanette. 4,949 ft.—Viola Dana—Directed by J. Leo Meehan—F. B. O.

Newlyweds' Shopping Tour, The. 2 reels—Snookums—Universal-Newlyweds and Their Baby-Comedy Series—Review, April 16.

No Man's Law. 6,903 ft.—Rex, the Wild Horse—Directed by Fred Jackman—Pathe—Review, April 30.

Night Bride, The. 5,736 ft.—Marie Prevost—Based on story by Frederic Chapin—Directed by E. Mason Hoffer—Prod. Dist. Corp.

O

Odd Jobs. 1 reel—Educational-Walter Futter "Curiosities"—Review, April 9.

One Hour Married. 2 reels—Mabel Normand—Pathe-Hal Roach Comedy—Review, March 5.

Orchids and Ermine. 6,734 ft.—Colleen Moore—Directed by Alfred Santell—First National—Review, April 9.

Outlaws of Red River. 5,327 ft.—Based on story by Gerald Beaumont—Tom Mix—Directed by Lew Seiler—Fox—Review, April 23.

Outlaw Dog, The. 4,721 ft.—Ranger, the Dog—Directed by J. P. McGowan—F. B. O.—Review, April 23.

P

Party Man, A. 1 reel—Charles Puffy—Universal-Blue Ribbon Comedy—Review, March 5.

Pathe Review, No. 8. 1 reel—Pathe—Review, March 5.

Pathe Review, No. 9. 1 reel—Pathe—Review, March 12.

Pathe Review, No. 10. 1 reel—Pathe—Review, March 19.

Pathe Review, No. 12. 1 reel—Pathe—Review, April 16.

Pathe Review, No. 13. 1 reel—Pathe—Review, April 23.

Pathe Review, No. 14. 1 reel—Pathe—Review, April 23.

Pathe Review, No. 16. 1 reel—Pathe—Review, April 30.

Perfect Day, A. 1 reel—George Davis—Educational-Cameo Comedy—Review, March 19.

Petering Out. 1 reel—Bray-Hot Dog Cartoon—Review, March 12.

Pete's Pow Wow. 1 reel—Bray-Hot Dog Cartoon—Review, April 9.

Portugal Today. 786 ft.—Fox Variety—Review, March 5.

Pride of Piperock, The. 2 reels—Pee-Wee Holmes, Ben Corbett—Universal Western Comedy—Review, April 2.

Prince of Whales, The. 1 reel—Educational-Life Cartoon—Review, April 16.

Princess on Broadway, The. 5,705 ft.—Based on "Silver Lanterns" by Ethel Donaher—Pauline Garon—Directed by Dallas M. Fitzgerald—Pathe—Review, March 5.

R

Resurrection. 9,120 ft.—Based on the novel by Count Leo Tolstoy—Rod La Rocque and Dolores Del Rio—Directed by Edwin Carewe—United Artists—Review, April 16.

Return of the Riddle Rider, The. William Desmond—Universal Serial—Review, March 19.

Riding Rowdy, The. 4,794 ft.—Buffalo Bill, Jr.—Directed by Richard Thorpe—Pathe—Review, April 23.

Rival Sex, The. 1 reel—Pathe-Grantland Rice Sportlight—Review, April 9.

Roped In. 2 reels—Educational-Al St. John Comedy—Review, April 9.



Olive Borden. Fox Film Corporation's talented star who recently finished "The Joy Girl," based on May Edginton's story in Saturday Evening Post, which was filmed in New York under the direction of Allan Dwan. She also has the stellar role in "The Secret Studio," which Victor Shertzinger is now making on the Pacific Coast. Both of these features are scheduled for release in the near future.

Rock-Ribbed Maine. 855 ft.—Fox Variety—Review, March 12.

Rough Riders. 12,071 ft.—Directed by Victor Fleming—Paramount—Review, March 19.

Rubber Tires. 6,303 ft.—Directed by Alan Hale—Producers Dist. Corp.—Review, April 9.

Ruling the Rooster. 1 reel—Educational-Life Cartoon—Review, April 16.

S

See You in Jail. 5,300 ft.—Jack Mulhall—Directed by Joseph Henabery—First National—Review, April 23.

She's My Cousin. 2 reels—Charley King—Universal "Excuse Makers" Series—Review, April 2.

Show, The. 6,309 ft.—John Gilbert—Directed by Tod Browning—Metro-Goldwyn-Mayer—Review, March 19.

Slide, Kelly Slide. 7,865 ft.—William Haines—Directed by Edward Sedgwick—Metro-Goldwyn-Mayer—Review, April 2.

Slipping Wives. 2 reels—Priscilla Dean and Herbert Rawlinson—Pathe-Hal Roach Comedy—Review, April 23.

Small Town Princess, A. 2 reels—Billy Bevan—Pathe Mack Sennett Comedy—Review, April 2.

Smith's Kindergarten. 2 reels—Mary Ann Jackson—Pathe-Sennett "Smith Family" Series—Review, April 30.

Smith's Surprise. 2 reels—Pathe-Mack Sennett "Smith Family" Series—Review, April 23.

Smith's New Home. 2 reels—Pathe-Mack Sennett "Smith Family" Comedy—Review, April 9.

Smother O'Mine. 1 reel—Universal Comedy—Review, April 23.

Somebody's Fault. 2 reels—Lloyd Hamilton—Educational Comedy—Review, April 2.

Sonora Kid. 4,565 ft.—Based on "Knight of the Range," by William Wallace Cooke—Tom Tyler—Directed by Bob DeLacy—F. B. O.—Review, March 5.

Sorority Mixup. 2 reels—Buddy Messenger—Bray-Sunkist Comedy—Review, March 19.

Speed Hound. 2 reels—Lew Sergeant—Bray "Fizical Culture" Comedies—Review, April 9.

Spuds. 4,930 ft.—Larry Semon—Directed by Larry Semon—Pathe—Review, April 9.

Stark Love. 6,203 ft.—Directed by Karl Brown—Paramount—Review, March 19.

Stars and Stripes. 1 reel—Educational-Felix the Cat Cartoon—Review, March 19.

T

Taking the Air. 1 reel—Pathe-Aesop Fable Cartoon—Review, April 2.

Tarzan and the Golden Lion. 5,807 ft.—Based on the story by Edgar Rice Burroughs—Directed by J. P. McGowan—F. B. O.—Review, April 2.

Taxi Dancer, The. 6,203 ft.—Joan Crawford—Based on the story by R. T. Shannon—Directed by Harry Millarde—Metro-Goldwyn-Mayer—Review, March 12.

Tearin' Into Trouble. 4,453 ft.—Wally Wales—Directed by Richard Thorpe—Pathe—Review, March 5.

Ten Years Old. 2 reels—"Our Gang"—Pathe Comedy—Review, April 16.

They Call It Love. 1 reel—Neely Edwards—Universal-Blue Bird Comedy—Review, April 16.

Three Hours. 5,760 ft.—Based on the story, "Purple and Fine Linen," by May Edginton—Corinne Griffith—Directed by James Flood—First National—Review, April 16.

Tit for Tat. 1 reel—Pathe Aesop Fables—Review, March 5.

W

Weatherproof. 1 reel—Pathe-Grantland Rice Sportlight—Review, March 19.

What Every Girl Should Know. 6,281 ft.—Patsy Ruth Miller—Based on the story by John Wagner—Directed by Charles F. Reisner—Warner Brothers—Review, March 19.

Whispering Sage. 4,483 ft.—Buck Jones—Directed by Scott Dunlap—Fox—Review, April 9.

White Flannels. 6,820 ft.—Jason Robards—Based on the story by Lucian Cary—Directed by Lloyd Bacon—Warner Brothers—Review, April 2.

White Gold. 6,198 ft.—Jetta Goudal—Based on the play by J. Palmer Parsons—Directed by William K. Howard—Producers Dist. Corp.—Review, April 9.

Why Girls Say No. 2 reels—Marjorie Daw—Pathe-Hal Roach Comedy—Review, March 19.

Wise Old Owl, The. 1 reel—Educational-Hodge Podge—Review, March 19.

With Will Rogers in Dublin. 2 reels—Pathe-Will Rogers Series—Review, March 12.

Wrong Mr. Wright, The. 6,459 ft.—Based on the play by George Broadhurst—Jean Hersholt—Directed by Scott Sidney—Universal-Jewel—Review, March 5.

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